A Biographical Overview of Pianist-pedagogue Alexander Siloti and His Revision of Liszt’s Piano Concerto No. 2

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A BIOGRAPHICAL OVERVIEW OF PIANIST-PEDAGOGUE ALEXANDER SILOTI 
AND HIS REVISION OF LISZT’S PIANO CONCERTO NO. 2

By
Noppawan Tantikarn

A DOCTORAL ESSAY

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
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A doctoral essay submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

A BIOGRAPHICAL OVERVIEW OF PIANIST-PEDAGOGUE ALEXANDER SILOTI AND HIS REVISION OF LISZT’S PIANO CONCERTO NO. 2

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The theme of this paper concerns the life and times of Alexander Siloti—a leading Russian pianist and pedagogue of the late-nineteenth and early-twentieth century. The paper also discusses Siloti’s revisions of Franz Liszt’s *Piano Concerto No. 2*. The first chapter is a brief biography of Alexander Siloti (1863-1945). The second comprises details of his musical background, influential teachers who affected his life, and his contributions to the great composers of his era. The third chapter is a comparison of Liszt’s *Piano Concerto No. 2*, published by B. Schott and Siloti’s manuscript of the concerto. This essay also deals with his manuscript of this concerto along with his performance styles and techniques as a transcriber of Liszt’s music.
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Chapter 1

INTRODUCTION

Alexander Siloti was an important figure in the history of music. He was Liszt’s favorite piano student, Rachmaninoff’s piano teacher, and also first cousin. Unlike any other composers, transcribers, or pianists who recorded their works, Siloti did not issue music recordings due to the insufficient quality of the recording technology during his time.

Despite the fact that he was Liszt’s student and Rachmaninoff’s teacher, resources of Alexander Siloti are extremely limited. Siloti’s name is not extensively known and his transcribed music is underrated. With the help of Professor Santiago Rodriguez, I have gotten in contact with Mr. Donald Manildi, Curator at the International Piano Archives at Maryland. The International Piano Archives at Maryland (IPAM) house numerous preservations of the classical piano repertoire; visitors are allowed to examine the documents on the premises by appointment. The Siloti materials at IPAM include Siloti’s edited manuscripts, newspaper clippings, concert program notes, and letters to Siloti in Russian from Kyriena Siloti, Siloti’s daughter. With substantial information obtained from these archives, detailed comparisons between Liszt’s Piano Concerto No. 2 and Siloti’s edited manuscript of the concerto were made. Details of Siloti’s musical background, influential teachers who affected his life, and Siloti’s contributions to the great composers of his time will be dealt with in the second chapter.

In the third chapter, I will compare the concerto, published by B. Schott to Siloti’s manuscript. My goal is to discuss Siloti’s revisions in his manuscript along with his
performance style and technique as a transcriber of Liszt’s music. Musical examples in Siloti’s manuscript of Liszt’s *Piano Concerto No. 2* will be made accessible to the public. Pianists and piano students will become more acquainted with this less-famous concerto of Liszt, the life of a largely forgotten pianist-pedagogue, Alexander Siloti, and his heavily edited manuscript of the concerto.
Chapter 2

A BIOGRAPHICAL OVERVIEW OF ALEXANDER SILOTI

September 27, 1863 marked the birth of the eminent pianist and pedagogue, Alexander Ilitch Siloti. Siloti was one of seven children, the fourth of five sons of Ilya Matveevitch Siloti and Julia Arkadevna, Arkadia Rachmaninoff’s daughter. Arkadia Rachmaninoff, a piano student of John Field, required all of his children to be involved in music. Arkadia’s daughter, Julia, also encouraged it in her family when she married Ilya Siloti.

Siloti was raised in a home typical of the upper classes of the day. He and his siblings spoke Russian, German, and French. All children in his family were taught piano but only Alexander liked it. At the age of eight, Siloti was taken to Moscow to enter the Imperial Military Academy like his older brothers and as a member of the upper class, he was eligible for full scholarship. Passing all the entrance examinations and additionally able to play the piano, Siloti was sent to Nikolai Zverev, an eminent teacher, who heard him play and convinced his mother that he was too musically gifted to be sent to the Imperial Academy. Julia Siloti was delighted after Zverev promised full scholarship and housing in his own home for her son during his junior class years at the Moscow

1 “Siloti’s Russian line started in the sixteenth century. The family left Florence to Romania for prosperity and new life with their Italian last name “Silotti” and after a brief stay, traveled on to Ukraine. Over the time the second “t” of “Silotti” was dropped and the pronunciation came closer to the Russian “Ziloti,” explaining versions of the spellings found for Alexander’s last name.” Charles Barber, Lost in the Stars: The Forgotten Musical Life of Alexander Siloti (Oxford: The Scarecrow Press, 2002), 1.

Conservatory; Siloti lived with Zverev for the next decade while returning to his family every summer.³

At the age of 12, Alexander Siloti finished his junior years with Nikolai Zverev. Siloti was then promoted to the Moscow Conservatory’s higher grades and studied with teachers who were his next major influences: Nikolai Grigorievich Rubinstein and Peter Ilych Tchaikovsky.⁴

Nikolai Rubinstein was a founding director of the Moscow Conservatory and a younger brother of Anton Rubinstein. Three years after he got his degree in law, he turned to music full-time. Rubinstein was a remarkable pianist, teacher, and active conductor. As a pianist, Nikolai Rubinstein’s performance style was restrained and thoroughly committed to composers’ aims; his teaching was equally engaged.⁵

Alexander Siloti was one of the 400 students enrolled at the Conservatory and was among the fifteen admitted to Nikolai Rubinstein’s piano class. Rubinstein was notorious among students as a demanding teacher and always highlighted his favorite students through recognition concerts where Moscow papers often reviewed student-pianists—Siloti was among the chosen ones.⁶

Alexander Siloti’s other great influence was Peter Tchaikovsky. Tchaikovsky’s family moved to St. Petersburg when he was ten and earned a degree in law when he was

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⁴ Ibid.


nineteen. He also developed his music education on the side. Tchaikovsky graduated from the St. Petersburg Conservatory when he was twenty-five and was appointed as professor of harmony at the Moscow Conservatory the following year.\(^7\)

At the age of thirty-five, Tchaikovsky accepted Alexander Siloti as a student. He was Siloti’s theory and composition teacher and his influence on Siloti was profound. Forty years later in life, Siloti mentioned Tchaikovsky as a teacher who excelled in his duties, never neglected the details of the pedagogical side of his work, and corrected all harmony exercises with care and precision.\(^8\) Additionally, Tchaikovsky’s influence on Siloti went beyond classroom instruction. Siloti followed Tchaikovsky’s example and developed his self-discipline and exhibited spontaneous generosity.\(^9\)

During his senior years at the Moscow Conservatory, Alexander Siloti also studied counterpoint and theory with Sergei Ivanovitch Taneyev and Nikolai Albertovitch Hubert. Sergei Taneyev was a composer, an arranger, and a pianist who graduated with the first Gold Medal awarded at the Moscow Conservatory; he was, together with Siloti, Tchaikovsky’s most trusted editor and would in a decade become a famous piano-duet partner with Siloti.\(^10\) Nikolai Hubert graduated from the St. Petersburg Conservatory in 1868 and was a distinguished composer, teacher, and critic.

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\(^10\) Ibid., 5.
Having studied with Nikolai Zverev, Nikolai Rubinstein, Peter Tchaikovsky, Sergei Taneyev, and Nikolai Hubert, Siloti was most inspired by Tchaikovsky.\textsuperscript{11} For a dozen years after graduation, Siloti and Tchaikovsky kept in touch until Tchaikovsky’s death in 1893. They visited each other often, exchanged gifts, and concertized together in Russia and Europe. Letters and eyewitness opinion confirm that the young Siloti was drawn to Tchaikovsky’s sensitive nature and profound generosity.

Siloti was awarded the Gold Medal for his remarkable musicality and technique upon graduation from the Moscow Conservatory.\textsuperscript{12} After Siloti’s education in Russia, he went on to study with Franz Liszt for three years in Weimar; Liszt promoted Siloti’s name and attended his concerts. In Siloti’s book, \textit{My Memories of Liszt}, Siloti described that Liszt’s trust in him as a musician was not confined to the present but extended to the future.\textsuperscript{13} Siloti referred to Liszt’s performance and interpretation as understated but unforgettable.\textsuperscript{14} Also to Siloti, “Liszt was like a sun shining to him.”\textsuperscript{15} Besides being Siloti’s great teacher, Liszt was also Siloti’s mentor. In the first summer that Siloti began visiting nearby Leipzig he met Fanny Kahn, the sister of one of Liszt’s pupils, and began a courtship, completely neglecting correspondence with his mother. One afternoon, Liszt

\begin{itemize}
\item \textsuperscript{11} Ibid.
\item \textsuperscript{12} Charles Barber, \textit{The Alexander Siloti Collection: Editions, Transcriptions and Arrangements for Piano Solo} (New York: Carl Fischer, LLC, 2003), 5.
\item \textsuperscript{13} Alexander Siloti, \textit{Remembering Franz Liszt: My Memories of Liszt} (New York: Limelight Editions, 1986), 539.
\item \textsuperscript{14} Kenneth Hamilton, \textit{The Cambridge Companion to Liszt} (Cambridge: Cambridge University Press, 2005), 190.
\item \textsuperscript{15} Alexander Siloti, \textit{Remembering Franz Liszt: My Memories of Liszt} (New York: Limelight Editions, 1986), 545.
\end{itemize}
called him into his private room and disapproved of the relationship because Siloti failed to pay attention to his mother; Siloti’s relationship with Fanny Kahn soon ceased.\(^\text{16}\)

On September 21, 1883, at the age of nineteen, Siloti gave his first public concert as a student of Liszt. His performance of *Totentanz* was well received. Shortly after, Siloti appeared with the Weimar Conservatory orchestra playing an all-Liszt program and received ecstatic applause.\(^\text{17}\)

Since Siloti was Liszt’s favorite student, Liszt gave him a recommendation letter addressed to Madame Malwine Tardieu in December 1883, promoting his growing career as a pianist, something he almost never did for his other students. In the same month Liszt wrote a similar letter to César Cui admiring Siloti’s ability as a pianist.\(^\text{18}\)

By 1886 Siloti was a considerable star as a pianist but Liszt’s life was nearing its end. In mid-July Liszt set out for Bayreuth to hear performances of Wagner’s operas *Parsifal* and *Tristan und Isolde*. In the *Tristan* concert on July 25, 1886 Liszt felt very ill and had to leave the concert to rest. Liszt passed away six days later on July 31, 1886.\(^\text{19}\) Siloti joined other students in walking with the casket and thought about leaving Weimar and returning to Russia.\(^\text{20}\)


\(^\text{18}\) Ibid., 19.


After Liszt’s death, Siloti, famous as one of Liszt’s most brilliant students, was uncertain about his career. On February 6, 1887, Siloti married Vera Pavlovna Tretyakov, a daughter of one of the wealthiest families in Moscow. In June 1888, the Siloti family moved back to Moscow. Vera wanted to live close to her parents and Siloti wanted to help the family of his former conservatory theory teacher Nikolai Hubert who was ill. Also Siloti accepted an invitation from director Sergei Taneyev to join the senior piano faculty at the Moscow Conservatory that year. Besides working at the Moscow Conservatory, Siloti also worked with Tchaikovsky as a proof corrector, editing, correcting, and rescoring works of Tchaikovsky including his First Piano Concerto and Second Piano Concerto.

Sergei Taneyev decided to resign as Conservatory director in 1889, and Vasily Safonov took over the position. Safonov was a gifted pianist and conductor, but was hopelessly addicted to personal power. Safonov’s reactionary views about administration and teaching frustrated Siloti. In 1891 Siloti handed in his resignation from the Moscow Conservatory due to an argument with Safonov.21

In 1892, after quitting Moscow Conservatory and moving to Paris, Siloti established his reputation as a virtuoso pianist, specializing in the music of Liszt and of the new Russian composers of his time. 1892-1900 marked Siloti’s concert touring career. During this period the world was introduced to Rachmaninoff’s new work, the Piano Prelude in C-sharp minor Op. 3, No. 2, made famous by Siloti. In September of 1892 Siloti played at the music festival in Vienna and his principal work was Rachmaninoff’s unknown Piano Concerto No. 1, Op. 1. Rachmaninoff dedicated the piece to him and Siloti felt a

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21 Ibid., 47-48.
special obligation to perform it although he was not able to build a wholly committed audience for the piece at that time.\(^{22}\)

In 1894 Siloti was actively organizing concerts and other activities with Modeste Tchaikovsky, the younger brother of Tchaikovsky. From 1895 to 1897, Siloti lived in Antwerp, Belgium, the hospitable city geographically central to his touring activities and an attractive location for his growing private studio. 1896 was a most devastating year for Siloti when a deadly malady took the life of his seven-year-old son Ivan. Shortly after Siloti’s sixth child, Levko Alexandrovitch, was born in January 1897, Siloti moved to Leipzig, for the memory of his deceased son in Antwerp was unbearable.

His first visit to America was in January, 1898. The Astoria Hotel in New York City, where the Empire State Building presently stands was the venue for his first performance. In this concert Siloti’s edition of Tchaikovsky’s *Piano Concerto No. 2* was performed. Shortly after, Siloti’s numerous concerts in cities including Chicago and Boston were well received.\(^{23}\) His final performance on his first American tour was at the Mendelssohn Hall, New York, on March, 1898.\(^{24}\)

The 1900s marked the beginning of Siloti’s career back home in Russia as a conductor, and a piano teacher at his own studio. On March 11, 1902, Siloti conducted the world premiere of Rachmaninoff’s new *Spring Cantata*, Op. 20. That successful concert was followed by another world premiere of Rachmaninoff’s *Piano Concerto No. 2*.


\(^{23}\) Ibid., 69.

\(^{24}\) Ibid., 70-71.
2 given by Siloti as soloist with Hungarian conductor, Arthur Nikisch.\textsuperscript{25} Despite his successful concert performances, his career as a conductor was not a triumph. His conducting skill was declared by a leading critic as muddy, lacking of details, and unrecognizable.\textsuperscript{26} His 1902-1903 appointment as conductor of the Moscow Philharmonic allowed him to explore repertoire and gain experience, but it did not lead to demands for a life-time engagement. Even Siloti’s most passionate defender, daughter Kyriena, mentioned in 1986 that her father was not a great conductor. By 1903 Siloti was out of work. He refused to take conducting lessons from anyone, for he believed that conducting gifts were immediate and perfectly transferable to the podium.

During this hard time, Siloti’s most trusted friend was Sergei Rachmaninoff. Siloti and Rachmaninoff were first cousins, with Siloti being ten years older.\textsuperscript{27} They shared the same grandparents; Arkadia Rachmaninoff was their grandfather and Varvara Vasilevna their grandmother. Siloti’s mother, Julia Rachmaninoff, was a sister of Rachmaninoff’s father, Vasily Rachmaninoff.\textsuperscript{28}

During the first three decades of their relationship, Siloti was Rachmaninoff’s teacher, mentor, and sponsor. Their work over the years was an extraordinary musical accomplishment. Siloti helped create an audience for some of Rachmaninoff’s music; no other artist performed as often as Rachmaninoff in Siloti’s concert series. Although the


\textsuperscript{27} Ibid., 85.

\textsuperscript{28} Ibid., 87.
two great musicians appeared to get along, there were some undercurrents of resentment and envy.

Earlier in Rachmaninoff’s life, his family was struck with unfortunate events. Rachmaninoff’s sister Sophia had died of diphtheria, his parents were planning to divorce, and financial worries impacted the family. By the end of 1885, Rachmaninoff had failed every general subject at school and was in danger of losing his scholarship. Without financial aid, his studies would come to an end. It was Siloti that offered Rachmaninoff’s family a helping hand.

In 1885, Siloti listened to the young Rachmaninoff’s performance and was impressed by his Mozart and Mendelssohn playing. Siloti then decided to, with permission of Rachmaninoff’s family, take the young pianist to Moscow with him.

In Moscow, Rachmaninoff was accepted into Zverev’s piano class, lived in Siloti’s home, and started his life as a student at the Moscow Conservatory. In Zverev’s house, Rachmaninoff blossomed; he was asked to perform for Anton Rubinstein and after doing so, impressed Rubinstein with a Bach’s English Suite.29

In 1888, Rachmaninoff was promoted to the senior class and was enrolled into Siloti’s studio. Along with his ability at playing the piano, Rachmaninoff made outstanding progress in counterpoint, harmony, and composition and became the strongest pianist at the Moscow Conservatory. Siloti, as piano instructor of Rachmaninoff, did not try to remold his student from his own playing style; Siloti realized that Rachmaninoff had his natural strengths and only needed greater keyboard skills in order to become a better pianist. While other of Rachmaninoff’s teachers agreed

on his talent as a composer, Zverev thought Rachmaninoff’s efforts to compose were just an obligation to scholarship, analysis, and his piano practice. At the age of sixteen Rachmaninoff asked Zverev for a private and quiet study area to compose his works instead of using the common area Zverev provided, but his request was rejected. Zverev later demanded a meeting with Rachmaninoff’s family. The meeting resulted in Rachmaninoff leaving Zverev’s home, and instead staying with his aunt Varvara Satin’s family and continuing his study under the tutelage of Siloti; Siloti also agreed to support his cousin financially. Zverev did not speak to Rachmaninoff for three years after the conflict.

After being dismissed from Zverev’s home, Rachmaninoff was financially sponsored by Siloti for two years. Rachmaninoff also studied under Siloti’s tutelage for nearly three years. At the beginning of Rachmaninoff’s career as a composer, he dedicated his unfinished string quartet, the Ten Piano Preludes, Op. 23, and the Piano Concerto No. 1 to Siloti.

In 1891, Siloti was worried that his resignation from the Conservatory would affect Rachmaninoff. Rachmaninoff offered to quit the school but Siloti advised him to stay and graduate. Siloti feared that Safonov would react unfairly and mistreat Rachmaninoff and decided to send Rachmaninoff to study with Anton Rubinstein. Rachmaninoff studied with Rubinstein and graduated from the piano program with honors.

Rachmaninoff was critically ill in September 1891. Siloti invited Professor Mitropolsky, one of the most famous doctors in Moscow to see him. Rachmaninoff was diagnosed with brain fever. Siloti paid for all the medical expenses and after a long rest,
Rachmaninoff eventually recovered. Later in Rachmaninoff’s life, in 1934, he mentioned Siloti as his “life savior.”

After recovering, Rachmaninoff premiered the first movement of his first piano concerto under Safonov’s baton on March 17, 1892. Much to the annoyance of Safonov, the piece was dedicated to Siloti.

Upon graduation in 1892, Rachmaninoff won the Conservatory’s seldom awarded Great Gold Medal for his one-act opera, Aleko, which he composed in seventeen days. Rachmaninoff was serious about composition and asked if Siloti could help him achieve his dream. Siloti believed in his cousin’s future as a composer and agreed to fund him on a regular basis for the next two years. At the same time Siloti was also having a success on his piano tours with several of Rachmaninoff’s solo works, including the new C-sharp minor Prelude.

On the December 8, 1893, Siloti performed a world premiere of the complete Rachmaninoff’s Piano Concerto No. 1, Op. 1, in Wiesbaden; the concerto was performed again in Frankfurt a week later.

Siloti’s patronage of Rachmaninoff ended after two years. Rachmaninoff was sponsored subsequently by Savva Mamontov (1841-1918). A cousin of Vera, Siloti’s wife, Mamontov was also a wealthy railway builder and a generous patron of opera and the musicians who performed in it. Mamontov was a talented director and playwright; his productions would include the finest craftsmen in the field.

During a tour in England in 1898, Siloti’s performance of Rachmaninoff’s Prelude in C-sharp minor created immense interest in the unknown Rachmaninoff. Siloti suggested

that Rachmaninoff join him in England; Siloti’s letter contained the Queen’s Hall Orchestra’s invitation for Rachmaninoff to perform his First Concerto in London. Rachmaninoff agreed to Siloti’s proposal, came to London, and made his first international debut under Henry Wood; the performance was well received and was in front of a full house.

In 1900, however, Rachmaninoff was still unknown to the public. Siloti urged Rachmaninoff to finish his second piano concerto and Rachmaninoff slowly complied. Siloti was frustrated by Rachmaninoff’s compositional progress and convinced him to premiere only the second and the third movements. On December 3, 1900 in Moscow, Rachmaninoff was finally recognized for his performance of the second and the third movement of the Second Piano Concerto under the baton of Siloti. The concerto’s first complete performance was given by the same personnel on October 27, 1901 and was more rapturously received; that was when the twenty-eight-year-old Rachmaninoff began to resist Siloti’s pressuring commissions.

After returning from his honeymoon in autumn of 1902, Rachmaninoff accepted the offer to perform his second piano concerto in Vienna and Prague under the baton of Safonov, Siloti’s former rival at the Moscow Conservatory.

Siloti’s career prospered when he moved to St. Petersburg, the city at the height of Russian music making, in 1903. At its musical peak St. Petersburg had symphony orchestras, ballet theatres, conservatories, and four opera houses. It was the most western of Russian cities, open to European ideas, commerce, and style.

In St. Petersburg Siloti’s work was a reflection and amplification of Siloti’s personality. Under the influence of his great teacher, Liszt, Siloti was hardworking and
impeccably honest with his business dealings. Siloti organized a concert serie called the Siloti Concerts in St. Petersburg. In the first few years the attendance was poor and finances were shaky; Siloti’s wife Vera provided almost all of the initial backing. Later on, in early 1903, Siloti approached owners of the Triangular Rubber Company and asked for funding. In exchange for the funding Siloti was assigned to give piano lessons to the investor’s children. Also, for two years, starting in September 1904, Siloti was hired as a conductor at the Bolshoi Theatre in Moscow.

On January 26, 1908, the world premiere of Rachmaninoff’s *Symphony No. 2* was given at the Siloti Concerts in the Mariinsky Theatre and was very well received by audiences; it was a great triumph to both Siloti and Rachmaninoff. Months later, Rachmaninoff made his second tour to London and Queen’s Hall but this time performing under the baton of conductor, Serge Koussevitsky. A competition was shortly begun between Koussevitsky’s new music series, organized in Moscow, in 1909 and that of Siloti, begun in 1903 in St. Peters burg. Time was turning and Siloti needed Rachmaninoff.

As the pianist Artur Rubinstein prepare to leave America, Siloti gave a twenty-page letter in an unsealed envelope to him saying, “As you know, Rachmaninoff is my cousin. With his great name, it would be easy for him to help me to get concerts or a professorship or a place as a conductor.” Rubinstein agreed to give the letter to Rachmaninoff but remembered that he was not particularly happy about the obligation. Later on Rachmaninoff, after reading through the letter, unsmilingly asked Rubinstein,
“Can one recommend Siloti as a pianist?” The relationship between Siloti and Rachmaninoff seemed to change after Rachmaninoff became an important figure.

Kyriena Siloti, Alexander Siloti’s daughter, denied the story. She explained that Rubinstein was ninety years old and was legally blind at the time; also no such letter has ever been found. However, Kyriena said in 1986 that Rachmaninoff and Siloti did not like each other’s playing very much.

The relationship between Rachmaninoff and Siloti was bitter and sweet but at the end they were close friends. Rachmaninoff and Siloti attended theatre concerts and recitals together when both were in St. Petersburg and later, New York City. There was musical trust between them; the cousins performed together, exchanging roles as pianist and conductor.

In most of the Siloti Concerts, Rachmaninoff would appear as soloist under Siloti’s baton but the roles were switched for the Grieg Piano Concerto in 1908, the Liszt Totentanz in 1902 and 1904, the Schubert Wanderer Fantasy in 1904, and the Tchaikovsky Piano Concerto No. 1 in 1904 and 1911; these alternating performances are the measures for their musical relationship at its best.

In 1908 the directors of the Triangular Rubber Company wrote Siloti a letter, wanting to cease their financial aid because Siloti Concerts did not provide any profit. Siloti’s 1908-1909 season was his make-or-break year. Siloti’s wife Vera had to pawn her jewelry to finance Siloti concerts. Siloti struggled to raise the series’ profile in every


32 Kyriena Siloti, interview by Charles Barber, March 1986.

possible manner. His confidence paid off when the world premiere of Sibelius’s *Night Ride and Sunrise*, the Russian premiere of Elgar’s *Symphony No. 1*, and the premiere of an unknown Igor Stravinsky’s *Scherzo fantastique* received roars of applause. It was the first time his season tickets sold out and lines formed at every door. Siloti knew the breakthrough had occurred when at the end of the concert on January 24, 1909, audiences stood for him, would not leave, and continued cheering. Siloti’s concert series was saved and continued another nine years. In time his success attracted another investor. Mikhail Terestchenko, who would eventually serve as minister of finance and minister of foreign affairs in 1917, funded Siloti’s series from 1911 to the end. This time Siloti knew that the series required administrative support and he decided to call for family operation. His wife Vera ran the office, daughter Oxana served as secretary, daughter Kyriena worked as copyist, young son Levko ran errands, and Siloti’s piano tuner, E. Ize, was put on payroll.

The mission of Siloti’s series was educational. He had an arrangement with the St. Petersburg Conservatory to make sure its 700 students kept a progress book and attended Siloti’s rehearsals. Siloti also invested his own money into program notes. Also he proofread them himself to make sure that quality was reached.

Besides organizing his concert series, Siloti also had connections with many leading artists of his time. Pablo Casals was one of them. Casals played in Siloti’s concert in November, 1905. Following the concert Casals and the Siloti family gathered at home to celebrate his triumph. After that concert, the love-affair between Casals and his Russian public had begun and he would play in Russia every year until 1914.
Igor Stravinsky was another composer Siloti worked with. Siloti’s recognition and support of Stravinsky was crucial to the composer’s early success. Siloti read young Stravinsky’s compositions and was impressed. It was Siloti that wrote to the publisher Jurgenson, asking them to publish Stravinsky’s *Scherzo fantastique*, Op. 3. Siloti also gave the world premiere of the piece in January, 1909.

Sergei Prokofiev also owed Siloti for his act in the concert Prokofiev conducted in October 1915. Prokofiev conducted the premiere of his Op. 5, the *Sinfonietta*. Alexander Glazunov was in the audience and during the performance he walked out of the hall in furious protest against it. Siloti disagreed with Glazunov’s protest and praised Prokofiev and his new work to all the audiences who would listen.

Siloti was also on good terms with Alexander Scriabin. In 1911, Siloti proposed a Scriabin Cycle in St. Petersburg and Scriabin gratefully agreed to Siloti’s terms. The concert was then held in Moscow in December, 1911, and turned out to be a sensation. Kyriena recalled her father’s friend, Scriabin, as “funny, gentle, charming, and a fantastic person.”³⁴ Siloti’s wife, Vera, was a maternal figure to Scriabin. Many found him oddly weak and childish but Vera found him vulnerable. Also Siloti and Scriabin had both been students of Zverev and that had forged a bond between them. Scriabin’s early death from blood poisoning left Siloti devastated in April 1915. Siloti kept Scriabin’s piano music in his personal repertoire for the rest of his life.

Due to a sudden death of Scriabin, Siloti organized what eventually became the Russian Musical Fund for the families of musicians. The Russian Music Fund lasted thirty years from 1915 to 1945, and was one of Siloti’s last major projects in the capital.

³⁴ Kyriena Siloti, interview by Charles Barber, March 1974.
The October Revolution occurred in Russia in 1917. Siloti’s house was ransacked, Siloti became ill and the family lived a degraded life. In May 1917, Siloti was appointed to the position of director at the Mariinsky Theatre. Only two days after his appointment every theatre closed down due to the protest. Siloti fought to have the Mariinsky Theatre reopened. He argued that the people need music for their frightened souls. Siloti prevailed and the Mariinsky reopened on November 9.

During the revolutionary period Siloti’s son Levko was arrested for being as apolitical as his father. Levko was arrested with other boys simply sitting in a restaurant. Within days, two of the boys were shot in jail and Levko was told that he would be next. Inexplicably, Levko was released, presumably by the favor of his last name; Levko then fled to Finland.

In late 1918, Siloti had conflicts with the local communist authorities over management and artistic direction at the Mariinsky and was dismissed from his position. Siloti was out of work and his wife’s fortune was gone. By that time Siloti’s house was ransacked; most of his books and manuscripts were either sold or missing. Daughter Kyriena often spoke of a day when she saw meat being wrapped in sheets of Siloti’s manuscript paper at a local meat shop. Kyriena asked if she could buy the entire stock of paper. Thus, Siloti’s most important manuscripts survived.

Siloti and his family were rescued by a pianist, a repetiteur, and an assistant conductor who once collaborated with Siloti named Paul Dukes. Dukes recalled how Siloti became enemy of the Soviet Government. The Government had offered him privileges and money if Siloti would consent to become general director of music for all Russia. Siloti strongly disagreed and refused his post. Instead of enjoying the comforts,
he was obliged to live in the same conditions in which the others lived, sharing housing and food with other middle-classes. Seeing how poorly Siloti and his family lived, Dukes organized a scheme to help them flee to Finland. By the first week of 1920, the Silotis were safely placed in Helsinki.

From 1920 to 1921, Siloti and his family wandered through many countries. After Finland, the family was soon moved to Belgium and began to reorder their lives. The family’s friend, Casals, sent money to Siloti to assist with immediate needs. Two decades later, Casal’s kindness was returned when Kyriena Siloti, then well-established in New York, returned the same amount of money plus interest, to Casals.

In addition to Antwerp, Belgium, Siloti lived for some months in Paris, then moved to London to perform concerts. Siloti’s concerts in England were well received. Meanwhile Siloti entered Russian exile circles and found himself welcome in every salon. November 10, 1921 marked Siloti’s final concert in England with his old friend Artur Nikisch. Nikisch died in January of 1922 and Siloti planned to move to America.\(^{35}\)

In 1922, Siloti arrived in New York. America would be the country where he resided until his death in 1945. Restarting career as a virtuoso pianist was a difficult ambition and conducting opportunities were rare, but Siloti triumphed in his performances and a steady stream of audiences attended his concerts. Siloti appeared as a soloist with the New York Symphony Orchestra on February 16 and 17, 1922 at Carnegie Hall. Six days later Siloti performed with the New York Philharmonic and he appeared again performing in a matinee on March 11 at Carnegie Hall. His New York performances received a glowing acknowledgement by *The New York Times*. In April, 1922 Siloti appeared in a concert

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performing with the Boston Symphony Orchestra. In October and November, 1922, Siloti reappeared again with the New York Philharmonic.

Siloti’s first recordings were made in March, 1923. They were recordings of eight works on seven separate rolls. These recordings were made for Duo-Art, a leading reproducing piano technology. 36 Duo-Art was introduced by the Aeolian Co., an American piano, organ and player piano manufacturer, in 1913. 37 Seventy-five years later a document demonstrated that a film of the project was also made, with Siloti, playing different tracks of split measures of Liszt’s twelfth Hungarian Rhapsody. The film showed a standard-speed motion of Siloti’s hands and a slow-motion film of Siloti’s face and hands. Although there were available audio technologies, the film was presumably silent. Unfortunately, these only documented recordings of Siloti were never found. 38

In October, 1925, Siloti joined the faculty of the Juilliard Graduate School. His first American student was Marc Blitzstein (1905-1964). In America, the majority of Siloti’s students came to him via Juilliard. Siloti would also teach Russian immigrants without charging them any lesson fee. Most of Siloti’s students recalled conversations with Siloti being unsettling. Siloti was fluent in Russian. Also he could speak German, French, and some Italian but English was not his strength. Lessons were taught in all languages he knew. Students believed that his poor English made him work harder and speak more

36 “Reproducing piano is a development of the ordinary player piano which, with special reproducing music rolls, can re-enact the original touch and expression of the recording pianist.” Frank W. Holland et al., Reproducing Piano. http://iiiprxy.library.miami.edu:2549/subscriber/article/grove/music/52058 (accessed October 6, 2012).


through the keyboard. Performance illustration was how most students learned from him. Also Siloti attempted to apply the master class system he remembered from his days with Liszt at Weimar into his class at Juilliard. Siloti encouraged his students to sit in on each other’s lessons. One of Siloti’s students, Greta Alois recalled that most of her studio friends preferred to keep their embarrassment to themselves and were reluctant to sit in on each other’s lessons.

Every student of Siloti agreed on one practice method, periods of practice were to be intense and brief. Siloti forbade his students to work more than forty-five minutes at a time and a half-hour was the norm. Siloti often instructed his students to rest, walk around the studio, relax the arms, and remove all tension before resuming another session of practice. With some students, Siloti demanded brevity. His students were to proceed only a few bars at a time and stop for detailed correction. Practicing without pedaling was also one of his requirements. According to his Juilliard graduate student Greta Alois, Siloti wanted her to practice slow and without pedal or dynamics.39 Benning Dexter, a student of Siloti, recalled how Siloti wanted the bass to be clear and played on the beat. He also recounted how Siloti wanted his students to play a big sound on the melodies. From Nikolai Rubinstein, Siloti learned a method for applying a downward motion of the arm to make the melody sing out. Siloti taught it tirelessly to the next generation of students.40

As for performance manner, he valued restrained body movement. Siloti liked his students to sit still at the piano and play with the least body movement possible. This

40 Ibid., 235.
strategy was not merely for the appearance but it was based on his theory of tone production. Siloti believed in weight transferring from the floor and ending up in the fingers. Only the fingers were to be firm with the wrist, hands, and forearms loose. Every student of Siloti remembers it that same way, that there should not be heads bobbing, necks swiveling, or elbows flapping while performing.  

Siloti’s method of teaching phrasing was enforced during piano lessons. In one of his lessons, William Schatzkamer, a student of Siloti, recalled how Siloti taught him the economy of motion and how phrases should correspond with breathing.

As for pedaling technique, Siloti was extremely concerned about the pedal markings. In his piano editions, his pedal markings are very exact. In the lessons Siloti was annoyed if students did not pedal through without distinction. Earle Voorhies recalled how Siloti got upset with a female student over-pedaled and got down under the piano to move the student’s feet with the pedals.

Despite his great teachings, Siloti’s comments were often unkind to average female students. Rosina Lhevinne recalled a day when she sat on a piano jury with Siloti. After an untalented female pupil performed, Siloti’s remark in German on the comment sheet indicated that the student should “get married.” The jury panel often suggested that Siloti should open a matrimonial agency for rejected Juilliard applicants.

In addition to teaching adult students, Siloti was a patient teacher to child prodigies. Siloti disliked exploitation of the young and would not accept students whose parents showed such tendencies. Eugene Istomin was one of them. Siloti only promised

41 Ibid., 236.

Istomin’s parents to teach him if they would not exploit the young boy. Siloti treated Istomin like his own grandson. Siloti played, joked, laughed with the young Istomin and told him stories about Liszt. Siloti’s house was where Istomin learned about Russian musical culture from many distinguished visitor such as Rachmaninoff and Stravinsky. Siloti believed that Eugene Istomin’s plan as a pianist should be held back and he should first develop athletically. At the age of nine, Istomin’s father did not see his child performing in concerts like others and decided to send him away from Siloti to the Mannes School. Siloti was offended and never forgave Istomin’s father.

Eugene Istomin was one of Siloti’s students who succeeded as an established pianist. As a piano teacher of many accomplished students, Siloti took on the methods of teaching from his great piano teacher, Franz Liszt. In addition to admiring Liszt as a great teacher and pianist, Siloti’s physical features resembled Liszt’s. According to Casals, Siloti reminded him of Liszt on the stage. Siloti’s appearance gave the impression that it was Liszt himself who was playing. Casals described Siloti as a perfect double of Liszt, having the same figure, the same face, the same hands, and the same mole on the cheek. A rumor went around that Liszt was in fact Siloti’s biological father and Siloti, proud of the resemblances, seemed to enjoy the gossip that he was Liszt’s illegitimate son. This rumor was then proved wrong when Siloti approached Liszt, asking him the question. Liszt pointed out his whereabouts a year before Siloti was born and demonstrated that they were not related by blood.

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In 1928, having a highly successful teaching career at Juilliard Siloti decided to relaunch his solo career. In October, 1929, *New York Times* ran three major stories about Siloti; all three treated Siloti’s reappearance in New York as major news. The stories made Siloti’s comeback years an affirmation of his career as a pianist. In the entire 1930 to 1931 season with the New York Philharmonic Symphony, Arturo Toscanini only conducted one soloist, Siloti. Together they offered a program devoted to Liszt and Schubert. The concert was given at Carnegie Hall on November 19, 1930 and again on November 21, 1930. Very well-received, the concert confirmed Siloti’s career achievement.

His three years of triumph concluded in the fall of 1931. His October 21, 1931 concert offered a program that combined three composers, Bach, Liszt, and Chopin. At the end of his final recital, Siloti declined encores. Honoring Thomas Edison who had died three days previously, Siloti turned the houselights down for a minute and when the lights came back up, he stood silently alone.45

By the final decade of Siloti’s life, he had become a figure of legend. He lived in the Ansonia Hotel, New York, for the last twenty years of his life. By the age of seventy-three, Siloti’s technical problem was well realized. According to Vera, Siloti was aware of the situation and seldom played the piano. Siloti gave his final recital as an accompanist in 1936.

Siloti’s last concert was on November 19, 1937 at the Juilliard Concert Hall. He played an immense program including the Liszt Totentanz, the Tchaikovsky *Piano

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Concerto No. 1, and the Schubert Wanderer Fantasy. That heroic playing was the last time Siloti appeared on the stage.

Siloti’s wife Vera died on January 20, 1940 leaving Siloti devastated. Meanwhile, Siloti’s teaching career at the end of his life was drawing to a close slowly and predictably. Siloti’s frailties and forgetfulness affected his teaching. Among idiosyncrasies observed by family and colleagues, Siloti was seen having conversations or dream visitations with Liszt.\textsuperscript{46} During the final years of his life Siloti did not have much to do. He was asked to leave Juilliard in June, 1942. He outlived his cousin Rachmaninoff who passed away in March 1943. Nearing his final days, Siloti’s mental deterioration impacted him more. Alexander Siloti died of pneumonia on December 8, 1945 at his home in the Ansonia Hotel. His ashes were interred next to his wife in the Novo Diveyevo Cemetery in New York, forty-minutes from Manhattan.\textsuperscript{47}


\textsuperscript{47} Ibid., 222.
Chapter 3
SILOTI’S REVISION OF LISZT’S PIANO CONCERTO NO. 2

Liszt drafted his Piano Concerto No. 2, in 1839 and put it away for ten years. He revised it repeatedly; his fourth and last time was in 1861. The concerto was dedicated to his pupil Hans von Bronsart, who gave the first performance, with Liszt conducting. This performance was held at Weimar in January, 1857 and this version was first published by Schott in Mainz in 1863.48

Liszt originally called this work Concerto symphonique with connected movements: Adagio sostenuto assai—Allegro agitato assai—Allegro moderato—Allegro deciso—Marziale un poco meno allegro—Allegro animato. The title Concerto symphonique was borrowed from Henry Litolff, a French composer and pianist.49 The term represented a new attitude towards the broadening of the Classical keyboard concerto form. Favoring Litolff’s term and respecting Schubert’s four-movement Wanderer Fantasy, Liszt applied Litolff’s term and Schubert’s concept of combining the functions and characteristics of a multi-movement sonata into composing his Piano Concerto No. 2.

Liszt’s concerto has connected movements with pianistic brilliance and exquisite timbre. Unlike his more famous first concerto that starts with a vigorous opening, the

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second begins gently. Additionally, Liszt’s first concerto requires more robust technique from pianists whereas the second asks for more poetic touch.\textsuperscript{50}

Dissimilar to the first concerto that begins with the orchestra’s spirited opening gesture and a cadenza of thundering octaves and chords in the piano part, the second begins with a chorale-like woodwinds passage followed by a delicately entering piano part.\textsuperscript{51} Underrated and less frequently performed by pianists, the second is still a unique piano concerto in the classical repertoire.

It is interesting to note the differences between Liszt’s original \textit{Concerto No. 2} and the manuscript of this concerto by Alexander Siloti. In this paper, I will compare the two-piano transcription of Liszt’s \textit{Piano Concerto No. 2} by publisher B. Schott from the Juilliard School Library’s Ruth Dana Collections of Liszt Editions with Siloti’s two-piano edited manuscript.

The publisher B. Schott is one of the oldest German music publishers, founded by Bernhard Schott (1748-1809) in Mainz in 1780.\textsuperscript{52} B. Schott has published editions of contemporary music including scores by Henze, Penderecki, Tippett, Maxwell Davies, Goehr, and Hoboken’s Haydn catalogue.\textsuperscript{53} The Ruth Dana Collection of Liszt Editions is one of the most remarkable collections of the earliest editions of the composer’s solo piano works in the United States, comprising almost two hundred original piano works, transcriptions, and arrangements bound into thirteen volumes. The collection includes


\textsuperscript{51} Ibid.


many editions that are unavailable elsewhere. Ruth Draper, née Dana (1850-1914), was a pianist, an arts supporter, and a music collector.54

Alexander Siloti’s manuscript of The Liszt *Concerto No. 2* is item number 19 of box 5, housed in the International Piano Archives at Maryland under the administration of Curator, Mr. Donald Manildi. Siloti heavily edited his manuscript; it has cut and paste sections. It includes altered fingerings, dynamics, and many more performance directions. Siloti’s revision of Liszt’s *Piano Concerto No. 2* include the following:

**Splitting of Hands**

One of the editing patterns continuously seen in Siloti’s manuscript is the indication for the splitting of the hands. Compare Example 3.1 and Example 3.2:

Example 3.1: Liszt, *Piano Concerto No. 2*, S. 125, mm. 28-29.55


Example 3.2: Liszt-Siloti, *Piano Concerto No. 2*, S. 125, mm. 28-29.\(^{56}\)

Example 3.1 shows the original edition’s ascending octaves played with one hand while Example 3.2’s splitting octaves are played with both hands; Siloti’s octave-splitting simplifies and eases the performance. It also allows for an effortless ascending legato line.

Siloti clearly provided his specific fingerings and playing patterns. Fast-running ascending and descending chords or octaves originally written for one hand were mostly split into both hands for simpler execution. Compare Examples 3.3 and 3.4:

\(^{56}\) Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.
Example 3.3: Liszt, *Piano Concerto No. 2, S. 125*, mm. 64.\(^{57}\)

Example 3.4: Liszt-Siloti, *Piano Concerto No. 2, S. 125*, mm. 64.\(^{58}\)

In Examples 3.3 and 3.4, Siloti distinctly clarified how he wanted the descending chromatic chords to be played with both hands. Also, the first circled notes in both Examples show how Siloti fixed a note that must have been a misprint in the original score while the second circled notes in both figures demonstrate how Siloti revised the left-hand bass line from a G-sharp to an F-sharp. The splitting of hands continues to the following measures in Examples 3.5 and 3.6:

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\(^{58}\) Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.
Example 3.5: Liszt, *Piano Concerto No. 2, S. 125*, mm. 64.\(^{59}\)

Example 3.6: Liszt-Siloti, *Piano Concerto No. 2, S. 125*, mm. 64.\(^{60}\)

Figure 3.6 shows how Siloti split octaves played by one hand into two for ease of playing and to achieve a consistent legato line. Additionally, Siloti solidified the bar lines which in the original were dotted.

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\(^{59}\) Franz Liszt, “Piano Concerto No. 2, S. 125” (Mainz: B. Schott, 1862), 7.

\(^{60}\) Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.
Note-Omitting

Note-omitting is commonly seen throughout the manuscript. Examples 3.7 and 3.8 illustrate the differences between Liszt’s original score and Siloti’s revised manuscript.

Example 3.7: Liszt, *Piano Concerto No. 2, S. 125*, mm. 29-31.\(^6^1\)

Example 3.8: Liszt-Siloti, *Piano Concerto No. 2, S. 125*, mm. 29-31.\(^6^2\)

Circled left-hand chords in Example 3.7 display Liszt’s original notes, and circled left-hand chords in Example 3.8 show chords with omitted notes in Siloti’s manuscript. Octave-splittings, highlighted with a rounded rectangle, continues on measure 31. Another example of note-omitting is seen in Examples 3.9 and 3.10:


\(^{6^2}\) Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.
Example 3.9: Liszt, *Piano Concerto No. 2, S. 125*, mm. 101.\(^{63}\)

Example 3.10: Liszt-Siloti, *Piano Concerto No. 2, S. 125*, mm. 101.\(^{64}\)

In Example 3.10, notes were eliminated. In measure 101 of Siloti’s manuscript, both hands are only playing parallel octave passage. The third example of note-omitting is seen in Examples 3.11 and 3.12:

\(^{63}\) Franz Liszt, *Piano Concerto No. 2, S. 125* (Mainz: B. Schott, 1862), 11.

\(^{64}\) Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.
Example 3.11: Liszt, *Piano Concerto No. 2*, S. 125, mm. 128.\(^{65}\)

![Example 3.11: Liszt, *Piano Concerto No. 2*, S. 125, mm. 128.](image)

Example 3.12: Liszt-Siloti, *Piano Concerto No. 2*, S. 125, mm. 128.\(^{66}\)

![Example 3.12: Liszt-Siloti, *Piano Concerto No. 2*, S. 125, mm. 128.](image)

Compared to Example 3.11, Example 3.12 shows the elimination of A-natural from the right-hand. The same thing reoccurs in measure 134, as seen in Examples 3.13 and 3.14 with E-natural being removed from the right-hand:

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\(^{65}\) Franz Liszt, *Piano Concerto No. 2*, S. 125 (Mainz: B. Schott, 1862), 13.

\(^{66}\) Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.
Example 3.13: Liszt, *Piano Concerto No. 2*, S. 125, mm. 134.67

![Musical notation](image1)

Example 3.14: Liszt-Siloti, *Piano Concerto No. 2*, S. 125, mm. 134.68

![Musical notation](image2)

**Phrase-Editing**

Phrase-editing is sometimes found in the score of Siloti’s manuscript. In the examples provided, it seems obvious that Siloti wanted his phrasings to be different from Liszt’s intentions. Compare Examples 3.15 and 3.16:

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Example 3.15: Liszt, *Piano Concerto No. 2, S. 125*, mm. 32-33.\(^{69}\)

Example 3.16: Liszt-Siloti, *Piano Concerto No. 2, S. 125*, mm. 32-33.\(^{70}\)

Noticeably, Siloti wanted the phrase to encompass all fragmented eighth-notes. Additionally, the splitting of hands is found on the first downbeat of measure 32 and notes from the left-hand chord are omitted on the second beat.

**Dynamic Indications Added**

Dynamic indications such as crescendo, decrescendo, piano, and fortississimo were added into Siloti’s manuscript. Examples 3.17 and 3.18 demonstrate the edited changes:

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\(^{70}\) Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.
Example 3.17: Liszt, *Piano Concerto No. 2*, S. 125, mm. 32-35.\(^{71}\)

Example 3.18: Liszt-Siloti, *Piano Concerto No. 2*, S. 125, mm. 32-35.\(^{72}\)

Compared to Example 3.17, Example 3.18 shows Siloti’s intention of decreasing the dynamic from *forte* in the formerly introduced measure 29, shown in Example 3.17, to *piano* in measure 34, shown in Example 3.18.

Another example of dynamic editing is seen in Examples 3.19 and 3.20; *fortissimo* was added to measure 193:

\(^{71}\) Franz Liszt, *Piano Concerto No. 2*, S. 125 (Mainz: B. Schott, 1862), 3.

\(^{72}\) Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.
Example 3.19: Liszt, *Piano Concerto No. 2*, S. 125, pickup to mm. 192 - mm. 193.\textsuperscript{73}

Example 3.20: Liszt-Siloti, *Piano Concerto No. 2*, S. 125, pickup to mm. 192 - mm. 193.\textsuperscript{74}

The last demonstration of an added dynamic is seen in measure 571 to measure 575, shown in Examples 3.21 and 3.22:

\textsuperscript{73}Franz Liszt, *Piano Concerto No. 2*, S. 125 (Mainz: B. Schott, 1862), 18.

\textsuperscript{74}Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.
Example 3.21: Liszt, *Piano Concerto No. 2, S. 125*, mm. 571-575.\textsuperscript{75}

Example 3.22: Liszt-Siloti, “*Piano Concerto No. 2, S. 125,*” mm. 571-575.\textsuperscript{76}

Siloti added *fff* to measure 572 to provide a more-sonorous ending to the piece. Also, highlighted notes in the piano part of measures 574 and 575 were regrouped so as to be played with different hands, and the piano part’s left-hand in measure 574 was written an octave lower than the one in the original score.

\textsuperscript{75} Franz Liszt, *Piano Concerto No. 2, S. 125* (Mainz: B. Schott, 1862), 55.

\textsuperscript{76} Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.
With sound reinforcement in mind, Siloti also used a similar technique in measures 174-177 by adding octave to the right-hand whereas Liszt originally only wrote single notes. See Examples 3.23 and 3.24:

Example 3.23: Liszt, *Piano Concerto No. 2*, S. 125, mm. 174-177.\(^\text{77}\)

![Example 3.23: Liszt, Piano Concerto No. 2, S. 125, mm. 174-177.](image)

Example 3.24: Liszt-Siloti, *Piano Concerto No. 2*, S. 125, mm. 174-177.\(^\text{78}\)

![Example 3.24: Liszt-Siloti, Piano Concerto No. 2, S. 125, mm. 174-177.](image)

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\(^\text{77}\) Franz Liszt, *Piano Concerto No. 2*, S. 125 (Mainz: B. Schott, 1862), 17.

\(^\text{78}\) Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.
Tempo Indications Added

Tempo indications were also added into Siloti’s manuscript. Examples 3.25 and 3.26 show the added tempo indication, *ritenuto*, was added at measure 196:

Example 3.25: Liszt, *Piano Concerto No. 2*, S. 125, mm. 196-198.\(^7^9\)

Example 3.26: Liszt-Siloti, *Piano Concerto No. 2*, S. 125, mm. 196-198.\(^8^0\)

Minimizing the Use of Thumbs

Siloti consistently indicated fingerings in his score. One of his frequently used fingering patterns is avoiding the use of thumbs when playing broken chords. See Example 3.27:

\(^7^9\) Franz Liszt, *Piano Concerto No. 2*, S. 125 (Mainz: B. Schott, 1862), 55.

\(^8^0\) Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.
Example 3.27: Liszt-Siloti, Piano Concerto No. 2, S. 125, mm. 38-41.\textsuperscript{81}

Example 3.27 demonstrates Siloti’s fingerings in measure 38 to 41. He chose to play three-note broken chords with index fingers, either third or ring fingers, and little fingers. (Could this be the technique that he had learnt from his teacher, Franz Liszt?)

**Note-Value Changes**

Note-value revisions are often seen throughout Siloti’s edited score. Example 3.28 shows the original Liszt score and Example 3.29 shows the edited score by Siloti:

Example 3.28: Liszt, “Piano Concerto No. 2, S. 125,” mm. 38-41.\textsuperscript{82}

\textsuperscript{81} Franz Liszt, Piano Concerto No. 2, S. 125 (Mainz: B. Schott, 1862), 4.

\textsuperscript{82} Ibid.
Example 3.29: Liszt-Siloti, *Piano Concerto No. 2*, S. 125, mm. 38-41.83

Looking at the lengthened value from eighth-note to quarter-note of the circled downbeats of Example 3.29, one could assume the reason for Siloti’s indicated fingerings. In order to hold the bass note in left-hand’s little finger and play the second note with thumb, it is not possible for left-hand index finger to cross over the thumb and play the following higher note; Siloti’s new fingerings, with the right-hand taking over the third-note, facilitate and assure effortless playing.

The second example of note-value change is seen in measure 57, as shown in Examples 3.30 and 3.31:

Example 3.30: Liszt, *Piano Concerto No. 2*, S. 125, mm. 57.84


84 Franz Liszt, *Piano Concerto No. 2*, S. 125 (Mainz: B. Schott, 1862), 5.
Example 3.31: Liszt-Siloti, *Piano Concerto No. 2, S. 125*, mm. 57.$^{85}$

Example 3.31 shows shortened note-value from a longer half-note to a shorter quarter-note. The note-value reduction continues in the following Examples. Examples 3.32 and 3.33 demonstrate another note-length change:

Example 3.32: Liszt, “*Piano Concerto No. 2, S. 125,*” mm. 232-235.$^{86}$

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$^{85}$ Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.

Example 3.33: Liszt-Siloti, *Piano Concerto No. 2, S. 125*, mm. 232-235.87

Comparing measures 234 and 235 in both Examples above, the note-value change is seen in the left-hand of the orchestral part. Siloti changed quarter-notes into sixteenth-notes. Moreover, he added specific phrase indications to the right-hand of the piano part in measure 232 to 234. Also, additional ties were added to the left-hand of the piano part in measure 235 and extra “f”s were added to the orchestra in measure 232.

**Rolls Added**

Siloti sometimes adds rolls to left-hand chords, presumably for expressive purposes. Compare Examples 3.34 and 3.35:

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87 Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.
Example 3.34: Liszt, *Piano Concerto No. 2*, S. 125, mm. 58-59. 88

Example 3.35: Liszt-Siloti, *Piano Concerto No. 2*, S.125, mm. 58-59. 89

Beside the added rolls in the left-hand at the end of measures 58 and 59, the note-value reduction also continues in these measures. The same technique is also used in the measures 60 to 61, as seen in Examples 3.36 and 3.37:

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88 Franz Liszt, *Piano Concerto No. 2*, S. 125 (Mainz: B. Schott, 1862), 5.

89 Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.
Example 3.36: Liszt, *Piano Concerto No. 2*, S. 125, mm. 60-61.\(^{90}\)

Example 3.37: Liszt-Siloti, *Piano Concerto No. 2*, S. 125, mm. 60-61.\(^{91}\)

The same continues in Examples 3.38 and 3.39:

Example 3.38: Liszt, *Piano Concerto No. 2*, S. 125, mm. 62.\(^{92}\)

\(^{90}\) Franz Liszt, *Piano Concerto No. 2*, S. 125 (Mainz: B. Schott, 1862), 6.

\(^{91}\) Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.

\(^{92}\) Franz Liszt, *Piano Concerto No. 2*, S. 125 (Mainz: B. Schott, 1862), 6.
Example 3.39: Liszt-Siloti, *Piano Concerto No. 2, S. 125*, mm. 62.\(^{93}\)

Siloti shortened the length of a note but did not add roll to the last chord of mm. 62 like he did in measures 58 and 60. However, an addition of a roll is found in measure 103, shown in Examples 3.40 and 3.41:

Example 3.40: Liszt, *Piano Concerto No. 2, S. 125*, mm. 103.\(^{94}\)

\(^{93}\) Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.

Example 3.41: Liszt-Siloti, *Piano Concerto No. 2, S. 125*, mm. 103.\(^{95}\)

![Example 3.41: Liszt-Siloti, Piano Concerto No. 2, S. 125, mm. 103.](image)

**Indicated Fingerings**

Siloti provided very specific fingerings throughout his manuscript. Indications for fingering were stamped and written out in most of his manuscript. To voice out legato lines, Siloti would specify fingerings that best connect notes in the phrases. Barber suggested that pianists who ignore Siloti’s indicated fingerings do so at their own risk.\(^{96}\) Many of the score excerpts shown in this essay, for instance Examples 3.37 and 3.39, illustrate Siloti’s chosen fingerings.

**Notes Rearranged to Different Hand**

Siloti often regrouped notes in his manuscript for more effortless playing as in Examples 3.42 and 3.43:

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\(^{95}\) Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.

Example 3.42: Liszt, *Piano Concerto No. 2*, S. 125, mm. 87-88.97

Example 3.43: Liszt-Siloti, *Piano Concerto No. 2*, S. 125, mm. 87-88.98

In addition to note-regrouping in Example 3.43 (B-flat), the highlighted circle in measure 88’s left-hand shows Siloti’s added note and the highlighted box in the right-hand shows an eliminated note. More evidence of hand redistribution is seen in Examples 3.44 and 3.45:

97 Franz Liszt, *Piano Concerto No. 2*, S. 125 (Mainz: B. Schott, 1862), 9.

Example 3.44: Liszt, *Piano Concerto No. 2*, S. 125, mm. 120-121.  

Example 3.45: Liszt-Siloti, *Piano Concerto No. 2*, S. 125, mm. 120-121.

According to Example 3.45, the lower notes of the octave from the right-hand are moved to the left-hand, allowing the right-hand to play the top notes with more force. Examples 3.46 and 3.47 also show this technique:

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100 Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.
Example 3.46: Liszt, *Piano Concerto No. 2*, S. 125, mm. 139.\(^{101}\)

Example 3.47: Liszt-Siloti, *Piano Concerto No. 2*, S. 125, mm. 139.\(^{102}\)

The highlighted “F” in the left-hand of Example 3.46 is moved to the right-hand in Siloti’s manuscript, as seen in Example 3.47. Furthermore, an additional “f” was added by Siloti to the left-hand of his score for a fuller sonority. He also added accents to the ending octave.

Hands-substitution can also be seen in Examples 3.48 and 3.49:

\(^{101}\) Franz Liszt, *Piano Concerto No. 2*, S. 125 (Mainz: B. Schott, 1862), 14.

\(^{102}\) Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.
Example 3.48: Liszt, *Piano Concerto No. 2*, S. 125, mm. 220-223.\(^{103}\)

Example 3.49: Liszt-Siloti, *Piano Concerto No. 2*, S. 125, mm. 220-223.\(^{104}\)

According to the Examples above, a rescoring of the orchestral part in measure 220 is noticed. Siloti’s revision of measure 221 in Example 3.49 shows his specific notations of how he wanted the left-hand to take over part of the phrase; the help from the left-hand

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\(^{103}\) Franz Liszt, *Piano Concerto No. 2*, S. 125 (Mainz: B. Schott, 1862), 14.

\(^{104}\) Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.
allows for smoother playing. “f’s were additionally added to the orchestral part. The marking, *a tempo* was added to the piano part in measure 222, as well as a revoicing of the chord in the left-hand by using a grace note.

The cadenza-like passage in Examples 3.50 and 3.51 also demonstrates hand redistributions:

Example 3.50: Liszt, *Piano Concerto No. 2*, S. 125, mm. 236.\(^{105}\)

Example 3.51: Liszt-Siloti, *Piano Concerto No. 2*, S. 125, mm. 236.\(^{106}\)

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\(^{105}\) Franz Liszt, *Piano Concerto No. 2*, S. 125 (Mainz: B. Schott, 1862), 22.

\(^{106}\) Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.
Seen in Example 3.51, the highlighted box on the left shows the added notes and ties in the left-hand. The following highlighted boxes also show how Siloti specifically wanted each hand to separately play the notes. (Alexander Siloti’s initials stamp, shown in Example 3.51, is also observed throughout the manuscript.) The final passage with notes switching to a different hand can be seen in Examples 3.52 and 3.53:

Example 3.52: Liszt, Piano Concerto No. 2, S. 125, mm. 255-258. (piano part)\textsuperscript{107}

\textsuperscript{107} Franz Liszt, Piano Concerto No. 2, S. 125 (Mainz: B. Schott, 1862), 23.
Example 3.53: Liszt-Siloti, Piano Concerto No. 2, S. 125, mm. 255-258. (piano part)

Siloti initiates a two-voice texture on the third beat of measure 255 that continues with measure 256-258, thereby beginning the melodic line earlier than Liszt indicated.

**Accents Added**

In his manuscript, Siloti adds unexpected accents in measures 123 and 124 to reinforce the rhythmic quality of this passage:

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Example 3.54: Liszt, *Piano Concerto No. 2*, S. 125, mm. 123-124.\textsuperscript{109}

Example 3.55: Liszt-Siloti, *Piano Concerto No. 2*, S. 125, mm. 123-124.\textsuperscript{110}

Stamped marks also indicate Siloti’s choice of fingerings.

**Changes in Note-Grouping**

Siloti occasionally removed and added stems to the music of Liszt’s originally written score, creating his new groupings of notes. Compare Examples 3.56 and 3.57:

\textsuperscript{109} Franz Liszt, *Piano Concerto No. 2*, S. 125 (Mainz: B. Schott, 1862), 13.

\textsuperscript{110} Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.
Example 3.56: Liszt, *Piano Concerto No. 2*, S. 125, mm. 44-45.\(^ {111}\)

Example 3.57: Liszt-Siloti, *Piano Concerto No. 2*, S. 125, mm. 44-45.\(^ {112}\)

Example 3.57 demonstrates how Siloti wanted note-groupings to be played triplet-like instead of Liszt’s original long line of diminished ascending broken chords. A similar revision is seen in measures 136 and 137, shown below in Examples 3.58 and 3.59.

\(^{111}\) Franz Liszt, *Piano Concerto No. 2*, S. 125 (Mainz: B. Schott, 1862), 4.

\(^{112}\) Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.
Example 3.58: Liszt, *Piano Concerto No. 2*, S. 125, mm. 136-137.\textsuperscript{113}

Example 3.59: Liszt-Siloti, *Piano Concerto No. 2*, S. 125, mm. 136-137.\textsuperscript{114}

Example 3.59 shows that Siloti regrouped the twelve sixteenth-notes in each measure into two groups of six sixteenth-notes to enhance the feeling of evenly distributed downbeats. Another example of note-regrouping is seen in Examples 3.60 and 3.61:

\textsuperscript{113} Franz Liszt, *Piano Concerto No. 2*, S. 125 (Mainz: B. Schott, 1862), 14.

\textsuperscript{114} Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.

\footnote{Franz Liszt, *Piano Concerto No. 2, S. 125* (Mainz: B. Schott, 1862), 18.}

Example 3.61: Liszt-Siloti, *Piano Concerto No. 2, S. 125*, mm. 199.\footnote{Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.}

\footnote{Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.}
In this *Andante* section, Siloti’s regrouped notes allow for smooth and connected phrasing. Comparing the broken chord starting in mm. 199 of both examples, the grouping of notes in the original score, shown in Example 3.60, are difficult for pianists to play with alternating hands while keeping the musical line *legato*. A pianist would need to possess a large span in order to play the ascending three consecutive notes. Whereas in Siloti’s version, shown in Example 3.61, the stem-writing explains an easier hand-crossing pattern: upward stems for the left-hand and downward stems for the right-hand.

Additionally Siloti added ties, seen in the rectangularly highlighted box, to lengthen note-value of the last chord in measure 199. Also, Siloti designated dynamic of *piano* at the beginning of the *Allegro moderato* section.

**Octave-Placement Changes**

Octave-placement change is also seen. Notes are either raised an octave higher or an octave lower. Examples 3.62 and 3.63 show the orchestral reduction of the piece:

Example 3.62: Liszt, *Piano Concerto No. 2*, S. 125, mm. 44-45. (orchestral reduction part)\(^{117}\)

\(^{117}\) Franz Liszt, *Piano Concerto No. 2*, S. 125 (Mainz: B. Schott, 1862), 4.
Example 3.63: Liszt-Siloti, *Piano Concerto No. 2*, S. 125, mm. 44-45. (orchestral reduction part)

Example 3.63 Siloti shows that Siloti added an 8va indication to the right-hand of the orchestral part.

**Accidentals Removed**

Among the more drastic changes from the original, Siloti alters Liszt’s accidentals thereby changing the musical material—melodically and harmonically. Evidence of this can be seen in Examples 3.62 to 3.66:

Example 3.64: Liszt-Siloti, *Piano Concerto No. 2*, S. 125, mm. 44-45. (orchestral reduction part)

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119 Ibid.
Example 3.65: Liszt, *Piano Concerto No. 2, S. 125*, mm. 47-48.\textsuperscript{120}


\textsuperscript{120} Franz Liszt, *Piano Concerto No. 2, S. 125* (Mainz: B. Schott, 1862), 4.
Examples and 3.65 and 3.66 demonstrate how three sharps (C-sharp, F-sharp, and G-sharp) in the original score are whited out by Siloti.

**Ties and Rests Added**

During his editing process, Siloti often used ties to connect notes presumably for the purpose of finger-pedal effect. Examples 3.67 to 3.72 demonstrate the differences:

Example 3.67: Liszt, *Piano Concerto No. 2*, S. 125, mm. 47-48. (piano part)\(^{121}\)

Example 3.68: Liszt-Siloti, *Piano Concerto No. 2*, S. 125, mm. 47-48. (piano part)\(^{122}\)

Besides the finger-pedal effect in measures 47 and 48, Siloti removed the last eighth-note in the left hand at the end of measure 48 and replaced it with an eighth-note rest.

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\(^{121}\) Franz Liszt, *Piano Concerto No. 2*, S. 125 (Mainz: B. Schott, 1862), 4.

\(^{122}\) Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.
Example 3.69: Liszt, *Piano Concerto No. 2*, S. 125, mm. 51-52.  

Example 3.70: Liszt-Siloti, *Piano Concerto No. 2*, S. 125, mm. 51-52.  

Example 3.70 shows added ties in the left-hand. Rest was also added in place of Liszt’s original notes.

Example 3.71: Liszt, *Piano Concerto No. 2*, S. 125, mm. 53.  

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123 Franz Liszt, *Piano Concerto No. 2*, S. 125 (Mainz: B. Schott, 1862), 5.


125 Franz Liszt, *Piano Concerto No. 2*, S. 125 (Mainz: B. Schott, 1862), 5.
Example 3.72: Liszt-Siloti, *Piano Concerto No. 2*, S. 125, mm. 53.\textsuperscript{126}

In Example 3.71, a pedal sign was designated at the beginning of the measure whereas in Example 3.72, ties were added for selective pedal effect.

**Second Piano Alteration**

The *tutti* section of Siloti’s manuscript is mostly different from the original edition by B. Schott. He gives the second piano alone all the orchestral material as we can observe in Example 3.74 (Example 3.73 shows the original edition):

Example 3.73: Liszt, *Piano Concerto No. 2*, S. 125, mm. 140-145.\textsuperscript{127}

\textsuperscript{126} Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.

\textsuperscript{127} Franz Liszt, *Piano Concerto No. 2*, S. 125 (Mainz: B. Schott, 1862), 15.
Example 3.74: Liszt-Siloti, *Piano Concerto No. 2*, S. 125, mm. 140-145.\textsuperscript{128}

The same rearrangement applies to the following six pairs of examples. (Examples 3.75 to 3.86)

Example 3.75: Liszt, *Piano Concerto No. 2*, S. 125, mm. 147-151.\textsuperscript{129}

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\textsuperscript{128} Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.

\textsuperscript{129} Franz Liszt, *Piano Concerto No. 2*, S. 125 (Mainz: B. Schott, 1862), 15.
Example 3.76: Liszt-Siloti, *Piano Concerto No. 2*, S. 125, mm. 147-151.¹³⁰

The highlighted area in Example 3.76 demonstrated the remaining notes in Siloti’s orchestration. Same arrangement applies to Examples 3.77 and 3.78.

Example 3.77: Liszt, *Piano Concerto No. 2*, S. 125, mm. 152-156.¹³¹


¹³¹ Franz Liszt, *Piano Concerto No. 2*, S. 125 (Mainz: B. Schott, 1862), 15.
Example 3.78: Liszt-Siloti, *Piano Concerto No. 2, S. 125*, mm. 152-156.\textsuperscript{132}

Example 3.79: Liszt, *Piano Concerto No. 2, S. 125*, mm. 332-337.\textsuperscript{133}

\textsuperscript{132} Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.

\textsuperscript{133} Franz Liszt, *Piano Concerto No. 2, S. 125* (Mainz: B. Schott, 1862), 32.
Example 3.80: Liszt-Siloti, *Piano Concerto No. 2*, S. 125, mm. 332-337.\textsuperscript{134}

Compared to Example 3.79, Example 3.80’s highlighted area shows Siloti’s elimination of the first piano part.

Example 3.81: Liszt, *Piano Concerto No. 2*, S. 125, mm. 157-160.\textsuperscript{135}

\textsuperscript{134} Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.

\textsuperscript{135} Franz Liszt, “Piano Concerto No. 2, S. 125” (Mainz: B. Schott, 1862), 16.
Example 3.82: Liszt-Siloti, *Piano Concerto No. 2*, S. 125, mm. 157-160.\textsuperscript{136}

The highlighted area in Example 3.82 also indicates Siloti’s new orchestration. Evidence of this technique is also seen in Examples 3.83 to 3.86:

Example 3.83: Liszt, *Piano Concerto No. 2*, S. 125, mm. 165-168.\textsuperscript{137}

\textsuperscript{136} Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.

\textsuperscript{137} Franz Liszt, *Piano Concerto No. 2*, S. 125 (Mainz: B. Schott, 1862), 16.
Example 3.84: Liszt-Siloti, *Piano Concerto No. 2, S. 125*, mm. 165-168.\textsuperscript{138}

Example 3.85: Liszt, *Piano Concerto No. 2, S. 125*, mm. 169-173.\textsuperscript{139}

Example 3.86: Liszt-Siloti, *Piano Concerto No. 2, S. 125*, mm. 169-173.\textsuperscript{140}

\textsuperscript{138} Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.

\textsuperscript{139} Franz Liszt, *Piano Concerto No. 2, S. 125* (Mainz: B. Schott, 1862), 17.

\textsuperscript{140} Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.
Radical Changes in the Solo Piano Part

Siloti’s reorchestration also changes the texture of the original music, as seen in Examples 3.87 to 3.90:

Example 3.87: Liszt, *Piano Concerto No. 2*, S. 125, mm. 216-219.\(^{141}\)

Example 3.88: Liszt-Siloti, *Piano Concerto No. 2*, S. 125, mm. 216-219.\(^{142}\)

\(^{141}\) Franz Liszt, *Piano Concerto No. 2*, S. 125 (Mainz: B. Schott, 1862), 20.

\(^{142}\) Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.
Example 3.89: Liszt, *Piano Concerto No. 2*, S. 125, mm. 224-231.\textsuperscript{143}

\textsuperscript{143} Franz Liszt, *Piano Concerto No. 2*, S. 125 (Mainz: B. Schott, 1862), 21.
Example 3.90: Liszt-Siloti, *Piano Concerto No. 2*, S. 125, mm. 224-231.\textsuperscript{144}

In examples 3.89 and 3.90, the small vertically highlighted chords and octaves in the left-hand of the piano part remain the same. The piano part’s left-hand rolled chords in the square-shape boxes were changed into broken chords. The right-hand accompanying pattern of the piano part was changed entirely while only maintaining the same harmony. In measure 224 to measure 227, the melody was added to the piano part using Liszt’s original left-hand notes in the orchestral part. More evidences of these changes are seen in Examples 3.91 to 3.94.

\textsuperscript{144} Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.
Example 3.91: Liszt, Piano Concerto No. 2, S. 125, mm. 248-249.\textsuperscript{145}

Example 3.92: Liszt-Siloti, Piano Concerto No. 2, S. 125, mm. 248-249.\textsuperscript{146}

Comparing Examples 3.91 and 3.92, the difference in the piano part’s left-hand is seen. Siloti grouped his left-hand notes into ascending triplets, shortening the value of the

\textsuperscript{145} Franz Liszt, Piano Concerto No. 2, S. 125 (Mainz: B. Schott, 1862), 23.

\textsuperscript{146} Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.
bass line, and changing notes from Liszt's original. Examples 3.93 and 3.94 continue the demonstration of this change.

Example 3.93: Liszt, *Piano Concerto No. 2*, S. 125, mm. 252.147

![Example 3.93: Liszt, Piano Concerto No. 2, S. 125, mm. 252.]({})

Example 3.94: Liszt-Siloti, *Piano Concerto No. 2*, S. 125, mm. 252.148

![Example 3.94: Liszt-Siloti, Piano Concerto No. 2, S. 125, mm. 252.]({})

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147 Franz Liszt, *Piano Concerto No. 2*, S. 125 (Mainz: B. Schott, 1862), 23.

Recomposition

In his manuscript, Siloti rewrote parts of the orchestral accompaniment. Examples 3.95 and 3.96 demonstrate the recomposition.

Example 3.95: Liszt, Piano Concerto No. 2, S. 125, mm. 205-210.  

149 Franz Liszt, Piano Concerto No. 2, S. 125 (Mainz: B. Schott, 1862), 20.
Example 3.96: Liszt-Siloti, *Piano Concerto No. 2, S. 125*, mm. 205-210.150

Example 3.96 shows Siloti’s added *piano* dynamic marking in measure 206 to measure 208 and changed the orchestral part’s left-hand in measure 208. Grace note was removed from the first note in the highlighted box in measure 206. Also, *pianissimo* was added to the orchestral part in measure 210. Another example of recomposition is seen in Examples 3.97 and 3.98.

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Example 3.97: Liszt, *Piano Concerto No. 2*, S. 125, mm. 276.\textsuperscript{151}

![Example 3.97: Liszt, Piano Concerto No. 2, S. 125, mm. 276](image1)

Example 3.98: Liszt-Siloti, *Piano Concerto No. 2*, S. 125, mm. 276.\textsuperscript{152}

![Example 3.98: Liszt-Siloti, Piano Concerto No. 2, S. 125, mm. 276](image2)

In Example 3.98, *tranquillo* and *sempre legato* were added by Siloti. The sixteenth notes in Example 3.97’s highlighted box were removed, shortening the whole trill passage. Furthermore, Siloti eliminated the *crescendo* marking, the *decrescendo* marking, and some notes in the highlighted box. Another erasure from the original can be noted in

\textsuperscript{151} Franz Liszt, *Piano Concerto No. 2*, S. 125 (Mainz: B. Schott, 1862), 26.

\textsuperscript{152} Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.
the orchestral part of measure 296, shown in Examples 3.99 and 3.100. In Siloti’s version, there is no tremolo accompaniment to the solo piano:

Example 3.99: Liszt, *Piano Concerto No. 2*, S. 125, mm. 296.\(^{153}\)

Example 3.100: Liszt-Siloti, *Piano Concerto No. 2*, S. 125, mm. 296.\(^{154}\)

The same technique reoccurs seen in Examples 3.101 and 3.102:

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\(^{154}\) Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.
Example 3.101: Liszt, *Piano Concerto No. 2, S. 125*, mm. 297.\textsuperscript{155}

![Example 3.101](image)

Example 3.102: Liszt-Siloti, *Piano Concerto No. 2, S. 125*, mm. 297.\textsuperscript{156}

![Example 3.102](image)

**Grace Notes Added**

Siloti occasionally added grace notes into his manuscript. Examples 3.103 and 3.104 show these additions.


\textsuperscript{156} Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.
Examples 3.103: Liszt, *Piano Concerto No. 2*, S. 125, mm. 237-243.\textsuperscript{157}

Example 3.104: Liszt-Siloti, *Piano Concerto No. 2*, S. 125, mm. 237-243.\textsuperscript{158}

The two highlighted boxes in example 3.104 illustrate Siloti’s added grace notes. The dynamic mark, *piano*, was also added to measure 237.

\textsuperscript{157} Franz Liszt, *Piano Concerto No. 2*, S. 125 (Mainz: B. Schott, 1862), 22.

\textsuperscript{158} Alexander Siloti, “Franz Liszt’s Piano Concerto No. 2, S. 125,” manuscript, n.d., International Piano Archives at Maryland, University of Maryland.
Chapter 4

CONCLUSION

It is well known that performing Liszt’s Piano Concerto No. 2 or any other piece of music in a piano competition, would require pianists to perform the original version of the music. It is also true that at their own discretion, pianists can choose stylistic interpretation and fingerings to facilitate the performance of the music.

Studying Siloti’s manuscript of the concerto, one of Siloti’s few surviving large-scale works with complete legible pages, allows pianists and piano students to get to know more about Alexander Siloti. With his lost recordings, the only ways to trace back to Siloti’s era, a pianist-piano pedagogue, transcriber, and one of Liszt’s favorite pupils, and a teacher of Rachmaninoff, are through public documentations, private memories, and Siloti’s own edited manuscripts. This essay presents another alternative for pianists, piano students, and composers to recognize Siloti’s revision patterns. Studying Siloti’s manuscript and seeing his altered scores could guide the younger generation of musicians through some of his intellectual thoughts.

This essay also allows pianist and piano students to look into the history and understand the musical perspective of Siloti. He was not an anonymous person who made an effort of revising a concerto composed by one of the greatest composers. This manuscript is a work of a scholar. Siloti was in fact a well-educated student of Franz Liszt. His revision such as fingerings addition is extremely compelling. Since those suggested fingerings not only bring comfort in performance but also enhance the quality

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of sound, it provides to us the curiosity as if that rudimental knowledge was taught directly to Siloti by Liszt himself. Could we apply those fingerings as a guideline in a piece of music that we are currently learning? As for his drastic revision like accidental removals that changes the harmony completely, it brings into question if that could have been the norm during his time. Did pupils have the freedom to explore and edit their teachers’ scores back in the late nineteenth century? As for the reorchestration of the second piano part, it raises the suspicion that Siloti could have done it to support and enhance the soloist’s part. Could he have rehearsed or performed this concerto with the orchestra or with Liszt before? If he did, could Liszt have suggested the orchestral accompanying part?

With Siloti’s many revisions, it leaves us wondering how much of Liszt is left in this piece. Although this paper gives us the possibility to explore how Siloti editorialized this Liszt’s piano concerto, the reason behind the modification is unknown. With Siloti’s true purpose concealed in the past, we can only leave it to history to judge this recomposition.
BIBLIOGRAPHY


