

## Triptych of psychological portraits



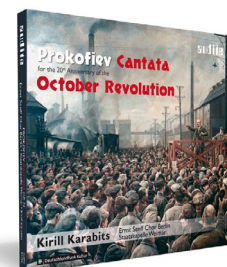
**FRANZ LISZT**  
**Faust Symphony**  
**Mephisto Waltz**

**Airam Hernández** tenor  
**Staatskapelle Weimar**  
**Kirill Karabits** conductor

Herren des Opernchores des  
Deutschen Nationaltheaters Weimar

Herren des Landesjugendchores Thüringen

In Liszt's *Faust Symphony* psychology enters music. It displays the power of sound, of tone painting, to evoke a fantastical, epic and psychological world. With his subtle and analytical interpretation of Goethe's *Faust*, Liszt creates psychological tableaux, recorded by the Staatskapelle Weimar under the baton of Kirill Karabits.



When Franz Liszt took over the court orchestra in Weimar in 1848, the memory of Goethe, who had previously directed the court theatre, was still venerated. Liszt was therefore Goethe's direct heir at Weimar – albeit as a musician. With his *Faust Symphony*, which was premiered on the same day as the inauguration of the Goethe and Schiller monument in front of the theatre, psychology made its way into music; Liszt's ambition was the “renewal of music through its more intimate connection with poetry”. His *Faust Symphony* demonstrates the power of sound, of tone painting, to evoke a fantastical, epic and psychological world.

Each movement corresponds to a character whose traits and psychology it depicts. This is programme music, but it does not tell a story and is certainly not descriptive music. Liszt characterised musically the profound nature of each character, offering a subtle and analytical interpretation of the story of Faust as told by Goethe. The three character pictures are psychological tableaux set to music. Liszt does not simply tell the story of the characters or describe their feelings: he evokes their psyches.

Kirill Karabits conducts the Staatskapelle Weimar in this repertoire which is especially close to the ensemble.

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