

Franz Liszt

Volume 2
The
Weimar
Years
1848-1861



ALAN WALKER

Franz Liszt The Weimar Years 1848 1861

European Conference



Franz Liszt The Weimar Years 1848 1861:

Franz Liszt: The Weimar years, 1848-1861 Alan Walker, 1987 The final volume of Walker's monumental study Franz Liszt Vol 1 The Virtuoso Years 1811-47 Franz Liszt Vol 2 The Weimar Years 1848-61 draws upon some recent scholarship to present a more complete picture of Liszt's life and achievements than had been previously possible Liszt's remarkably peripatetic existence creates manifold challenges for the conscientious scholar but Walker is more than equal to the task His narrative is copiously footnoted yet never seems to bog down in minutiae In fact quite the opposite the prose is so lively that the reader is often swept along by the narrative A particularly fascinating section concerns the infamous Cosima Liszt Hans von Bülow Richard Wagner triangle which is skillfully dissected by Walker to separate legend from accurate history Liszt emerges as an unmistakably generous and self-effacing man in his later years whose prodigious gifts as a composer and pianist were undimmed until the very end Walker provides frequent musical examples throughout and his comments on them are not too technical for the general reader This three-part work which represents a 25-year labor of love is now the definitive work on Liszt in English and belongs in all music collections Library Journal **Franz Liszt** Alan Walker, 1993 **Franz Liszt, the Weimar Years, 1848-1861** Alan Walker, 1989 *Franz Liszt, Volume 2* Alan Walker, 2013-03-20 The second volume in Alan Walker's magisterial biography of Franz Liszt You can't help but keep turning the pages wondering how it will all turn out and Walker's accumulated readings of Liszt's music have to be taken seriously indeed D Kern Holoman New York Review of Books A conscientious scholar passionate about his subject Mr Walker makes the man and his age come to life These three volumes will be the definitive work to which all subsequent Liszt biographies will aspire Harold C Schonberg Wall Street Journal What distinguishes Walker from Liszt's dozens of earlier biographers is that he is equally strong on the music and the life A formidable musicologist with a lively polemical style he discusses the composer's works with greater understanding and clarity than any previous biographer And whereas many have recycled the same erroneous often damaging information Walker has relied on his own prodigious globe-trotting research a project spanning twenty-five years The result is a textured portrait of Liszt and his times without rival Elliot Ravetz Time The prose is so lively that the reader is often swept along by the narrative This three-part work is now the definitive work on Liszt in English and belongs in all music collections Library Journal *Franz Liszt: The final years, 1861-1886* Alan Walker, 1987 This is the third in a set of three books following the life and achievements of Franz Liszt This volume focuses on his final years from 1861-1886 **Franz Liszt: The Weimar years, 1848-1861** Alan Walker, 1983 **Franz Liszt**, 1989 [Franz Liszt, V 2: the Weimar Years 1848-1861](#) Alan Walker, 1989 **Franz Liszt. [Mit Abb. u. Noten.] (1. Publ.) Vol. 1. - (London): F(aber &) F(aber 1983). 8°** Alan Walker, 1983 **Franz Liszt** Alan Walker, 1989 **The Collected Writings of Franz Liszt** Janita R. Hall-Swadley, 2013-12-19 In Dramaturgical Leaves Essays about Musical Works for the Stage and Queries about the Stage Its Composers and Performers the third volume in Janita R Hall Swadley's The Collected Writings of

Franz Liszt heralds his admiration for early nineteenth century opera and musical stage works. He honors Gluck the musical prophet as the cultivator of dramatic truth in the Romantic opera *Orpheus* and expounds on Beethoven's harmonic inventions and innovative treatment of form in *Fidelio* and argues for the latter's incidental music to Goethe's *Egmont* as the epitome of music organicism, a complete unity of words and tone. He also comments on Weber's *Euryanthe* as offering the most progressive musical characterizations and declamation even more so than his popular work *Der Freischütz* and on how both works prefigure Wagner's music dramas. Mendelssohn whose genius Liszt ranks only slightly less than Beethoven's top honors for creating in *A Midsummer Night's Dream* the highest standards of music poetry suggests how Scribe and Meyerbeer's *Robert le Diable* paints a mental image of art's eternal flames where poet and musician share equal space in the development of music tragedy reveals how the poetic deficiencies in the libretto to Schubert's *Alfonso and Estrella* are too easily overlooked because of the music's melodic and lyrical supremacy and offers in contrast Auber's *Mute from Portici* a remarkable text by many historically picturesque musical motives that are universal and nationalistic at the same time. Finally Liszt offers an early gender study in music in his essay about Bellini's *Montague and Capulet* as well as its impact on nineteenth century audiences, a look at Boieldieu's *White Lady* as a sublime depiction of literary music and Donizetti's *Favorite* as colored with a special type of imagery, a *laterna magica* in Liszt's hand. The beloved soprano Pauline Viardot Garcia receives special attention in an essay devoted entirely to her and Liszt proffers a critique of *entr'acte* music as a pointless tradition that dethrones music and insults the artist and composer by making music a palate cleanser. This volume includes a detailed discussion about what it meant to be patronized by Liszt and how his support financially and literary and musical helped shape many a music career. It also offers commentary on how gender in opera was sometimes obscured not only for dramatic interest but also as part of the process of outlining a nation's identity as well as a thorough study of Liszt's concepts of Gestalt theory, the Archetype and his musical *Weltanschauung*, his musical world view all revealing his contribution to 19th century music philosophy as it relates to opera. Finally a historical review of *entr'acte* music is presented, how it began and how it developed to clarify Liszt's stance against it, making this volume a necessary read for music historians, serious musicians and music connoisseurs alike.

Franz Liszt: The virtuoso years, 1811-1847 Alan Walker, 1987

The first volume in Alan Walker's magisterial biography of Franz Liszt. You can't help but keep turning the pages wondering how it will all turn out and Walker's accumulated readings of Liszt's music have to be taken seriously indeed. D. Kern Holoman, *New York Review of Books*. A conscientious scholar passionate about his subject, Mr. Walker makes the man and his age come to life. These three volumes will be the definitive work to which all subsequent Liszt biographies will aspire. Harold C. Schonberg, *Wall Street Journal*. What distinguishes Walker from Liszt's dozens of earlier biographers is that he is equally strong on the music and the life. A formidable musicologist with a lively polemical style, he discusses the composer's works with greater understanding and clarity than any previous biographer. And whereas many have recycled the same erroneous

often damaging information Walker has relied on his own prodigious globe trotting research a project spanning twenty five years The result is a textured portrait of Liszt and his times without rival Elliot Ravetz Time The prose is so lively that the reader is often swept along by the narrative This three part work is now the definitive work on Liszt in English and belongs in all music collections Library Journal *Franz Liszt and His World* Christopher H. Gibbs,Dana Gooley,2010-08-29 No nineteenth century composer had more diverse ties to his contemporary world than Franz Liszt 1811 1886 At various points in his life he made his home in Vienna Paris Weimar Rome and Budapest In his roles as keyboard virtuoso conductor master teacher and abb he reinvented the concert experience advanced a progressive agenda for symphonic and dramatic music rethought the possibilities of church music and the oratorio and transmitted the foundations of modern pianism The essays brought together in *Franz Liszt and His World* advance our understanding of the composer with fresh perspectives and an emphasis on historical contexts Rainer Kleinertz examines Wagner s enthusiasm for Liszt s symphonic poem *Orpheus* Christopher Gibbs discusses Liszt s pathbreaking Viennese concerts of 1838 Dana Gooley assesses Liszt against the backdrop of antivirtuosity polemics Ryan Minor investigates two cantatas written in honor of Beethoven Anna Celenza offers new insights about Liszt s experience of Italy Susan Youens shows how Liszt s songs engage with the modernity of Heinrich Heine s poems James Deaville looks at how publishers sustained Liszt s popularity and Leon Botstein explores Liszt s role in the transformation of nineteenth century preoccupations regarding religion the nation and art *Franz Liszt and His World* also includes key biographical and critical documents from Liszt s lifetime which open new windows on how Liszt was viewed by his contemporaries and how he wished to be viewed by posterity Introductions to and commentaries on these documents are provided by Peter Bloom Jos Bowen James Deaville Allan Keiler Rainer Kleinertz Ralph Locke Rena Charnin Mueller and Benjamin Walton *The Older Liszt* Peter Coleman,2023-06-29 Franz Liszt is well known for his early years as super star pianist who excited audiences throughout Europe but his later life is also of great interest In his final 25 years he sought to achieve his life s aims of promoting new forms of music and giving stronger witness to his Christian faith while continuing to support his stalwart life partner Princess Carolyne However he was to face unexpected problems in the continued negative reception of his music and recrimination in his closest relationship Drawing on detailed analysis of Liszt s correspondence from his fiftieth year onwards Peter Coleman approaches his later life as a case study of an older person grappling with a succession of often disturbing life experiences These included the deaths of two of his children political upheaval and war within Europe and a growing realisation of his own past failings Liszt suffered frequent bouts of depression but never ceased composing music nor steadfastly heeding Christ s command to bear one s cross This sensitive treatment of an extraordinary individual will appeal to the scholar and general reader alike *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 *The Triumph of Music* Tim

Blanning,2013-03-07 Once musicians such as Mozart were little more than court servants now they are multimillionaire superstars wielding more power than politicians How did this extraordinary change come about Tim Blanning s brilliantly enjoyable book examines how everything from the cult of the romantic to technology and travel all fed the inexorable rise of music in the West making it the most dominant and ubiquitous of the art forms Encompassing balladeers the great composers jazz legends and rock gods this is an enthralling story of power patronage creativity and genius **Shura**

Cherkassky Elizabeth Carr,2006-01-12 Shura Cherkassky s life story like his piano playing is provocative and captivating At his death in 1995 Cherkassky was considered one of history s greatest pianists as well as the last direct link to the Romantic piano tradition of Chopin Liszt and Anton Rubinstein Cherkassky s story merits telling not only for his musical achievements but also for the inspiration he provided by demonstrating tenacity integrity common sense and uncommon courage Cherkassky began his concert playing life in Ukrainian Odessa at a time of lethal civil strife Escaping with his parents to America the child prodigy came under the tutelage of famed pianist Josef Hofmann whose unfailing personal and professional assistance continued for more than twenty years Cherkassky overcame poverty prejudice against his Jewish origins and unhappiness from his ambivalence over his homosexuality to forge an impressive touring and recording career an enormous musical repertoire and an intriguing personality both on stage and off From his sensational 1923 American debut tour to sold out concerts on six continents Cherkassky retained his brilliance throughout a seventy five year professional career As a close friend for his last twenty years author Elizabeth Carr traveled with Cherkassky on tour attending recording and rehearsal sessions and watching him practice plan programs and cope with pianos acoustics conductors and orchestras Her role as confidante results in a keen understanding of Cherkassky both as a human being and a performer Through observations anecdotes sixteen pages of photos and personal correspondence reprinted in the book this biography offers extensive research never before published and an intimate look at the man and his music *SCIENCE, THEORY AND WAYS*

TO IMPROVE METHODS European Conference,2023-05-06 No part of this publication may be reproduced distributed or transmitted in any form or by any means or stored in a data base or retrieval system without the prior written permission of the publisher The content and reliability of the articles are the responsibility of the authors When using and borrowing materials reference to the publication is required Collection of scientific articles published is the scientific and practical publication which contains scientific articles of students graduate students Candidates and Doctors of Sciences research workers and practitioners from Europe Ukraine Russia and from neighboring countries and beyond The articles contain the study reflecting the processes and changes in the structure of modern science The collection of scientific articles is for students postgraduate students doctoral candidates teachers researchers practitioners and people interested in the trends of

modern science development **Richard Wagner** Michael Saffle,2010-06-10 Richard Wagner 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

Word Art + Gesture Art = Tone Art Hanns-Werner Heister,Hanjo Polk,Bernhard Rusam,2023-03-06 This book offers a truly interdisciplinary discussion on the relationship between the vocal and the instrumental in music and other arts and in everyday communication alike Presenting an in depth systematical and historical analysis of the evolution of word and gesture art it gives extensive information on the anthropological biological and physiological influences and interactions in music and beyond The book gives a unique definition of the genuinely vocal and instrumental from their generative deep structure They derive from and are determined in their production by the duality of voice and hands and in terms of product as the tone or tonal on the one hand and the percussive that is noise plus rhythm on the other This book succeeds in bringing together perspectives from art and from natural and social sciences merging them to offer new explanations about the relationship between the vocal and instrumental and eventually about the origins of music arts and language It offers new perspectives on the intertwining between the vocal and the instrumental specifically in the context of the expressions of human languages At the same time this book aims at clarifying and explaining the role of words and gestures in different contexts such as society and communication education and arts

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