

Access Free Franz Liszt The Virtuoso Years 1811 1847 Vol 1 Franz Liszt Pdf File Free

The Virtuoso Liszt Franz Liszt: The virtuoso years, 1811-1847 Franz Liszt, Volume 1 **Franz Liszt: The final years, 1861-1886** Franz Liszt **Virtuosity of the Nineteenth Century** Letters of Franz Liszt: From Paris to Rome. Years of travel as virtuoso Franz Liszt **Letters of Franz Liszt: From Rome to the end** Reflections on Liszt Franz Liszt **The Death of Franz Liszt From Paris to Rome. Years of travel as virtuoso Virtuoso Liszt and Virtuosity Life of Chopin The Untold Story of Adele Aus Der Ohe Franz Liszt and His World Technical Exercises (Complete)** The Virtuoso and the Artist, on the Overture, and an End in Paris (Dodo Press) Heinrich Wilhelm Ernst: Virtuoso Violinist **The Music of Liszt Virtuoso A Book of Liszt's** Master school of virtuoso piano playing: Finger exercises Liszt Revolution and Religion in the Music of Liszt Liszt -- Technical Exercises (Complete) **Crescendo of the Virtuoso** The Collected Writings of Franz Liszt **Redefining Hungarian Music from Liszt to Bartók** Richard Wagner Chopin and His World Franz Liszt Franz Liszt The Virtuoso Conductors **Life of Chopin Liszt and the Birth of Modern Europe The Virtuoso as Subject The Changing Image of Beethoven**

Franz Liszt: The virtuoso years, 1811-1847 Oct 01 2022

The Virtuoso Liszt Nov 02 2022 Publisher Description

Liszt -- Technical Exercises (Complete) Jul 06 2020 This 223-page edition is comprised of 86 different technical exercises composed by Liszt during 1868 to 1880. Liszt intended these highly challenging exercises to build greater performance skills in virtuoso pianists. The complete series consists of twelve volumes, each one dealing with a different pianistic problem. This edition has been compiled from the original set to present the exercises in a reasonable length without harming the essence and effectiveness of the original work.

Letters of Franz Liszt: From Rome to the end Feb 22 2022

Franz Liszt, Volume 1 Aug 31 2022 Franz Liszt--child prodigy, virtuoso pianist, co-founder with Chopin and Schumann of the Romantic movement in music--has been the subject of literally hundreds of biographies, but it is only in the last few decades that the importance of Liszt the composer, as opposed to Liszt the Romantic hero, has been recognized. This new perspective has created the need for a fresh, full-scale approach, biographical and critical, to the evaluation of the man and his music. For more than ten years Alan Walker, a leading authority on nineteenth-century music and the author of important studies of Chopin and Schumann, has traveled throughout Europe discovering unpublished material in museums and private collections, in the parish registries of tiny villages in Austria and Hungary, and in major archives in Weimar and Budapest, seeking out new information and corroborating or correcting the old. He has left virtually no source unexamined--from the hundreds of contemporary biographies (many of them more fiction than fact) to the scores of memoirs, reminiscences, and diaries of his pupils and disciples (the list of his students from his Weimar masterclasses reads like a Burke's Peerage of pianists). Dr. Walker's efforts have culminated in a study that will stand as definitive for years to come. A feat of impeccable scholarship, it also displays a strong and compelling narrative impulse and a profound understanding of the complicated man Liszt was. In this, the first of three volumes, Dr. Walker examines in greater detail than has ever before been amassed Liszt's family background and his early years. We see "Franzi," a deeply religious and mystical child, whose extraordinary musical gifts lead to studies with the great Carl Czerny in Vienna and propel him into overnight fame in Paris--his youthful opera, *Don Sanche*, performed when he is fourteen--and in a disorderly and impulsive way of life by the time he is sixteen . . . We see Liszt drifting into obscurity after a nervous breakdown at the age of seventeen, then hearing Paganini for the first time and being so fired by the violinist's amazing technique that he sets for himself a titanic program of work, his aim no less than to create an entirely new repertoire for the piano. . . . We see him, after years of successful touring, returning triumphantly to Hungary, his homeland, and publishing in the same year his "Transcendental" and "Paganini" studies. The signposts of his astonishing technical breakthrough. . . . Finally, we see Liszt at the height of his artistic powers, giving well over a thousand concerts across Europe and Russia during the years 1839-47: "inventing" the modern piano recital, playing entire programs from memory, performing the complete contemporary piano repertoire, breaking down the barriers that had traditionally separated performing artists from their "social superiors," fostering the Romantic view of the artist as superior being, because divinely gifted . . . until--his colossal career virtually impossible to sustain--he gives his last paid performance at the age of thirty-five . . . Unparalleled in its completeness, its soundness of documentation, and in the quality of its writing, *The Virtuoso Years* is the first volume of what will unquestionably be the most important biography of Franz Liszt in English or any other language.

Master school of virtuoso piano playing: Finger exercises Oct 09 2020 An acclaimed multi-volume treatise presents precise and creative exercises for serious pianists and teaches technique, pedaling, fingering, and other methods.

Franz Liszt Nov 29 2019 Franz Liszt has become for music historians the archetypal genius - able to upstage such titans as Chopin and Thalberg on the piano, then moving with ease into composition and effortlessly travelling outside the boundaries of his age with wildly original music. This biography attempts to evaluate the composer.

Heinrich Wilhelm Ernst: Virtuoso Violinist Feb 10 2021 From 1840-57, Heinrich Ernst was one of the most famous and significant European musicians, and performed on stage, often many times, with Berlioz, Mendelssohn, Chopin, Liszt, Wagner, Alkan, Clara Schumann, and Joachim. It is a sign of his importance that, in 1863, Brahms gave two public performances in Vienna of his own and Ernst's music to raise money for the now mortally ill violinist. Berlioz described Ernst as 'one of the artists whom I love the most, and with whose talent I am most sympathetic', while Joachim was in no doubt that Ernst was 'the greatest violinist I ever heard; he towered above the others'. Many felt that he surpassed the expressive and technical achievements of Paganini, but Ernst, unlike his great predecessor, was also a tireless champion of public chamber music, and did more than any other early nineteenth-century violinist to make Beethoven's late quartets widely known and appreciated. Ernst was not only a great virtuoso but also an accomplished composer. He wrote two of the most popular pieces of the nineteenth century - the *Elegy* and the *Carnival of Venice* - and he is best known today for two solo pieces which represent the *ne plus ultra* of technical difficulty: the transcription of Schubert's *Erliking*, and the sixth of his *Polyphonic Studies*, the variations on *The Last Rose of Summer*. Perhaps he made his greatest contribution to music through his influence on Liszt's outstanding masterpiece, the *B minor piano sonata*. In 1849, Liszt conducted Ernst playing his own *Concerto Pathique*, a substantial single-movement work, in altered sonata form, using thematic transformation. Soon after this performance, Liszt wrote his *Grosses Konzertsolo* (1849-50), his first extended single-movement work, using altered sonata form, and thematic transformation. This is now universally acknowledged to be the immediate forerunner of the sonata, which refines and develops all these techniques. Liszt made his debt clear when, three years after completion

Life of Chopin Jul 18 2021 Frédéric Chopin, a Polish virtuoso pianist and piano composer of the Romantic period, is widely regarded as the greatest Polish composer, and one of the most influential composers for piano in the 19th century. Franz Liszt was a Hungarian composer and virtuoso pianist of the 19th century. This book is not so much a biography of Chopin as it is a way of better understanding Liszt and the circumstances of his time. Though critics of Liszt's book have assailed it for various literary infractions, it is not without merit. There is much to be learned within its pages about both Chopin and Liszt.

Franz Liszt: The final years, 1861-1886 Jul 30 2022 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.

The Music of Liszt Jan 12 2021 The most authoritative English-language study of Liszt's oeuvre, this survey by a noted musicologist examines the works in chronological order. Subjects include romantic pieces, symphonic poems, songs, symphonies, and other compositions.

Redefining Hungarian Music from Liszt to Bartók Apr 02 2020 In the early twentieth century, Bela Bartók and his circle argued for a new definition of "Hungarianness," one which centered around folk song rather than the "Hungarian-Gypsy" style relied upon by Franz Liszt and his contemporaries. This book traces the historical process that defined the conventions of Hungarian-Gypsy style, and reveals through this decades-long debate what it meant to be Hungarian, European, and modern.

The Virtuoso and the Artist, on the Overture, and an End in Paris (Dodo Press) Mar 14 2021 Wilhelm Richard Wagner (1813-1883) was a German composer, conductor, music theorist, and essayist, primarily known for his operas (later called music dramas). Wagner's musical style is often considered the epitome of classical music's Romantic period, due to its unprecedented exploration of emotional expression. He transformed musical thought through his idea of Gesamtkunstwerk (total artwork), the synthesis of all the poetic, visual, musical and dramatic arts, epitomized by his monumental four-opera cycle *The Ring of the Niebelung* (1876). Wagner even went so far as to build his own opera-house to try to stage these works as he had imagined them. His literary friendship with Franz Liszt led to a long-lived correspondence later compiled in the two volumes of *Correspondence of Wagner and Liszt* (1889); a book that was attributed to both musicians. Among his other famous works are *Tristan and Isolde*, which broke important new musical ground, *My Life* (in two volumes) (1880), and *The Flying Dutchman*.

Virtuoso Dec 11 2020

Richard Wagner Mar 02 2020

From Paris to Rome. Years of travel as virtuoso Oct 21 2021

Virtuosity of the Nineteenth Century May 28 2022 A study of the reflexive relationship between music and language in the nineteenth century, this book maintains a discrete historical focus while drawing upon an aesthetic going back to problems of epic delivery in ancient Greece. Reading Romantic reactions to music together with linguistic and economic conflicts brought about by the rise of journalism, the book pursues the tension around performativity that both connects and separates music and writing. Franz Liszt is the organizing figure in this detailed study of music in Heine and Baudelaire. The acclaimed virtuoso functions both as a metaphor for a musical mode of enunciation and as a historical referent. This dual status dramatizes the struggle at the heart of nineteenth-century aesthetics between poetic self-reference and realism's efforts to report the world accurately. Debates surrounding Liszt pinpoint the conflict between the view that locates sense in the process of its production and the contrary judgment privileging a stable meaning over the exteriority of its execution. This dualism also articulates the problematic relationship of the individual to general social and linguistic structures. The book's analyses of nineteenth-century theories of correspondence, along with the thematization of the "other arts," point to the limitations of analogy, the impossibility of a general theory of art, and a crisis of identity--that is, a shared non-identity--that can be the only common property among different discourses, genres, and media. Virtuosity of the Nineteenth Century offers a fresh reading of relatively marginal texts by canonical figures, addressing questions about the relation between the arts, the possibility of critical description, and the function of performativity.

Liszt and the Birth of Modern Europe Aug 26 2019

Technical Exercises (Complete) Apr 14 2021 This edition is comprised of 86 different technical exercises composed by Liszt during 1868 to 1880. Liszt intended these highly challenging exercises to build greater performance skills in virtuoso pianists. The complete series consists of twelve volumes, each one dealing with a different pianistic problem. This edition has been compiled from the original set to present the exercises in a reasonable length without harming the essence and effectiveness of the original work.

Franz Liszt Dec 23 2021

Life of Chopin Sep 27 2019 Frédéric François Chopin (1 March 1810 - 17 October 1849) was a Polish composer and virtuoso pianist of the Romantic era who wrote primarily for solo piano. He has maintained worldwide renown as a leading musician of his era, one whose "poetic genius was based on a professional technique that was without equal in his generation." [1] Chopin was born Fryderyk Franciszek Chopin in the Duchy of Warsaw and grew up in Warsaw, which in 1815 became part of Congress Poland. A child prodigy, he completed his musical education and composed his earlier works in Warsaw before leaving Poland at the age of 20, less than a month before the outbreak of the November 1830 Uprising. At 21, he settled in Paris. Thereafter--in the last 18 years of his life--he gave only 30 public performances, preferring the more intimate atmosphere of the salon. He supported himself by selling his compositions and by giving piano lessons, for which he was in high demand. Chopin formed a friendship with Franz Liszt and was admired by many of his other musical contemporaries (including Robert Schumann). In 1835, Chopin obtained French citizenship. After a failed engagement to Maria Wodzińska from 1836 to 1837, he maintained an often troubled relationship with the French writer Amantine Dupin (known by her pen name, George Sand). A brief and unhappy visit to Majorca with Sand in 1838-39 would prove one of his most productive periods of composition. In his final years, he was supported financially by his admirer Jane Stirling, who also arranged for him to visit Scotland in 1848. For most of his life, Chopin was in poor health. He died in Paris in 1849 at the age of 39, probably of pericarditis aggravated by tuberculosis. **The Virtuoso as Subject Jul 26 2019** This book offers a novel interpretation of the sudden and steep decline of instrumental virtuosity in its critical reception between c. 1815 and c. 1850, documenting it with a large number of examples from Europe's leading music periodicals at the time. The increasingly hostile critical reception of instrumental virtuosity during this period is interpreted from the perspective of contemporary aesthetics and philosophical conceptions of human subjectivity; the book's main thesis is that

virtuosity qua irreducibly bodily performance generated so much hostility because it was deemed incompatible with, and even threatening to, the new Romantic philosophical conception of music as a radically disembodied, abstract, autonomous art and, moreover, a symbol or model - if only a utopian one - of a similarly autonomous and free human subject, whose freedom and autonomy seemed increasingly untenable in the economic and political context of post-Napoleonic Europe. That is why music, newly reconceived as radically abstract and autonomous, plays such an important part in the philosophy of early German Romantics such as E. T. A. Hoffmann, Schelling, and Schopenhauer, with their growing misgivings about the very possibility of human freedom, and not so much in the preceding generation of thinkers, such as Kant and Hegel, who still believed in the (transcendentally) free subject of the Enlightenment. For the early German Romantics, music becomes a model of human freedom, if freedom could exist. By contrast, virtuosity, irredeemably moored in the perishable human body, ephemeral, and beholden to such base motives as making money and gaining fame, is not only incompatible with music thus conceived, but also threatens to expose it as an illusion, in other words, as irreducibly corporeal, and, by extension, the human subject it was meant to symbolise as likewise an illusion. Only with that in mind, may we begin to understand the hostility of some early to mid-19th-century critics to instrumental virtuosity, which sometimes reached truly bizarre proportions. In order to accomplish this, the book looks at contemporary aesthetics and philosophy, the contemporary reception of virtuosity in performance and composition, and the impact of 19th-century gender ideology on the reception of some leading virtuosi, male and female alike.

The Death of Franz Liszt Nov 21 2021 Lina Schmalhausen, his student, caregiver, and close companion, recorded in her diary a graphic description of her teacher's illness and death. Alan Walker here presents this never-before-published account of Liszt's demise in the summer of 1886."

Franz Liszt Dec 31 2019

Virtuoso Sep 19 2021

Franz Liszt Jun 28 2022

Reflections on Liszt Jan 24 2022 Aspects of Liszt's life and work and the musical and cultural life of nineteenth-century Europe that the author was unable to explore in his three-volume biography of the composer and pianist. Topics include Liszt's contributions to the Lied, the lifelong impact of his encounter with Beethoven, his influence on students who became famous in their own right, his accomplishments in transcribing and editing the works of other composers, and his innovative piano technique. One chapter is devoted to the Sonata in B Minor, perhaps Liszt's single most celebrated composition. Walker draws heavily on Liszt's astonishingly large personal correspondence with other composers, critics, pianists, and prominent public figures.

The Untold Story of Adele Aus Der Ohe Jun 16 2021 This biography is the first-ever telling of the compelling story of a remarkable woman and pianist. Adele aus der Ohe was born and raised in Germany. She played her orchestral debut at the age of ten and became a student of Franz Liszt at the age of twelve. She arrived in America young and unknown, was an immediate success, and quickly became one of the most sought-after artists of her day. She toured from St. Petersburg, Russia, to San Francisco, and California. She was a favorite of the Boston Symphony and performed with this venerable organization an astonishing fifty-one times. When Carnegie Hall was dedicated, the finest musicians of the day were engaged Tchaikovsky to conduct and aus der Ohe to solo. She became a friend of Tchaikovsky and he invited her to St. Petersburg to perform his Piano Concerto in B-flat minor at the same concert that featured the premier of his Pathétique Symphony, which turned out to be Tchaikovsky's final performance.

The Virtuoso Conductors Oct 28 2019 An expert's guide to the skills of the greatest conductors

Liszt and Virtuosity Aug 19 2021 A new and wide-ranging collection of essays by leading international scholars, exploring the concept and practices of virtuosity in Franz Liszt and his contemporaries.

Liszt Sep 07 2020 In this classic work on music biography, Sacheverell Sitwell narrates Franz Liszt's rapid ascent to European fame - and the effect that this incredible early success as a wonderfully gifted pianist had on his later life - with insight, sympathy and humanity. One of the very first studies of Liszt to be published in English, this remarkable biography uses the full force of Sitwell's poetic talent to bring this brilliant and difficult man's world vividly to life, and captures the artistic mood of the era in extraordinary detail. Perceptive, engaging and full of personality, Liszt rightfully takes its place as one of the most important accounts of its subject's life.

Letters of Franz Liszt: From Paris to Rome. Years of travel as virtuoso Apr 26 2022

Chopin and His World Jan 30 2020 A new look at the life, times, and music of Polish composer and piano virtuoso Fryderyk Chopin Fryderyk Chopin (1810-49), although the most beloved of piano composers, remains a contradictory figure, an artist of virtually universal appeal who preferred the company of only a few sympathetic friends and listeners.

Chopin and His World reexamines Chopin and his music in light of the cultural narratives formed during his lifetime. These include the romanticism of the ailing spirit, tragically singing its death-song as life ebbs; the Polish expatriate, helpless witness to the martyrdom of his beloved homeland, exiled among friendly but uncomprehending strangers; the sorcerer-bard of dream, memory, and Gothic terror; and the pianist's pianist, shunning the appreciative crowds yet composing and improvising idealized operas, scenes, dances, and narratives in the shadow of virtuoso-idol Franz Liszt. The international Chopin scholars gathered here demonstrate the ways in which Chopin responded to and was understood to exemplify these narratives, as an artist of his own time and one who transcended it. This collection also offers recently rediscovered artistic representations of his hands (with analysis), and—for the first time in English—an extended tribute to Chopin published in Poland upon his death and contemporary Polish writings contextualizing Chopin's compositional strategies. The contributors are Jonathan D. Bellman, Leon Botstein, Jean-Jacques Eigeldinger, Halina Goldberg, Jeffrey Kallberg, David Kasunic, Anatole Leikin, Eric McKee, James Parakilias, John Rink, and Sandra P. Rosenblum. Contemporary documents by Karol Kurpiński, Adam Mickiewicz, and Józef Sikorski are included.

Revolution and Religion in the Music of Liszt Aug 07 2020 This study of a hitherto neglected aspect of Liszt and his music aims to restore a balanced view of both man and artist. In contrast to the familiar portrayal of the virtuoso pianist, Liszt is considered here as a serious man of ideas: in tracing the composer's relationships and attitudes to the twin themes of revolution and religion, Paul Merrick finds much of Liszt's music, both secular and sacred, to be inspired by the same deeply felt religious conviction that also governed his private life from an early age. The first part of the book is primarily biographical and considers Liszt's reactions to the revolutions of 1830 and 1848, his relationship with the Abbe Lamennais, the Comtesse d'Agoult, Princess Wittgenstein and Wagner, and contains the first convincing explanation for the sudden cancellation of Liszt's marriage to Princess Wittgenstein. The remaining sections consider the church music and the programmatic music that is related to this.

Franz Liszt Mar 26 2022 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.

The Changing Image of Beethoven Jun 24 2019 In this unique study of the myth-making process across two centuries, Comini examines the contradictory imagery of Beethoven in contemporary verbal accounts, and in some 200 paintings, prints, sculptures, and monuments.

Crescendo of the Virtuoso Jun 04 2020 During the Age of Revolution, Paris came alive with wildly popular virtuoso performances. Whether the performers were musicians or chefs, chess players or detectives, these virtuosos transformed their technical skills into dramatic spectacles, presenting the marvelous and the outré for spellbound audiences. Who these characters were, how they attained their fame, and why Paris became the focal point of their activities is the subject of Paul Metzner's absorbing study. Covering the years 1775 to 1850, Metzner describes the careers of a handful of virtuosos: chess masters who played several games at once; a chef who sculpted hundreds of four-foot-tall architectural fantasies in sugar; the first police detective, whose memoirs inspired the invention of the detective story; a violinist who played whole pieces on a single string. He examines these virtuosos as a group in the context of the society that was then the capital of Western civilization. This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1999.

The Collected Writings of Franz Liszt May 04 2020 During his early years, Franz Liszt worked as a traveling piano virtuoso, his adventures highlighted by his entrée 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-Félicité Robert de Lamennais, Victor Hugo, and François-René 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.

A Book of Liszts Nov 09 2020 The extraordinary career of Franz Liszt (1811-86) as a composer, conductor, and virtuoso pianist—whose incomparable skill and personal charisma dazzled audiences all over Europe, from London and Paris to Berlin, Moscow, and even Constantinople—made him the nineteenth-century equivalent of a modern international pop star. In the spirit of Liszt's own innovative compositions and sparkling piano transcriptions of other composers' work, John Spurling here takes up the ambitious task of writing a fictionalized biography of Liszt's life. Liszt himself once said, "My biography is more to be invented than written after the fact," and Spurling's fifteen self-contained chapters—themselves virtuoso performances in a variety of styles from a variety of viewpoints—capture precisely this notion of innovation and creativity. Spurling tells of Liszt's mesmeric effect on audiences, his notorious love affairs with remarkable women, and his fraught friendship with Richard Wagner, who deeply offended Liszt by seducing and eventually marrying his daughter Cosima. Inspired by Spurling's own fascination with Liszt's music, *A Book of Liszts* is a highly original, imaginative, and multifaceted portrait of a humorous, romantic, and passionate genius whose work and life is still not as well known as it deserves to be.

Franz Liszt and His World May 16 2021 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 abbe, 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.