

ALAN WALKER

*Reflections on*  
*Liszt*



# Reflections On Liszt

**Philip Ross Bullock, Laura Tunbridge**



## Reflections On Liszt:

**Reflections on Liszt** Alan Walker, 2005 No one knows more about Franz Liszt than Alan Walker Malcolm Bowie Times Literary Supplement In a series of lively essays that tell us much not only about the phenomenon that was Franz Liszt but also about the musical and cultural life of **Franz Liszt** Michael Saffle, 2013-02-01 Franz Liszt A Research and Information Guide is an annotated bibliography concerning both the nature of primary sources related to the composer and the scope and significance of the secondary sources which deal with him his compositions and his influence as a composer and performer The second edition includes research published since the publication of the first edition and provide electronic resources Franz Liszt was born on 22 October 1811 at Raiding today located in Austria s Burgenland He received his first piano lessons from his father Adam Liszt an employee of the celebrated Eszterhazy family Young Franz was quickly acclaimed a prodigy and in 1820 a group of Hungarian magnates offered to underwrite his musical education Shortly thereafter the Liszts moved to Vienna where Franz studied piano and composition with Carl Czerny and Anton Salieri Performances there earned Liszt local fame even Beethoven expressed interest in him *Life of Chopin* Franz Liszt, 2022-05-28 In *Life of Chopin* Franz Liszt offers a profound and introspective portrait of his contemporaneous musical luminary Frédéric Chopin This biographical work intertwines biographical details with musical analysis reflecting Liszt s admiration for Chopin s unique style characterized by its emotional depth and innovative harmonies Written in an era marked by Romantic ideals Liszt s prose is imbued with lyrical elegance effectively conveying the complexities of Chopin s character and artistry Liszt not only recounts pivotal moments in Chopin s life but also elucidates the cultural and musical backdrop of 19th century Europe illuminating how Chopin s experiences shaped his genius Franz Liszt a virtuosic pianist and composer was not only a close friend of Chopin but also a key figure in the Romantic movement His personal experiences including his struggles with fame and the demands of concert life as well as his deep understanding of music profoundly informed his portrayal of Chopin Liszt s deep respect and admiration for Chopin s sensitivity and innovation served as the impetus for this poignant tribute making the work a compelling intersection of friendship and artistic reflection Readers who delve into *Life of Chopin* will find themselves enveloped in a richly detailed narrative that celebrates the profound impact Chopin had on music and culture Liszt s insights and personal anecdotes provide a rare glimpse into the life of one of music s greats while also showcasing Liszt s own literary craftsmanship This book is a must read for music enthusiasts scholars and anyone seeking to understand the intricacies of emotional expression in Romantic music **Song Beyond the Nation** Philip Ross Bullock, Laura Tunbridge, 2021-05-20 This book challenges that assumption by exploring the ways in which song crosses national borders Whether by incorporating foreign canons of poetry alongside native ones or conveying literature across linguistic borders through acts of performance song functions as a means of translation **Franz Liszt's Songs for Voice and Piano** Małgorzata Gamrat, 2023-11-27 How does a Romantic composer approach the poetry he sets as raw material to be remade a pretext for self expression a

sanctified artefact or a message to be illustrated with music In my book I examine Franz Liszt's songs for voice and piano which remain little known to scholars artists and music lovers alike The objective is to present Liszt's songs in all their complexity and diversity as well as identifying the key elements of the composer's broadly understood song writing technique both those that make him unique and those that relate him to the European tradition This approach also makes it possible to shed light on a major though previously neglected aspect of the composer's workshop namely his work with the poetic text which to Liszt was just as important as the musical setting *Four Metaphors of Modernism* Jenny Anger, 2018-02-20

Exploring the significance of metaphor in modern art Where do the roots of art lie asked Der Sturm founder Herwarth Walden In the people Behind the mountains Behind the planets He who has eyes to hear feels Walden's Der Sturm the journal gallery performance venue press theater bookstore and art school in Berlin 1910 1932 has never before been the subject of a book length study in English *Four Metaphors of Modernism* positions Der Sturm at the center of the avant garde and as an integral part of Euro American modern art theory and practice Jenny Anger traces Walden's aesthetic and intellectual roots to Franz Liszt and Friedrich Nietzsche forebears who led him to embrace a literal and figurative mixing of the arts She then places Der Sturm in conversation with New York's Soci t Anonyme 1920 1950 an American avant garde group modeled on Der Sturm and founded by Katherine Sophie Dreier Marcel Duchamp and Man Ray Working against the tendency to examine artworks and artist groups in isolation Anger underscores the significance of both organizations to the development and circulation of international modernism Focusing on the recurring metaphors of piano glass water and home *Four Metaphors of Modernism* interweaves a historical analysis of these two prominent organizations with an aesthetic analysis of the metaphors that shaped their practices reconceiving modernism itself Presented here is a modernism that is embodied gendered multisensory and deeply committed to metaphor and a restoration of abstraction's connection with the real *The Pianist's Bookshelf, Second Edition* Maurice Hinson, Wesley Roberts, 2023-11-07 Originally published in 1997 *The Pianist's Bookshelf* was according to the Library Journal a unique and valuable tool Now rewritten for a modern audience this second edition expands into the 21st century A completely revised update *The Pianist's Bookshelf Second Edition* comes to the rescue of pianists overwhelmed by the abundance of books videos and other works about the piano In this clear easy to use reference book Maurice Hinson and Wesley Roberts survey hundreds of sources and provide concise practical annotations for each item thus saving the reader hours of precious research time In addition to the main listings of entries such as Chamber Music and Piano Duet the book has indexes of authors composers and performers A handy reference from the masters of piano bibliography *The Pianist's Bookshelf Second Edition* will be an invaluable resource to students teachers and musicians **Guide to the Pianist's Repertoire** Maurice Hinson, Wesley Roberts, 2013-12-03 *Guide to the Pianist's Repertoire* continues to be the go to source for piano performers teachers and students Newly updated and expanded with more than 250 new composers this incomparable resource expertly guides readers to solo piano literature and provides

answers to common questions What did a given composer write What interesting work have I never heard of How difficult is it What are its special musical features How can I reach the publisher New to the fourth edition are enhanced indexes identifying black composers women composers and compositions for piano with live or recorded electronics a thorough listing of anthologies and collections organized by time period and nationality now including collections from Africa and Slovakia and expanded entries to account for new material works and resources that have become available since the third edition including websites and electronic resources The newest Hinson will be an indispensable guide for many years to come

**The Musical Times and Singing-class Circular** ,1926      **Richard Wagner** Nicholas Vazsonyi,2010-03-31 All modern artists have had to market themselves in some way Richard Wagner may just have done it better than anyone else In a self promotional effort that began around 1840 in Paris and lasted for the remainder of his career Wagner claimed convincingly that he was the most German composer ever and the true successor of Beethoven More significantly he was an opera composer who declared that he was not composing operas Instead during the 1850s he mapped out a new direction conceiving of works that would break with tradition and be literally brand new This is the first study to examine the innovative ways in which Wagner made himself a celebrity promoting himself using every means available autobiography journal articles short stories newspaper announcements letters even his operas themselves Vazsonyi reveals how Wagner created a niche for his works in the crowded opera market that continues to be unique      **The Musical Times** ,1925

*The Musical Times & Singing-class Circular* ,1911      **Nineteenth-Century Piano Music** R. Larry Todd,2013-10-08 First Published in 2004 19th Century Piano Music focuses on the core composers of the 19th century repertoire beginning with 2 chapters giving a general overview of the repertoire and keyboard technique of the era and then individual chapters on Beethoven Schubert Weber Mendelssohn Chopin Schumann Brahms Liszt and the women composers of the era particularly focusing on Fanny Hensel and Clara Schumann      [The Piano in Nineteenth-Century British Culture](#) Susan Wollenberg,2017-09-29 Since the publication of *The London Pianoforte School* ed Nicholas Temperley twenty years ago research has proliferated in the area of music for the piano during the late eighteenth and nineteenth centuries and into developments in the musical life of London for a time the centre of piano manufacturing publishing and performance But none has focused on the piano exclusively within Britain The eleven chapters in this volume explore major issues surrounding the instrument its performers and music within an expanded geographical context created by the spread of the instrument and the growth of concert touring Topics covered include the piano trade and how piano manufacturing affected a major provincial town the reception of Bach's Well Tempered Clavier and Clementi's Gradus ad Parnassum during the nineteenth century the shift from composer pianists to pianist interpreters in the first half of the century that triggered crucial changes in piano performance and concert structure the growth of musical life in the peripheries outside major musical centres the pianist as advocate for contemporary composers as well as for historical repertory the status of British pianists both in

relation to foreigners on tour in Britain and as welcomed star performers in outposts of the Empire marketing forces that had an impact on piano sales concerts and piano careers leading virtuosos writers and critics the important role played by women pianists and the development of the recording industry bringing the volume into the early twentieth century Liszt's Transcultural Modernism and the Hungarian-gypsy Tradition Shay Loya, 2011 Transcultural modernism Verbunkos Identity nationalism and modernism Modernism and authenticity Listening to transcultural tonal practices The verbunkos idiom in the music of the future Idiomatic lateness *Critical Musicological Reflections* Stan Hawkins, 2016-04-22 This collection of original essays is in tribute to the work of Derek Scott on the occasion of his sixtieth birthday As one of the leading lights in Critical Musicology Scott has helped shape the epistemological direction for music research since the late 1980s There is no doubt that the path taken by the critical musicologist has been a tricky one leading to new conceptions interactions and heated debates during the past two decades Changes in musicology during the closing decades of the twentieth century prompted the establishment of new sets of theoretical methods that probed at the social and cultural relevance of music as much as its self referentiality All the scholars contributing to this book have played a role in the general paradigmatic shift that ensued in the wake of Kerman's call for change in the 1980s Setting out to address a range of approaches to theorizing music and promulgating modes of analysis across a wide range of repertoires the essays in this collection can be read as a coming of age of critical musicology through its active dialogue with other disciplines such as sociology feminism ethnomusicology history anthropology philosophy cultural studies aesthetics media studies film music studies and gender studies The volume provides music researchers and graduate students with an up to date authoritative reference to all matters dealing with the state of critical musicology today **Analyses of Nineteenth- and Twentieth-Century Music, 1940-2000** D. J. Hoek, 2007-02-15 The latest volume in the Music Library Association's Index and Bibliography series *Analyses of Nineteenth and Twentieth Century Music 1940-2000* features over 9 000 references to analyses of works by more than 1 000 composers of the nineteenth and twentieth centuries References that address form harmony melody rhythm and other structural elements of musical compositions have been compiled into this valuable resource This update of Arthur Wenk's well known bibliography last published in 1987 includes all the original entries from that work along with additional references to analyses through 2000 International in scope the bibliography covers writings in English French German Italian and other European languages and draws from 167 periodicals as well as important theses dissertations books and Festschriften References are arranged alphabetically by composer and include subheadings for specific works and genres This bibliography provides students scholars performers and librarians with broad coverage detailed indexing and ready access to a large and diverse body of analytical literature on nineteenth and twentieth century music **Redefining Hungarian Music from Liszt to Bartók** Lynn M. Hooker, 2013-10-25 Some of the most popular works of nineteenth century music were labeled either Hungarian or Gypsy in style including many of the best known and least respected of Liszt

s compositions In the early twentieth century Béla Bartók and his colleagues questioned not only the Hungarianness but also the good taste of that style Bartók argued that it should be discarded in favor of a national style based in the genuine folk music of the rural peasantry Between the heyday of the nineteenth century Hungarian Gypsy style and its replacement by a new paradigm of authentic national style was a vigorous decades long debate one little known inside or outside Hungary over what it meant to be Hungarian European and modern Redefining Hungarian Music from Liszt to Bartók traces the historical process that defined the conventions of Hungarian Gypsy style Author Lynn M Hooker frames her study around the 1911 celebration of Liszt's centennial In so doing she analyzes Liszt's problematic role as a Hungarian born composer and leader of Hungarian art music who spent most of his life outside of Hungary and questioned whether Hungary's national music was more the creation of Hungarians or Roma Gypsies The themes of race and nation that emerge in the discussion of Liszt are further developed in an analysis of discourse on Hungarian national music throughout the Hungarian press in the late nineteenth and early twentieth centuries Showing how the discovery of genuine folk music by Bartók and Kodály often depicted as a purely scientific matter responds directly to concerns raised by earlier writers about the problem of Hungarian music Hooker argues that the innovations of Bartók and Kodály and their circle are not so much in correcting a flawed concept of the national as in using the idea of national authenticity to open up freedom for composers to explore more stylistic options including the exploration of modernist musical language Meticulously researched and elegantly written Redefining Hungarian Music from Liszt to Bartók is essential reading for musicologists musicians and concertgoers alike

Liszt's Final Decade Dolores Pesce, 2014 Liszt's Final Decade reveals in the composer's own words to his confidantes Carolyne von Sayn Wittgenstein and Olga von Meyendorff how he resolved his conflicted self image as a celebrated performer but underappreciated composer Toward the end of his life Franz Liszt maintained extensive correspondence with two women who were at the time his closest confidantes Carolyne von Sayn Wittgenstein and Olga von Meyendorff Liszt wrote to them regularly expressing his intimate feelings about personal and career events and his conflicted self image as a celebrated performer but underappreciated composer Absent a diary the letters offer the most direct avenue into Liszt's psyche in his final years Liszt's Final Decade explores through these letters the mind and music of one of the nineteenth century's most popular musicians providing insight into Liszt's melancholia in his last years and his struggle to gain recognition for his music yet avoid criticism The exchange indicates that Liszt ultimately resolved his inner conflict through a personally constructed Christian moral philosophy that embraced positive resignation to suffering compassionate love and trust in a just reward to come The book also examines how Liszt's late sacred compositions affirm the yielding of suffering to joy and hope Significantly Liszt viewed these works commonly overlooked today as a major part of his compositional legacy This volume thus challenges the idea of a single late Lisztian style and the notion that despair overwhelmed the composer in his final years We are pleased to announce that Liszt's Final Decade is the winner of the 2017 Alan Walker Book Award given

by the American Liszt Society Dolores Pesce is the Avis Blewett Professor of Music in Arts and Sciences at Washington University in St Louis      *Erard* Robert Adelson, 2021-03-05 S bastien Erard s 1752 1831 inventions have had an enormous impact on instruments and musical life and are still at the foundation of piano building today Drawing on an unusually rich set of archives from both the Erard firm and the Erard family author Robert Adelson shows how the Erard piano played an important and often leading role in the history of the instrument beginning in the late eighteenth century and continuing into the final decades of the nineteenth The Erards were the first piano builders in France to prioritise the more sonorous grand piano sending gifts of their new model to both Haydn and Beethoven Erard s famous double escapement action which improved the instrument s response while at the same time producing a more powerful tone revolutionised both piano construction and repertoire Thanks to these inventions the Erard firm developed close relationships with the greatest pianist composers of the nineteenth century including Hummel Liszt Moscheles and Mendelssohn The book also presents new evidence concerning Pierre Erard s homosexuality which helps us to understand his reluctance to found a family to carry on the Erard tradition a reluctance that would spell the end of the golden era of the firm and lead to its eventual demise The book closes with the story of Pierre s widow Camille who directed the firm from 1855 until 1889 Her influential position in the male dominated world of instrument building was unique for a woman of her time



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