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FRANZ LISZT

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Franz Liszt Eine Biographie

Dana Gooley



Franz Liszt Eine Biographie:

Franz Liszt. Eine Biographie ... Dritte Auflage. [With Portraits.]. Julius Kapp, 1911

The Collected Writings of Franz

Liszt Janita R. Hall-Swadley, 2012-04-20 During his early years Franz Liszt worked as a traveling piano virtuoso his adventures highlighted by his entrance into the literary world as a correspondent for the most popular French journals of his time In this second volume of Janita Hall Swadley's *The Collected Writings of Franz Liszt* Liszt's work as a music essayist and journalist is on full display In his essays readers will see the influence of the revolutionary theories of Hugues Felicit Robert de Lamennais Victor Hugo and Francois Ren de Chateaubriand as Liszt boldly calls for social reforms on behalf of musicians and musical institutions from demands for a repertoire of church music of divine praise to the timely publication of inexpensive music editions In addition to Liszt's scandalous review of Sigismond Thalberg and the fiery exchange that ensued the essays include his testimonies to living composers Giacomo Meyerbeer and Robert Schumann and the recently deceased Niccol Paganini Alongside the essay this new translation of Liszt's letters opens a window onto the composer's immersion in the Italian countryside where he paints a portrait of a rich musical landscape Liszt regales his correspondents with amusing anecdotes at Sand's Italian country estate in Nohant describes the beautiful landscape and artistic treasures of Italy from his residence on Lake Como defends himself from Heinrich Heine's accusations of his ill seated character discusses the religious aesthetic of Raphael's painting and offers his thoughts on the interconnectedness of all the arts Including two complete facsimile reproductions of the existing manuscripts for *De la situation des artistes* and *Sur Paganini propos de sa mort* Essays and Letters of a Traveling Bachelor of Music is a must read for student and scholars of 19th century classical music

Franz Liszt Oliver Hilmes, 2016-06-21 Hungarian composer Franz Liszt 1811 1886 was an anomaly A virtuoso pianist and electrifying showman he toured extensively throughout the European continent bringing sold out audiences to states of ecstasy while courting scandal with his frequent womanizing Drawing on new highly revealing documentary sources including a veritable treasure trove of previously unexamined material on Liszt's Weimar years best selling author Oliver Hilmes shines a spotlight on the extraordinary life and career of this singularly dazzling musical phenomenon Whereas previous biographies have focused primarily on the composer's musical contributions Hilmes showcases Liszt the man in all his many shades and personal reinventions child prodigy Romantic eccentric fervent Catholic actor lothario celebrity businessman genius and extravagant show off The author immerses the reader in the intrigues of the nineteenth century European glitterati including Liszt's powerful patrons the monstrous Wagner clan while exploring the true complex face of the artist and the soul of his music No other Liszt biography in English is as colorful witty and compulsively readable or reveals as much about the true nature of this extraordinary outrageous talent *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 Eszterh zy 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 *The Virtuoso Liszt* Dana Gooley,2004-09-09 The greatest virtuoso career in history that of Franz Liszt has been told in countless biographies But what does that career look like when viewed from the perspective of European cultural history In this study Dana Gooley examines the world of discussion journalism and controversy that surrounded the virtuoso Liszt and reconstructs the multiple symbolic identities that he fulfilled for his enthusiastic audiences Gooley s work is based on extensive research into contemporary periodicals well known and obscure journals and newspapers as well as letters memoirs receipts and other documents that shed light on Liszt s concertising activities Emphasising the virtuoso s contradictions the author shows Liszt being constructed as a model aristocrat and a model bourgeois as a German nationalist and a Hungarian nationalist as a sensitive romantic artist and a military dictator as a greedy entrepreneur and as a leading force for humanitarian charity

Liszt Ferenc: A Complete Thematic Catalogue Leslie Howard,Minkyu Kim [□□□],Aidan Módica,Michael Short,2025-02-20 The first catalogues of Liszt s uvre were published during his own lifetime In 1855 the Thematisches Verzeichniss appeared in print but this included only a selection of his published works An expanded version was issued in 1877 although it was still missing many published compositions After Liszt s death in 1886 it took a long time for there to be any serious scholarship focused on cataloguing the vast quantity of music by this prolific composer The German composer Peter Raabe compiled the first exhaustive work list in 1931 revised by Felix Raabe in 1968 In England Humphrey Searle s 1954 catalogue for Grove s Dictionary of Music introduced S numbers which neatly organised Liszt s works by genre This system of S numbers quickly became the standard for identifying and cross referencing the music of Liszt both in academic circles and by general musicians In 2001 M ria Eckhardt and Rena Charnin Mueller introduced a new system with LW numbers in The New Grove Dictionary though its complexities and omissions have limited its use The current Thematic Catalogue by Leslie Howard Minkyu Kim Aidan M dica and Michael Short is an attempt to preserve and amplify the work list in a comprehensive and comprehensible way retaining and extending the Searle enumeration The thematic catalogue organises all of Liszt s works including original compositions transcriptions alternative versions and missing or doubtful works It retains Searle numbers for continuity while expanding the list with newly discovered works to ensure a complete and coherent reference provides a connected view of multiple versions transcriptions and revisions with cross references ensuring no version is overlooked or misrepresented includes full thematic incipits for all works making identification of Liszt

s pieces easier documents all known manuscripts first editions and revisions along with detailed references to Liszt's correspondence and significant scholarly articles offering essential historical context for research

Liszt in Germany, 1840-1845 Michael Saffle, 1994 This work traces the composer's German tours from Leipzig and Dresden to major cities like Munich and Berlin and to such out of the way places as Rolandseck Solingen Liegnitz Jena and Ludwigsburg Cited or paraphrased in the text are quotations from more than 2 000 sources many of them new to Liszt scholarship Separate chapters are devoted to Liszt's reception by German critics and to the German compositions Liszt completed for voice male chorus and piano during these tours The book concludes with a listing of all Liszt's German concerts and with translations of fifteen especially lengthy and interesting reviews

30 ausgewählte Lieder für hohe Stimme und Klavier Franz Liszt, 1911 Selection of extremely worthwhile though not widely known songs Texts in French German and Italian all with English translations Piano high voice

Catalogue of the Allen A. Brown Collection of Music in the Public Library of the City of Boston Boston Public Library. Allen A. Brown Collection of Music, Allen A. Brown Collection (Boston Public Library), 1912

The History of Music Waldo Selden Pratt, 1923 *A History of Music* Paul Landormy, 1923

Monatsschrift Für Das Deutsche Geistesleben , 1907 Franz Liszt Julius Kapp, 1911 **Franz Liszt and Agnes Street-Klindworth** Franz Liszt, Agnes Street-Klindworth, 2000 This new critical edition contains all 160 extant letters in both English and French transcribed from the most reliable sources and carefully annotated by a scholar of increasing reputation Also included are biographical information about Agnes herself historical and critical prefaces detailed notes for each letter linking text between letters analytical tables of the correspondence an extensive bibliography and an index

Musical Biography Jolanta T. Pekacz, 2017-07-05 Musical biography has rarely been an object of theoretical and methodological reflection Our present day perception of the lives of prominent composers and performers of the past has been largely formed by cultural and political assumptions of nineteenth century biographers and their twentieth century followers While older biographies are being scrutinized for veracity and updated with new evidence their historiographical premisses and narrative techniques remain largely unchallenged The epistemological upheavals in the humanities since the 1960s have generated a body of theoretical thought that has undermined many of the assumptions of traditional biography Consequently many of these assumptions have lost their hold as viable underpinnings for present day scholarly biography For example the accumulation of facts is no longer believed to bring us closer to an understanding of the subject nor are the traditional views of the unified self and the self as a foundational idea taken for granted This volume brings together musicologists and historians who explore through individual case studies the rich potential of these new theories for writing musical lives The authors of this volume examine how the insights provided by these theories illuminate our critical reassessment of older biographies and the interpretations of musical works these biographies were used to construe and help forge new approaches to musical biography The authors also explore the functions musical biographies served in different historical

contexts the relevance of biography for musical criticism the reliability of archival evidence the ethics of biography the demands placed on biography by feminist and gender history and the new possibilities offered by cinema The contributors to this volume challenge the view that biography has little importance for music history analysis and criticism Collectively they reassert biography's centrality and relevance and dem Ernest Newman Paul Watt, 2017 Frontcover Contents List of Figures Preface and Acknowledgements Chronology of Newman's Life and Works Abbreviations 1 Ernest Newman and the Challenge of Critical Biography PART I The Freethought Years 2 Formation of a Critical Sensibility The 1880s and 1890s 3 Social Literary and Musical Criticism 1893 1897 4 A Rationalist Manifesto Pseudo Philosophy at the end of the Nineteenth Century 1897 5 Music History and the Comparative Method Gluck and the Opera 1895 PART II The Mainstream Years 6 From Manchester to Moscow Essays on Music 1900 1920 7 The World of Music Essays in the Sunday Times 1920 1958 8 Biographical and Musicological Tensions The Man Liszt 1934 9 Sceptical and Transforming Books on Wagner 1899 1959 10 Conclusion Ernest Newman Remembered Appendix Newman's Freethought Lectures 1894 1896 Bibliography Index

Living with Liszt Carl Lachmund, 1995 Carl V Lachmund 1857 1928 was an American pupil of Liszt he studied with the Hungarian master in Weimar between the years 1882 1884 During that time he kept a diary which eventually ran to some 700 pages This document gives one of the most exhaustive accounts of Liszt's keyboard instruction extant Some time after World War I and in response to a demand from a number of musicians with an interest in the matter Lachmund decided to turn his diary into a book about his daily life with Liszt In order to gather additional background material about a period now long past he wrote to more than 200 musicians in America and Europe who had had some personal contact with the composer and invited them to share their personal reminiscences The book never appeared and his papers came to rest in the New York Public Library with whose cooperation this book is now being published The Liszt scholar Alan Walker has undertaken the task of introducing editing and annotating the Lachmund papers He calls the diary an irreplaceable source of first hand material which throws fresh light on the way Liszt taught the piano Liszt also emerges from these pages as a great and noble human being This book will interest all teachers performers and students of the period It represents a major contribution to nineteenth century studies **In the Public Eye** Markian Prokopovych, 2014-08-19 During the 1884

inauguration of the Royal Hungarian Opera House in Budapest political elites staged a gala concert in the auditorium while the angry crowd excluded from this ceremony demonstrated on the street In 1917 the crowds queuing to a B la Bart k premiere needed to be forcibly held back The book follows the history of the contested institution through a series of scandals public protests repertoire controversies and their representation in the urban press of the time Such conflicts often led to larger issues that concerned the Opera House as a music institution the birth of the modern public sphere and the modern audience Thereby the book calls for a critical rethinking of the cultural history of Budapest and Hungary in the late Habsburg Monarchy *Franz Liszt* Christoph Rueger, 1990 Naq - Neu Hilmar Schmuck, Willi Gorzny, Peter

Geils,2020-03-09 Keine ausführliche Beschreibung für Naq Neu verfügbar

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