



**LISZT'S ITALIAN PILGRIMAGE**  
TRISTAN LEE

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*Années de pèlerinage: Deuxième année: Italie  
≈ & Deux légendes ≈*



≈ FRANZ LISZT ≈

## Années de pèlerinage: Deuxième année: Italie

- [1] Sposalizio [7'50]
- [2] Il penseroso [4'12]
- [3] Canzonetta del Salvator Rosa [3'15]
- [4] Sonetto 47 del Petrarca [5'45]
- [5] Sonetto 104 del Petrarca [6'38]
- [6] Sonetto 123 del Petrarca [6'55]
- [7] Après une lecture du Dante –  
Fantasia quasi Sonata [18'05]

### Deux Légendes

- [8] 1 St Francis d'Assise:  
La prédiction aux oiseaux [10'55]
- [9] 2 St Francis de Paule marchant sur les flots [8'59]

**TRISTAN LEE** piano

Recorded in Melba Hall, University of Melbourne,  
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Recording engineer and producer: MARK EDWARDS

Design: ESTHER BOUSAGEON

Photography: WILLI T DENNITHORNE

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## LISZT'S ITALIAN PILGRIMAGE



Franz Liszt (1811-1886) composed the *Années de pèlerinage: Deuxième année: Italie* (Years of Pilgrimage: Second Year: Italy) over a period of twenty years before their publication in 1858. The seven pieces that comprise this volume are all inspired by Italian art and literature, paying homage to Raphael, Michelangelo, Petrarca and Dante. This musical journey through Renaissance art commences with *Sposalizio*, a serene musical depiction of Raphael's painting of the Marriage of the Virgin, before continuing with *Il penseroso*, inspired by Michelangelo's sculpture adorning the tomb of Lorenzo de

Medici in the Basilica di San Lorenzo, Florence. One of Liszt's more frivolous miniatures, *Canzonetta del Salvatore Rosa*, follows, acting as a humorous and charming introduction to the three *Sonetti del Petrarca*, in which we hear Liszt's most impassioned and heartfelt romanticism. The journey concludes with the formidable *Après une lecture du Dante: Fantasia quasi sonata*, evoking the infernal and purgatorial torments of Dante Alighieri's Divine Comedy (although there is also a hint of *Paradiso* towards the end). Liszt was greatly inspired by Italian art and culture and it had a profound influence on his compositional style.

In *An Artist's Journey*, Liszt describes his relationship to Italy: **“The beauty in this special land became evident to me in its purest and most sublime form. Art in all its splendour disclosed itself to**

my eyes. It revealed its universality and unity to me. Day by day my feelings and thoughts gave me deeper insight into the hidden relationship that unites all works of genius. Raphael and Michelangelo increased my understanding of Mozart and Beethoven... Dante has found his expression in Orcagna and Michelangelo, and someday perhaps he will find his musical expression in the Beethoven of the future.’

Liszt’s *Deux légendes* (Two Legends) provide a fitting complement to the *Deuxième année: Italie*. The first *Légende, St François d’Assise: La prédication aux oiseaux* (Saint Francis of Assisi’s Sermon to the Birds) begins by conjuring birdsong in the upper register of the piano creating an almost impressionistic level of musical imagery before a

solemn chorale-like passage slowly builds to a euphoric climax. The second *Légende, St François de Paule marchant sur les flots* (Saint Francis of Paola Walking on the Waves) conjures the rumbling of the ocean using the lower register of the piano. This work tells the story of the saint crossing the Strait of Messina using his cloak as a raft following the refusal of a ferryman to allow him to board his vessel. Both these works are of epic proportions and create a Wagnerian sense of scope, harmonic language, and religious symbolism.

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Tristan Lee, 2019

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## TRISTAN LEE



Tristan Lee is an Australian pianist gaining international recognition for his distinctive style and musicianship. Recent highlights have included performances of concertos by Mozart, Beethoven, Brahms, Grieg and Rachmaninoff; and solo recitals throughout UK, Italy, Lithuania, France, the Netherlands, Cuba, China and Australia. Widely sought as a chamber musician he has appeared twice at the Wigmore Hall, London to critical acclaim. He completed postgraduate study at the Royal Northern College of Music, Manchester, following undergraduate study at the University of Melbourne.

Tristan Lee has been mentored by Leslie Howard, and between 2012 and 2014 he undertook a period of study with renowned French pianist, François-Frédéric Guy in Paris. He has won many notable prizes and scholarships including the Australian Postgraduate Award 2014, Geoffrey Parsons Trust 2012 and the Ian Potter Cultural Trust 2010. Tristan Lee recently completed a PhD researching the music of Beethoven and Liszt at the Melbourne Conservatorium of Music, University of Melbourne, where he currently teaches piano.



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