

LISZT

Harmonies poétiques et religieuses

Jenny Lin | Adam Tendler

pianos



STEINWAY & SONS

Franz Liszt's *Harmonies poétiques et religieuses* was inspired by the poetry of Alphonse de Lamartine. The first edition of the score (Kistner, 1853) included the following preface and accompanying text.

There are some meditative souls for whom solitude and contemplation raise inevitably towards ideas that are infinite, that is towards religion; all their thoughts are converted into enthusiasm and prayer, all their existence is a mute hymn to the Divine and to hope. They seek in themselves and in the creation that surrounds them steps to climb to God, expressions and images to reveal him to them, and to reveal themselves to him: I would that I could lend them some of these! There are hearts broken by sorrow, held back by the world, who take refuge in the world of their thoughts, in solitude of soul, to weep, to wait or to worship; I would that they might be visited by a muse solitary like them, to find sympathy in her harmonies and to say sometimes, as they listen: We pray with your words, we weep with your tears, we call on God with your songs! (Lamartine)

I INVOCATION

Rise up, voice of my soul,
With the dawn, with the night!
Leap up like the flame,
Spread abroad like the noise!
Float on the wing of the clouds,
Mingle with the winds, with storms,
With thunder, and the tumult of the waves.
Rise up in the silence
At the hour when, in the shade of evening,
The lamp of night sways,
When the priest puts out the censer;
Rise up by the waves
In these deep solitary places
Where God reveals himself to faith! (Lamartine)

II AVE MARIA

*Ave Maria, gratia plena, Dominus tecum.
Benedicta tu in mulieribus,
et benedictus fructus ventris tui, Iesus.
Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae. Amen.*

Hail Mary, full of grace, the Lord is with thee.
Blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and in the hour of our death. Amen.

III BÉNÉDICTION DE DIEU DANS LA SOLITUDE

Whence comes to me, O my God, this peace that
overwhelms me?
Whence comes this faith in which my heart abounds?
To me who just now, uncertain, agitated,
And on the waves of doubt buffeted by ever wind,
Sought goodness, truth, in the dreams of the wise,
And peace in hearts resounding with fury,
When barely on my brow a few days have slipped by,
It seems that a century and a world have passed;
And that, separated from them by a great abyss,
A new man is born again within me and starts
anew. (Lamartine)

IV PENSÉE DES MORTS

*De profundis clamavi ad te, Domine
Domine, exaudi vocem meam.
Fiant aures tuæ intendentes in vocem
deprecationis meæ.*

Out of the depths I cry to You, O Lord;
Lord, hear my voice.
Let Your ears be attentive to my voice
in supplication.

V PATER NOSTER

*Pater noster, qui es in caelis,
sanctificetur nomen tuum.
Adveniat regnum tuum.
Fiat voluntas tua,
sicut in caelo, et in terra.
Panem nostrum quotidianum da nobis hodie,
et dimitte nobis debita nostra,
sicut et nos dimittimus debitoribus nostris.
Et ne nos inducas in tentationem,
sed libera nos a malo.
Amen.*

Our Father, who art in heaven,
hallowed be thy name;
thy kingdom come;
thy will be done,
on earth as it is in heaven.
Give us this day our daily bread.
And forgive us our trespasses,
as we forgive those that trespass against us.
And lead us not into temptation,
but deliver us from evil.

For thine is the kingdom,
the power, and the glory,
For ever and ever.
Amen.

VI HYMNE DE L'ENFANT À SON RÉVEIL

VII FUNÉRAILLES (October 1849)

VIII MISERERE, D'APRÈS PALESTRINA (after Palestrina)

*Miserere mei, Deus,
secundum magnam misericordiam tuam;
et secundum multitudinem miserationum
tuarum, dele iniquitatem meam.*

Have mercy upon me, O God,
after thy great goodness;
according to the multitude of thy mercies
do away mine offences.

IX ANDANTE LAGRIMOSO

Fall, silent tears,
Upon an earth without pity;
No more between pious hands,
Nor on the bosom of friendship!
Fall like an arid rain,
Which splashes on the rock,
That no ray from the sky can wipe away,
That no breath can come to dry. (Lamartine)

X CANTIQUE D'AMOUR

“Few performers are willing to take on not only its daunting scale, but also its grueling restraint —A cohesion held together in a delicate tension of wild Romanticism and controlled transparency. Mr. Tandler and Ms. Lin aren’t typically associated with Liszt, or 19th-century music at all. But, to them, that’s part of the fun. It didn’t take long for them to see just how modern *Harmonies poétiques et religieuses* can be.” — New York Times



“We’re raised on this stuff. It’s in our bones. And now we can come at this music with a different kind of lens.”
— Adam Tandler

“This is definitely a very private Liszt, one who’s retreated to his inner self.” — Jenny Lin

Pianist **Jenny Lin** is an artist of keen musicianship, brilliant technique, and a compelling perspective shaped by a deep fluency in global culture. Born in Taiwan, raised in Austria, educated in Europe and America, Lin has built a vibrant international career, notable for innovative collaborations with a range of artists and creators.

Jenny Lin is the featured pianist in Elliot Goldenthal's original motion picture score for Julie Taymor's 2020 film, *The Glorias* and recently recorded an album for the Steinway & Sons label with accordionist Guy Klucevsek (created in "contactless" fashion) featuring the music of Giya Kancheli. Notable recordings in Lin's catalogue (which includes more than 30 albums on Steinway & Sons, Hänssler Classic, eOne, BIS, New World, Albany, etc.) include Philip Glass's Etudes, Arthur Schnabel's complete solo piano music, the complete Chopin Nocturnes, an album of Broadway song arrangements titled *Get Happy*, her ingenious release of transcriptions of the songs of Chinese pop singer Teresa Teng, and *Melody's Mostly Musical Day*, an album, picture book, and multimedia children's concert, all released on the Steinway & Sons label.

Lin has performed with orchestras throughout the world, including the American Symphony Orchestra, NDR and SWR German Radio Orchestras, the RAI National Symphony Orchestra, and others. She has performed at Carnegie Hall, Lincoln Center, the Kennedy Center, at BAM Next Wave, Spoleto USA, the Schleswig-Holstein Festival, and elsewhere.

Fluent in English, German, Mandarin, and French, Jenny Lin holds a bachelor's degree in German Literature from The Johns Hopkins University and studied music at the Hochschule für Musik, and at the Peabody Conservatory. Jenny Lin resides with her family in New York City.

A recipient of the Lincoln Center Award for Emerging Artists, "remarkable and insightful musician" (LA Times), and "relentlessly adventurous pianist" (Washington Post) "joyfully rocking out at his keyboard" (New York Times), **Adam Tandler** is an internationally recognized interpreter of living, modern and classical composers. A pioneer of DIY culture in concert music, at age 23 Tandler performed solo recitals in all fifty United States as part of a grassroots tour he called America 88x50, which became the subject of his memoir, *88x50*, a Kirkus Indie Book of the Month and Lambda Literary Award nominee. He maintains a career as a concert soloist, recording artist, speaker and educator.

Tandler released an album of piano works by Robert Palmer on New World Records in 2019. He has also recorded performances and masterclasses for the digital music platform, Tido, collaborated with Edition Peters on a new edition of John Cage's *In a Landscape*, and released the premiere recording of Edward T. Cone's *21 Little Preludes*. An active presence in all contemporary concert music genres, Tandler has also performed the complete major piano works of Aaron Copland, and collaborates with the John Cage Trust and Edition Peters in presenting Cage's work internationally. He released his second book, *tidepools*, in 2018.

A graduate of Indiana University, Tandler lives in New York City and, in addition to guest lectures at the New School and Manhattan School of Music, serves on the piano faculty of Third Street Music School Settlement, the country's first community music school.

LISZT

Harmonies poétiques et religieuses

Recorded September 19, 2019 at Steinway Hall, New York City.

Producer: Jon Feidner

Engineer: Lauren Sclafani

Assistant Engineer: Melody Nieun Hwang

Editing: Kazumi Umeda

Mixing and Mastering: Daniel Shores

Equipment: Pyramix using Merging Technologies Horus Converters;
mixed and mastered through Merging Technologies Horus Converter

Microphones: DPA 4006A, Schoeps MC6/MK2

Executive Producer: Jon Feidner

Art Direction: Jackie Fugere

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Photo of Jenny Lin and Adam Tandler: Kevin Condon

Production Assistant: Renée Oakford

Design: Cover to Cover Design, Anilda Carrasquillo

Piano Technician: Lauren Sclafani

Piano Steinway Model D # 616938 (New York)

FRANZ LISZT

(1811-1886)

Harmonies poétiques et religieuses III, S 173 (1847)

Disc 1

- 1 I. INVOCATION 6:58
- 2 II. AVE MARIA 5:52
- 3 III. BÉNÉDICTION DE DIEU DANS
LA SOLITUDE 14:29
- 4 IV. PENSÉE DES MORTS 15:58

Playing Time: 43:20

Jenny Lin, piano

Disc 1: Tracks 2, 3

Disc 2: Tracks 2, 3, 6

Disc 2

- 1 V. PATER NOSTER 3:29
- 2 VI. HYMNE DE L'ENFANT
À SON RÉVEIL 5:45
- 3 VII. FUNÉRAILLES 10:08
- 4 VIII. MISERERE D'APRÈS
PALESTRINA 4:29
- 5 IX. ANDANTE LAGRIMOSO 8:12
- 6 X. CANTIQUE D'AMOUR 5:54

Playing Time: 38:01

Adam Tendler, piano

Disc 1: Tracks 1, 4

Disc 2: Tracks 1, 4, 5



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