

A woman with dark hair and pink lipstick is lying on her back on a light-colored surface. She is wearing a white lace top. She is surrounded by various flowers and petals, including pink roses, purple hydrangeas, and white daisies. The overall aesthetic is soft and romantic.

ENCHANTING SCENTS

MARIANN MARCZI



HUNNIA RECORDS

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Steinway Model D Concert Grand Piano, Hamburg

Scents have always captivated me, above all the scents of plants, trees, and flowers. They awaken emotions, summon memories. Their presence unfolds in a thousand subtle shades. Blended together, they weave almost endless combinations – entire symphonies of fragrance.

Not long ago, I stumbled upon a poem by the Hungarian poet Lőrinc Szabó (1900–1957), *Varázsló illatok / Enchanting Scents*.

Allow me to share it.

I have seventy-seven captives, in seventy-seven tiny jars concealed
at the bottoms of two boxes, silent, dark, and deep;
rare oils and winged spirits I have blended, drop by drop revealed,
and this strange collection in its secrecy I keep

now holds seventy-seven spirits, waiting patient in their glass,
to entertain me when I choose;
to take me from winter into spring, or if I wish to wander,
to carry me to other worlds I never long to lose.

You surely heard them scold the madman,
his heart diseased and small;
the Poet who first dared the silent realm of scents to summon,
and boldly rose to honour them all,

you surely heard it once, yet now you scarcely understand
why is it sick and flawed:
to guard a scent as writing holds words,
or like music on a turning record stored.

Nor do I understand... I reach for the small jars,
and softly, as the afterlife;
they surge from their fragile prisons
the essences escaping from every little jar they hide,

softly and quietly and sweetly, like life,
or cold as death may be;
and soon, as though I myself vaporise,
I drift in weightless vacancy,

I sway, I float: within the flesh one single,
waking sense remains, the rest already fade away;
and thinning matter stretches past its mortal chains,
toward where the infinite holds sway.

Fly, spirits, from my seventy-seven jars,
rise out and weave your tale,
Lotus, I brought you from Cairo,
and as I drink your soul, the distant memories prevail,
again I walk the Arab alleys,
through reed-roofed streets that twist and turn,
past shops, the three-handed man,
and among countless other wonders that still burn,
then you, Acacia, circle me, an avenue
of scent in widening motion blown;
blowing Africa away - and you, pure Jasmine, you,
in whom May's tender memory sings alone.

You spread bright flaming fields around me,
California Poppy's fire,
and with you I depart; you, Moss, and you, Siberia; Sandalwood,
and you, Queen of Sheba's deep desire,
and none of you grow faint or vanish: from resin-darkened wood,
you surge toward me, Pine;
then Hyacinth and Lily come,
and one who laughs among the angel-line
black devil, erupts your rotting onion
stench, Asa Foetida,
till wild Celery sweeps in;
with piercing Horseradish and pale Reseda.

Fly forth, my captives! I play with you
as heroes in old tales of wonder,
with giant spirits sealed in jars;
and still I love this game of spell and thunder,

I love to play now as then, when I still was a child
when I scarcely owned a token;
set the world free once again,
let my old captivity be finally broken:

let me forget the sober bitterness of my days,
for magic grows so thin and worn;
and for my aging heart one sudden blaze
is worth long years from dusk to dawn.



Poetry has long given shape to the moods awakened by scents – yet music, too, can lend a voice to these elusive sensations. I began seeking musical works woven from metaphors of fragrance, pieces that do more than portray plants and perfumes as simple elements of nature, but use them as gateways into personal emotion, quiet reflection, and the stories that linger within us.

My intention was to offer the listener a glimpse of this luxury through the music on the album – each track an essence unto itself, a delicate bubble of sound, capturing and distilling its own small, fragrant universe.

Some of the pieces are operas, operettas and ballet excerpts, as well as orchestral works and song transcriptions for piano. "Quotations" intended for salons rather than for a grand concert hall or theatre. There must have been happy times when the transcription of a masterpiece could become a hit with the public. I believe that even in the 21st century we can still find a foothold in such an intimate atmosphere. Of course, this comes with a certain nostalgia, but these works bend the gateways of time in multiple ways. After all, the authors of the transcriptions, apart from a few exceptions, brought a piece of an earlier composer into their own era, and by now that era, too, has naturally become the past. These pieces invite us to wander *In Search of Lost Time*.

A special feature of the programme is the inclusion of an operetta by Joseph Kosma (Kozma József), performed in my own transcription. I happened to buy a Kosma sheet music by chance in Paris from a second-hand bookseller. Leafing through the yellowed, fragile pages, I immediately saw and heard its distinctive harmonic world. I was instantly drawn to it. An antiquarian shop and a score: those were the seed from which the whole idea grew. This is the very reason why I added Kosma's chansons to my repertoire.

Mariann Marczi

Mariann Marczy is a Hungarian concert-pianist, soloist and chamber musician. She is professor at the Franz Liszt Academy of Music, Budapest. Her DLA / DMA dissertation deals with "György Ligeti's Etudes for Piano" (2008). She was awarded Habilitation in 2022 at the Franz Liszt Academy of Music, Budapest.

In 2025, she achieved outstanding international success: she won the Silver Prize at the American Classical Music Awards (recordings of works of Schumann), 1st prize at the International Moscow Music Competition (for performances of works by Mozart and Schubert), 2nd prize at the International Clara Schumann Competition, 2nd prize at the International Mozart Competition Vienna, and also received a special prize at the European Virtuoso Music Awards (for her performances of Franz Liszt's opera and song transcriptions).

Earlier in her career, she has won prizes in several national and international competitions. Arnold Schoenberg Prize of the Austrian Arnold Schoenberg Stiftung (2000); DAAD Scholarship (2001); Annie Fischer Performance Artist Prize and Scholarship (2002); International Piano Competition for Youth Senigallia (Special Prize for the best Bach performance); National Liszt Competition for Youth in Budapest (1st prize); Andor Földes Piano Competition Budapest (3rd prize); National Chopin Competition Szeged (1st prize); Leó Weiner Chamber Music Competition Budapest (2nd prize); 27th International Smetana Piano Competition Plzen (Special prize for the best performance of 20th-century composers); Vienna International Piano Competition 2006 (Finalist).

Performing at 35-40 concerts a year, she has played in the most prestigious concert halls in Hungary and in most European countries and in the United States.

Mariann Marczai has made recordings for the Odradek Records label.

Her first album "SPLINTERS" featuring 20th Century Hungarian Works for Piano in 2013 was nominated for the BBC Music Magazine Award.

Her second album, "PAST VISIONS" paying homage to Schubert and Schumann, was released in 2019.

Sibelius: *Five Pieces for Piano, Op. 75* “*The Trees*”

Jean Sibelius, a Finnish composer, wrote a piano cycle in 1914 entitled *Five Pieces* (Op. 75). The work is also known by a more familiar name not given by the composer himself: *The Trees*. The descriptive subtitles of the five pieces reveal an interesting link between them, as each refers to a different plant. This deservedly popular set offers a fine example of Sibelius's pantheistic worldview.

1. *When the Rowan Blossoms*

The comfortably paced G-minor *Allegretto* is reminiscent of Tchaikovsky's piano pieces. It has a slightly melancholic tone: a contemplative yet deeply inward work, tinged with painful chromatic harmonies that may even evoke the image of lush white blossoms turning into vivid red berries amid dense green foliage.

2. *The Solitary Fir Tree*

A slow, solemn C-major piece marked *Grave*, it perhaps illustrates unwavering steadfastness through its solid C-major chords. At the time of its composition, it was interpreted as a symbol of Finland, standing firm against the icy winds blowing from the east.

3. *The Aspen*

The *Andantino* in G-sharp minor exudes a slightly mysterious, impressionistic atmosphere. The calm flow of the melody is interrupted from time to time by tremolo bars or gestures, which are hard not to interpret as the trembling of aspen leaves.

4. *The Birch*

The Birch, marked *Allegro – Misterioso*, is a work in two clearly distinct sections. It evokes the Finns' favourite tree, which "stands so white". From a tonal perspective, its successive sections create an intentionally uncertain effect. The enigmatic, Mixolydian inflections never fully resolve, and even the final chord at the end of the piece, so to speak, remains "open".

5. *The Spruce*

Sibelius revised this work in 1919, originally composed in 1914. Sections marked *Stretto – Lento – Risoluto – Lento* alternate throughout, giving the piece a vigorous, arpeggiated middle section built on broken chords. The work is essentially a slow waltz that became a popular hit. And the best-known piece of the entire set.

6. Rachmaninov – Ismagilov: *In My Garden at Night*, Op. 38 No. 1

Rachmaninov's roughly ninety songs were all composed in the first half of his life, while he was still in Russia. The creation of his last two song cycles (Op. 34 and Op. 38) is owed to one of his admirers, the poet Marietta Shaginyan. The composer asked her to suggest poems for him to set to music, adding: "The authors may be alive or dead, it doesn't matter so long as the texts are original, not translations, and no more than 8-12 lines long, 16 at most. And one more thing: the mood should be more sad than cheerful. Lighter shades do not come easily to me." Shaginyan tried to steer Rachmaninov's somewhat conservative taste toward contemporary Symbolist poets. Yet, despite the composer's own preconceptions about himself, his final two cycles convey a calm, uplifting, at times even humorous, quality rather than gloom.

In the autumn of 1916 Rachmaninov had ample reason for pessimism: he was being treated at a sanatorium in Essentuki for exhaustion and wrist pain. Shaginyan visited him and later described his utter despair and lack of self-confidence: "He burst into tears several times when speaking about his inability to work. He spoke in a terribly hollow voice, almost like an old man, with lifeless eyes and a grey, sickly face." Her gift, poems proposed for musical setting, helped him emerge from this depression: in August and September he composed the songs of Op. 38, which were premiered in Moscow on 24 October 1916.

Rachmaninov opens the *Six Songs, Op. 38* with the eerie *In My Garden at Night*, setting a poem by Avetik Isahakyan in Alexander Blok's translation. The image of the weeping willow, metaphorically a girl in love, unfolds in simple, melancholic phrases with a free rhythmic flow. In the second section the music rises to a passionate climax on the word "bitterly", after which the poem promises that the "gentle dawn" will dry the weeping willow's tears.

In My Garden at Night

Poem by Avetik Isahakyan (1875-1957)

Translated from Armenian into Russian by Alexander Blok (1880-1921)

In my garden at night
Mournfully weeps a willow,
Singing disconsolately: O willow,
Sorrowful willow!

But when in the early morning
Appears the virginal dawn,
She dries, with her tresses,
The bitter tears that the willow has shed.

English translation: Decca Music Group Ltd © 1993



7. Rachmaninov: *Lilacs*, Op. 21 No. 5

Lilacs is one of Rachmaninov's songs for voice and piano, originally composed in 1902, in the same month in which he married Natalia Satina. In 1941 he also prepared a second version, containing only minor revisions. *Lilacs* is based on the fifth piece of his cycle *Twelve Romances for Voice and Piano*, Op. 21. The solo piano version was probably made at the very end of 1914, and it succeeds in preserving the slightly melancholic, yearning mood of the song, rooted in a poem by Yekaterina Beketova, while accompanying the originally sung melody with an arrangement that calls for virtuoso pianistic technique. In her poem, Beketova reveals that the only happiness in her life is the scent of blooming lilacs.

Siren

Poem by Yekaterina Beketova (1855-1892)

In the morning, at daybreak,
Over the dewy grass,
I will go to breathe the crisp dawn;
And in the fragrant shade,
Where the lilacs crowd,
I will go to seek my happiness ...

In life only one happiness
It was fated for me to discover,
And that happiness lives in the lilacs;
In the green boughs,
In the fragrant clusters,
My poor happiness blossoms ...

English translation: Anton Besspalov

8. Spohr – Liszt: *The Rose (Die Rose)* Romance from the opera *Zemire und Azor (Beauty and the Beast)*, S. 571

Born in Brunswick in 1784, Louis Spohr played a leading role in the musical life of his time, excelling alike as a violin virtuoso, conductor, and composer. He was regarded as a worthy heir to Mozart in his masterly handling of the forms of “absolute music”, especially the symphony and the string quartet. He is also credited with being the first to use a conductor’s baton. Liszt met Spohr in Kassel during his virtuoso years, and later they conducted together at the inauguration of the Beethoven Monument in Bonn. Spohr enjoyed success with several operas, among them *Zemire and Azor*, in fact an adaptation of the story of *Beauty and the Beast*, first performed in Frankfurt in 1819. Spohr composed a melodious, appealing opera, with a few fashionable Rossinian touches, and the work was frequently staged throughout Germany for much of the nineteenth century. The Romance, known in English as *Rose, softly blooming*, became a popular salon ballad, which Liszt treats in this refined piano transcription in a simple and delicate setting.

Naturally, in this story too an aromatic rose plays a role: a merchant named Sander (bass), shipwrecked in a storm, and his servant Ali (tenor) find their way into a strange palace. In the garden Sander plucks a rose for his daughter Zemire (soprano), whereupon Azor (tenor) appears, previously transformed by a fairy into an ugly, animal-like monster. Azor releases Sander in exchange for one of his daughters. Zemire sacrifices herself for her father, but Azor proves a surprisingly kind master and even allows her to visit home, provided she returns to him. In the end, after many adventures, Zemire confesses her love to the “monster”; the fairy withdraws the spell, Azor regains his former handsome appearance, and the couple finds happiness.

Rose, Softly Blooming (Die Rose)

English singing text by William Ball (1784-1869)

after the German libretto by Johann Jakob Ihlée (1762-1827)

based on Jean-François Marmontel (1723-1799)

Rose, softly blooming, form'd to allure,

Emblem of nature, lovely and pure!

Thorns press around thee, yet, gentle flow'r,

Smiles still are thine, the charm of the bow'r!

Nurtur'd of Heav'n, thy beauties I'll wear,

Pride of my bosom, I'll cherish thee there.

Smiles still are thine in decay's wasting hour.

So, gentle flower, peacefully smiling,

Oh, let me be,

Living and dying, sweet rose, like thee!



9. Schubert – Liszt: *The Rose (Die Rose, D. 745), S. 556/1*

The Rose was the first Schubert song Liszt arranged in a transcription. Although it later appeared in various Schubert-Liszt song-transcription collections, it was initially published as a standalone piece. Schubert's song Op. 73 / D. 745a (which, contrary to a mistaken claim found in several catalogues, has nothing to do with *Heidenröslein*) sets a poem by Schlegel: a brief "autobiography" of a blooming rose which, after flowering, laments the shortness of its life.

Liszt shapes this simple piece into something close to a symphonic poem, capturing both the song's fragility and the passion that lies beneath. The revised version contains about a dozen differences, mostly small details, though with a slightly expanded cadenza and coda. It is not insignificant that the new version appeared together with Liszt's transcription of *Lob der Tränen (In Praise of Tears, D. 711b / S. 557)*, one of Schubert's deeply moving songs, extolling the renewing and redeeming power of tears.

Die Rose (The Rose)

Poem by Friedrich von Schlegel (1772-1829)

Lovely warmth tempted me
to venture into the light.
There fires burned furiously;
I must forever bemoan that.
I could have bloomed for long
in mild, bright days.
Now I must wither early,
renounce life prematurely.

The red dawn came;
I abandoned all timidity
and opened the bud
in which lay all my charms.
I could have spread sweet fragrance
and worn my crown ...
then the sun grew too hot –
of this I must accuse it.

Of what avail is the mild evening?
I must now ask sadly.
It can no longer save me,
or banish my sorrows.
My red colouring is faded;
soon cold will gnaw me.
As I die I wish to tell once more
of my brief young life.

English translation: Richard Wigmore

10. Schubert – Liszt: *The Linden-Tree* (*Der Lindenbaum*, D. 911/5), S. 561

"Come to Schober today and I will play you a terrifying song cycle; these songs have moved me more than any others I have encountered so far." Schubert said this to a friend in 1828, the year of his death. "Then, in a voice filled with emotion, he sang the entire *Winter Journey* for us," the close friend Schober later recalled that evening. "We were all struck by the dark mood of these songs; only one appealed to me: 'The Linden Tree.' Schubert sprang up and replied: 'These songs mean more to me than all the others, and in time you will like them too.'"

The song was originally a German folk song under the title *The Linden Tree* (*Der Lindenbaum*). In Wilhelm Müller's reworking it received the title *By the Well Before the Gate* (*Am Brunnen vor dem Tore*). The tree evokes for the solitary wanderer the memory of happier days. Yet he turns away and continues into the cold wind; still, even miles away, he hears the tree calling him, ultimately toward eternal rest: "here you would find peace".

Der Lindenbaum (The Linden Tree)
Poem by Wilhelm Müller (1794-1827)

By the well, before the gate,
stands a linden tree;
in its shade I dreamt
many a sweet dream.

In its bark I carved
many a word of love;
in joy and sorrow
I was ever drawn to it.

Today, too, I had to walk
past it at dead of night;
even in the darkness
I closed my eyes.

And its branches rustled
as if they were calling to me:
'Come to me, friend,
here you will find rest.'

The cold wind blew
straight into my face,
my hat flew from my head;
I did not turn back.

Now I am many hours' journey
from that place;
yet I still hear the rustling:
'There you would find rest.'

English translation: Richard Wigmore

11. Kosma – Marci: *Rose... Rose... Rose...* from the operetta *Les Chansons de Bilitis*

Joseph Kosma (Kozma József, 1905–1969) wrote an operetta connected to the Belgian-born poet Pierre Louÿs and his poetry cycle *Les Chansons de Bilitis* (1894). Debussy also set poems from this cycle, as did others, such as Charles Koechlin. Kosma completed his studies at the Budapest Academy of Music, but fled to Paris from Nazism, where he became a highly acclaimed composer, above all for film music.

Rose...rose...rose... from Les Chansons de Bilitis

Libretto by Marc-Cab (1901-1978) and Jean Valmy (1901-1989)

adapted from poetry of Pierre Louÿs (1870-1925)

Pink, pink, pink
Love places roses in my heart
Roses of that lovely pink
That colors the oleanders
When rosy-fingered dawn
Lays a touch of gold upon so many roses
Love places roses in my heart

Pink, pink, pink
Night is made for resting
I used to believe that
Night is made for forgetting
I sometimes believed that
Night is made for dreaming
I believe that quite often
Night is made for loving
I believe that all the time
Love and wine are sweet things
That make me see the night in pink

Summer chooses blue for the sky
The light blue of your eyes
Autumn takes that pastel brown hue
That turns your hair a reddish-gold
Winter puts white on the roofs
The pure white of your hands
Spring holds the gold of your voice
That takes flight in the morning
When my gaze rests upon you
Seasons vanish; everything is transformed

Pink, pink, pink
Love places roses in my heart
Roses of that lovely pink
That colors the oleanders
When rosy-fingered dawn
Lays a touch of gold upon so many roses
Love places roses in my heart
Pink, pink, pink

12. Delibes – Bazille: *Flower Duet (Sous le dôme épais où le blanc jasmin)* from the opera *Lakmé*

Sous le dôme épais où le blanc jasmin, often translated as the *Flower Duet*, is a duet for soprano and mezzo-soprano from Act I of Léo Delibes's opera *Lakmé*. The work premiered in Paris in 1883 and remains extremely popular to this day. The duet frequently appears in advertisements and films, and it is also a concert favourite. Its cultural reach is such that it became a signature element of British Airways' brand identity. The duet is sung by Lakmé, the daughter of a Brahmin priest, and her servant Mallika as they gather flowers by the riverbank.

Flower Duet from the opera *Lakmé*
after the French libretto by Edmond Gondinet (1828-1888)
and Philippe Gille (1831-1901)

Under the thick dome
where the white jasmine
With the roses entwined together
On the river bank covered with flowers
laughing in the morning
Let us descend together!

Gently floating on its charming risings,
On the river's current
On the shining waves,
One hand reaches,
Reaches for the bank,
Where the spring sleeps,
And the bird, the bird sings.

Under the thick dome where
the white jasmine
Ah! calling us
Together!

13. Tchaikovsky – Taneyev: *Waltz of the Flowers* from *The Nutcracker Suite*, Op. 71

Tchaikovsky's ballet *The Nutcracker* is deservedly among the most popular works in the musical repertoire, and one of its most frequently quoted passages is the famous *Waltz of the Flowers*. After the 1892 premiere, the ballet first became widely known not as a stage work but in the form of a condensed orchestral suite. Soon after the premiere, a piano transcription was made so that it could enter the then-widespread tradition of music-making at home. The transcription was prepared by Sergey Ivanovich Taneyev (1856–1915), a significant musician now unjustly forgotten. As a child, in 1865, he moved to Moscow with his family and soon became Tchaikovsky's student in composition, and Anton Rubinstein's in piano. His relationship with Tchaikovsky developed into a deep friendship: Tchaikovsky explicitly sought Taneyev's criticisms of newly finished works, trusting his musical judgement profoundly. Taneyev also gave premieres of Tchaikovsky's piano concertos. Alongside his career as performer and composer, he was an outstanding teacher: Scriabin and Rachmaninov studied with him. As an exceptionally cultivated person he also pursued philosophy professionally. The transcription was published in 1892, and Tchaikovsky later made his own revisions to it.

14. Johann Strauss II – Eduard Schütt: *Concert Paraphrase on Tales from the Vienna Woods (Geschichten aus dem Wienerwald)*, Op. 325

The waltz *Tales from the Vienna Woods*, Op. 325 was composed by Johann Strauss the Younger. It was first performed on 19 June 1868 at an event called the Festival of Novelties with Fireworks, held in the Volksgarten for the benefit of Josef and Eduard Strauss, with Johann Strauss conducting. The zither solo was played by Anton J. Paschinger (1825–1900).

The work is a waltz cycle consisting of five waltzes, in which the zither features as a prominent solo instrument in both the introduction and the coda. At the time of the work's creation, the waltz had already been a highly esteemed social dance for decades, even though it had begun its career in disreputable rural taverns. The title was meant to preserve the work's origin in the folk music of the forests around Vienna. The Viennese zither player Anton Karas kept *Geschichten aus dem Wienerwald* in his repertoire for decades.

The piano arrangement was made by Eduard Schütt (1856–1933), who graduated with distinction from the St Petersburg Conservatory in 1875. In 1876 he travelled to Leipzig to continue his studies, and after two years he moved to Vienna, where he became both a pupil and a friend of the celebrated Theodor Leschetizky. He was highly regarded not only as a pianist but also as a conductor and composer. Over the following years, Schütt gave concerts in Hungary, Austria and Bohemia. In 1887 Cosima Wagner invited him to become musical director of the Bayreuth Festival, but he declined the offer because he wished to devote himself solely to composition.

János Mácsai



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02	Sibelius: <i>Five Pieces for Piano, Op. 75 "The Trees": II. The Solitary Fir Tree</i>	02:14
03	Sibelius: <i>Five Pieces for Piano, Op. 75 "The Trees": III. The Aspen</i>	02:22
04	Sibelius: <i>Five Pieces for Piano, Op. 75 "The Trees": IV. The Birch</i>	01:43
05	Sibelius: <i>Five Pieces for Piano, Op. 75 "The Trees": V. The Spruce</i>	02:48
06	Rachmaninov – Ismagilov: <i>In My Garden at Night, Op. 38 No. 1</i>	01:51
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09	Schubert – Liszt: <i>The Rose (Die Rose, D. 745), S. 556/1</i>	04:22
10	Schubert – Liszt: <i>The Linden-Tree (Der Lindenbaum, D. 911/5), S. 561</i>	05:05
11	Kosma – Marci: <i>Rose... Rose... Rose... from the operetta Les Chansons de Bilitis</i>	02:13
12	Delibes – Bazille: <i>Flower Duet from the opera Lakmé</i>	04:56
13	Tchaikovsky – Taneyev: <i>Waltz of the Flowers from The Nutcracker Suite, Op. 71</i>	06:35
14	J. Strauss II. – Schütt: <i>Concert Paraphrase on Tales from the Vienna Woods, Op. 325</i>	08:28
	Total time:	50:45

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