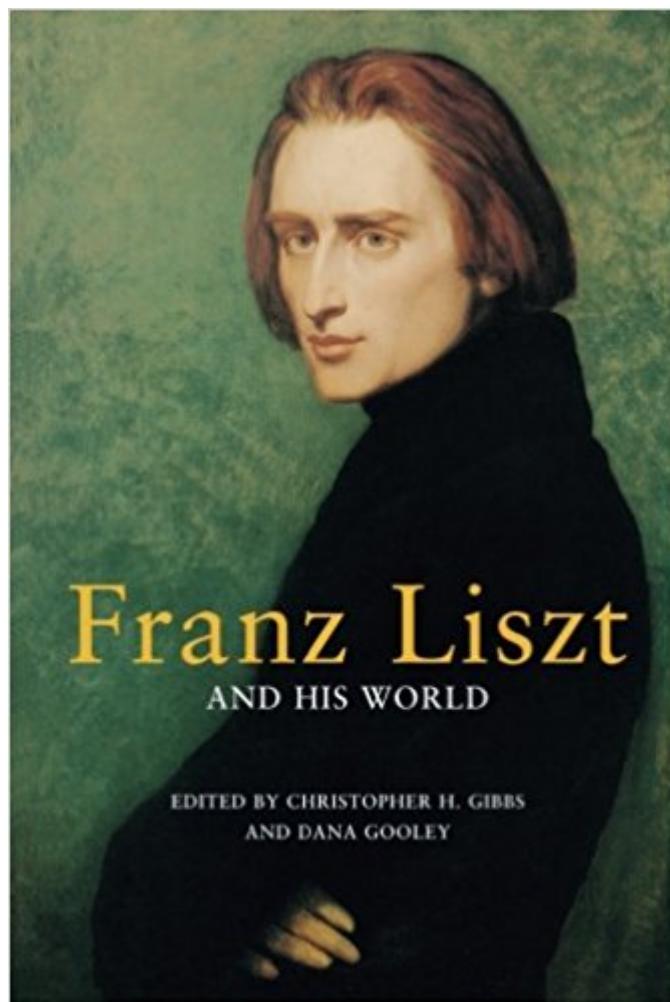


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# Franz Liszt And His World (The Bard Music Festival)



## Synopsis

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 abbé, 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, José Bowen, James Deaville, Allan Keiler, Rainer Kleinertz, Ralph Locke, Rena Charnin Mueller, and Benjamin Walton.

## Book Information

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## Customer Reviews

"The book is eminently successful, not least because of Leon Botstein's magisterial concluding essay, which is perhaps the best summary of the composer's cultural legacy to have appeared in English. . . . Apparently Liszt, of all 19th-century composers, is served particularly well by the collection format--perhaps due to the remarkable range of his activities."--Choice "This valuable compendium of essays...seeks to explain Liszt's extravagant and sweeping musical presence in Europe within a broader historical context...A compassionately put together tome, its modestly-priced 587 pages are more than deserving of a place in the Liszt fan's bookcase."--Mark Tanner, Classical Music Magazine "This volume is by far the most invigorating and useful anthology of Liszt studies in print."--David Trippett, *MLA Notes*

Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College and Artistic Co-Director of the Bard Music Festival. He is the author of *The Life of Schubert* and the editor of *The Cambridge Companion to Schubert*. Dana Gooley is Assistant Professor of Music History at Case Western Reserve University and the author of *The Virtuoso Liszt*.

Liszt scholarship has improved so much in the last 25 years starting with the Walker volumes. This book continues this wonderful trend. I particularly like the chapter on Wagner and Liszt's *Orpheus* - no *Orpheus* - no *Tristan*. No Liszt - no Wagner! Wagner's whole approach to composition, harmony esp., and orchestration changed as admitted by Wagner when he met Liszt and started to absorb what Liszt was doing. BTW, *Orpheus* was Wagner's favorite symphonic poem - I wonder why? Unfortunately, critics still repeat the same stereotypes associated with Liszt since Liszt's time! No one understood what he was doing, not even his closest admirers. I did attend the Bard Festival. It was truly a stunning event. Heard things there that you'll probably never hear again and that's a shame. This book is a must for anyone interested in classical music. No one, but no one was writing the way Liszt was writing from the beginning to end.

*Franz Liszt and His World* is a collection of essays from a recent festival which includes the earliest biography of Liszt (when he was 25) as well as notes from Ms Reeman who wrote the only Liszt approved biography in the 1880's. The book is indespensible for research on Liszt. It is well written

and well conceived and offers fairly broad appeal.

I am surprised that such a book was for sale to the general public. This book is for music scholars, not a general audience. One of the very few books I have not been able to finish as it is too complex and refers to so many obscure persons and works of music. It is perhaps unfair of me to give a lower score when I do not have the background to judge the work properly. My intent is to offer a warning to others whom may be seeking a general biography and not such a complex scholarly work.

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