

## A Historical and Generic Context for Harmony in Liszt's Late Styles

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Since the 1950s, Liszt's late works caught the imagination of academics, performers and the wider public. The prevailing narrative of works that were ahead of their time, especially in harmonic terms, combined powerfully with the high modernism of the mid-twentieth century, post-tonal theoretical research (Morgan, 1976; Forte, 1987; Baker 1990), and narratives of lateness that describe artists as somehow existing beyond history. Meanwhile, the question of how such works may have existed in their own time after all -- though recently addressed in historical research (Pesce, 2014) -- did not receive much musical-analytical attention. My paper will probe this discursive problem and offer one solution by combining historical and formal perspectives of genre. Drawing on Kallberg (1988), Samson (1989 and 2001), Drott (2013), Pace (forthcoming, 2019) and others, I will critique the idea of the modernist dissolution of genre which tacitly underpin ahistorical approaches to Liszt's music. This will lead to an analysis of expectations encoded in historically resonant musical materials. The generic aspect of harmony will form the focal point of this analysis, with representative examples from *Ossa arida* (1879) and the *Valses oubliées* (1881–84).