

ABSTRACT

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LISZT AND THE REBELLIOUS TONAL DISSATISFACTION IN *LA LUGUBRE GONDOLA*, S. 200

(xiii + 71 pages: 39 figures; 2 tables; 2 appendixes)

The elegiac late piano works of the 1880s illustrates Liszt's experimental style at its most extreme associated with macabre, bizarre, and dreamlike. Historians have attributed to Liszt morbid obsession of death, starting from the deaths of his two children during 1860s; on 19th November 1862, Liszt stated "My soul's tears must, as it were made for them; I must set fires alight for those of my dear ones that are alive, and keep my dear dead in spiritual urns" (letter to Eduard Lassen).

Four specific works are prompted by the death of Wagner: both *La lugubre gondola*, *Am Grabe Richard Wagner* and *R.W. – Venezia*. Much of this music suggest an improvisatory flow of materials, articulated by discontinuity of thoughts experienced in dreams or introspection, along with various negative fantasy through limited or lack of tonal focus; hence, Liszt pointed out this music clearly to the approaching exhaustion of tonality.

The purpose of this research is to provide in-depth analyses of both *La lugubre gondolas* and evaluate how the two not only express Liszt's resignation in his final years as a result of various dramatic depressing moments in his life, but also becomes direct influence on the early twentieth century music.

Keywords: Franz Liszt, late piano works, Richard Wagner, tonal exhaustion, *La lugubre Gondola*

References: 12 books (1894-2014) + 2 dissertations + 8 online journals