

LISZT IN CONTEXT

Liszt in Context explores the political, social, philosophical and professional currents that surrounded Franz Liszt and illuminates the competing forces that influenced his music. Liszt was immersed in the religious, political and cultural debates of his day and moved between institutions, places and social circles with ease. All of this makes for a rich contextual tapestry against which Liszt composed some of the most iconic, popular and also contentious music of the nineteenth century. His significance and astonishing reach cannot be overstated, a product of his abundant presence in nineteenth-century European culture, and his continuing influence into the twentieth and twenty-first centuries. The focus on context, reception and legacy that this volume provides reveals the multifaceted nature of Liszt's impact during his lifetime and beyond.

JOANNE CORMAC is a Leverhulme Early Career Fellow at the University of Nottingham. Her research focuses on nineteenth-century music and culture. She is the author of *Liszt and the Symphonic Poem* (Cambridge University Press, 2017) and editor of *30-Second Classical Music* (Ivy Press, 2017). Her research has appeared in leading journals, including *19th-Century Music*, *19th-Century Music Review*, *Journal of the Royal Musical Association*, *The Musical Quarterly* and *The Journal of Musicological Research*. She is the guest editor of *19th-Century Music* (University of California Press) for the Fall 2020 issue.

COMPOSERS IN CONTEXT

Understanding and appreciation of musical works is greatly enhanced by knowledge of the context within which their composers lived and worked. Each of these volumes focusses on an individual composer, offering lively, accessible and concise essays by leading scholars on the many contexts – professional, political, intellectual, social and cultural – that have a bearing on his or her work. Biographical and musical influences, performance and publishing history and the creative afterlife of each composer's work are also addressed, providing readers with a multifaceted view of how the composers' output and careers were shaped by the world around them.

Titles in the series

Brahms in Context

edited by NATASHA LOGES and KATY HAMILTON

Mozart in Context

edited by SIMON P. KEEFE

The Beatles in Context

edited by KENNETH WOMACK

Richard Strauss in Context

edited by MORTEN KRISTIANSEN and JOSEPH E. JONES

Stravinsky in Context

edited by GRAHAM GRIFFITHS

Mahler in Context

edited by CHARLES YOUMANS

Liszt in Context

edited by JOANNE CORMAC

LISZT IN CONTEXT

EDITED BY
JOANNE CORMAC
University of Nottingham



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press & Assessment
 978-1-108-43436-2 — Liszt in Context
 Edited by Joanne Cormac
 Frontmatter
[More Information](#)



CAMBRIDGE
 UNIVERSITY PRESS

Shaftesbury Road, Cambridge CB2 8EA, United Kingdom
 One Liberty Plaza, 20th Floor, New York, NY 10006, USA
 477 Williamstown Road, Port Melbourne, VIC 3207, Australia
 314-321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre, New Delhi – 110025, India
 103 Penang Road, #05-06/07, Visioncrest Commercial, Singapore 238467

Cambridge University Press is part of Cambridge University Press & Assessment,
 a department of the University of Cambridge.

We share the University's mission to contribute to society through the pursuit of
 education, learning and research at the highest international levels of excellence.

www.cambridge.org
 Information on this title: www.cambridge.org/9781108434362

DOI: 10.1017/9781108378253

© Cambridge University Press & Assessment 2022

This publication is in copyright. Subject to statutory exception and to the provisions
 of relevant collective licensing agreements, no reproduction of any part may take
 place without the written permission of Cambridge University Press & Assessment.

First published 2022
 First paperback edition 2023

A catalogue record for this publication is available from the British Library

Library of Congress Cataloging-in-Publication data

NAMES: Cormac, Joanne, editor. DOB = 30 May 1985

TITLE: Liszt in context / edited by Joanne Cormac.

DESCRIPTION: [1.] | Cambridge, United Kingdom ; New York, NY : Cambridge University Press,
 2021. | SERIES: COCT Composers in context | Includes bibliographical references and index.

IDENTIFIERS: LCCN 2021024855 (print) | LCCN 2021024856 (ebook) | ISBN 9781108421843
 (hardback) | ISBN 9781108434362 (paperback) | ISBN 9781108378253 (epub)

SUBJECTS: LCSH: Liszt, Franz, 1811-1886—Criticism and interpretation. | Music—19th
 century—History and criticism. | BISAC: MUSIC / History & Criticism

CLASSIFICATION: LCC ML410.L7 L58 2021 (print) | LCC ML410.L7 (ebook) | DDC 780.92—dc23

LC record available at <https://lccn.loc.gov/2021024855>

LC ebook record available at <https://lccn.loc.gov/2021024856>

<https://orcid.org/0000-0003-2484-1990>

ISBN 978-1-108-42184-3 Hardback

ISBN 978-1-108-43436-2 Paperback

Cambridge University Press & Assessment has no responsibility for the persistence
 or accuracy of URLs for external or third-party internet websites referred to in this
 publication and does not guarantee that any content on such websites is, or will
 remain, accurate or appropriate.

Contents

<i>List of Illustrations and Tables</i>	page viii
<i>List of Contributors</i>	ix
<i>Preface</i>	xi
PART I PEOPLE AND PLACES	I
1 Family Background <i>Adrienne Kaczmarczyk</i>	3
2 Liszt's Teachers <i>Paul Bertagnolli</i>	10
3 Paris <i>Bryan A. Whitelaw</i>	20
4 Italy <i>Anna Harwell Celenza</i>	29
5 Liszt and Wagner <i>David Trippett</i>	38
6 The New German School <i>James Deaville</i>	48
7 Weimar <i>Joanne Cormac</i>	58
8 Liszt and His Contemporaries <i>Anne Macgregor</i>	66
9 Liszt in Hungary <i>Lynn M. Hooker</i>	74

vi	<i>Contents</i>	
	PART II SOCIETY, THOUGHT AND CULTURE	83
10	The ‘War’ of the Romantics <i>David Larkin</i>	85
11	Visual Art and Artists <i>Andrew Haringer</i>	94
12	Literature and Literary Heroes <i>Jonathan Kregor</i>	105
13	Liszt, Women and Salon Culture <i>Ulrike Müller</i>	114
14	Liszt as a Writer <i>Dorothea Redepenning</i>	125
15	Patronage: The Court <i>Anna Harwell Celenza</i>	133
16	Liszt and the Networks of Revolution <i>Bruno Moysan and Malou Haine</i>	141
17	Liszt’s National Identity: What Else Is New? <i>Shay Loya</i>	154
18	Liszt and Religion <i>Efthychia Papanikolaou</i>	163
	PART III PERFORMANCE AND COMPOSITION	173
19	Pianos and Piano Builders <i>Andrew Haringer</i>	175
20	Liszt on the Road: The Rise of the Modern Virtuoso Pianist <i>Christopher H. Gibbs</i>	185
21	Virtuosity <i>Jonathan Kregor</i>	193
22	Improvisation <i>Adrienne Kaczmarczyk</i>	202
23	Transcription <i>Jonathan Kregor</i>	209

	<i>Contents</i>	vii
24	Liszt as Conductor <i>Donna M. Di Grazia</i>	219
25	Publishers <i>Adrienne Kaczmarczyk</i>	231
26	Genre <i>Joanne Cormac</i>	238
PART IV RECEPTION AND LEGACY		247
27	Pupils: Liszt as Teacher <i>Jonathan Kregor</i>	249
28	Critics <i>James Deaville</i>	258
29	Lateness in Context <i>Shay Loya</i>	271
30	Liszt and the Twentieth and Twenty-First Centuries <i>Dorothea Redepenning</i>	282
31	Life-Writing <i>Joanne Cormac</i>	290
32	Iconography <i>Alan Davison</i>	299
33	Liszt in Film <i>Joanne Cormac</i>	307
	<i>Further Reading</i>	316
	<i>Index</i>	329

Illustrations and Tables

Figures

- | | | |
|---------------|--|---------|
| 11.1 | <i>The Ecstasy of Saint Cecilia</i> , c. 1514, by Raphael Sanzio (1483–1520) (Getty Images) | page 97 |
| 11.2 | <i>The Marriage of the Virgin (Sposalizio della Vergine)</i> , 1504 by Raphael (Getty Images) | 98 |
| 21.1 | Liszt and his admirers. Caricature, 1842, by Theodor Hosemann (Getty Images) | 199 |
| 24.1 | Two of six caricatures by János Jankó in <i>Borsszem Jankó</i> (6 April 1873) p. 5. (EPA archive, Országos Széchényi Könyvtár [National Széchényi Library], Budapest, Hungary. http://epa.oszk.hu/01300/01338/00275/pdf/00275.pdf . Reprinted with kind permission.) | 223 |
| 24.2 | Unsigned caricatures: ‘Emlék a zenede-jubileum hangversenyből’ (‘Memory from the conservatory jubilee concert’) ‘Forte! Fortissimo!’ ‘Piano! Pianissimo!’ in <i>Az Űstökös [The Comet]</i> , vol. 16, no. 34 (26 August 1865), p. 284. (Drawings attributed to János Jankó on p. 288. Liszt Ferenc Emlékmúzeum és Kutatóközpont [Franz Liszt Memorial Museum and Research Center], Budapest, Hungary. GR-39 [misattributed there to the periodical <i>Bolond Istók</i>]. Reprinted with kind permission.) | 224 |
| 24.3 | Unsigned drawing (pen sketch): ‘Liszt Ferencz mint barát karigazgató’ (‘Franz Liszt as a conductor wearing the monk’s habit’) by Sándor Lumnitzer; after 1875. (From the collection of the Semmelweis Orvostörténeti Múzeum és Könyvtár [Hungarian National Museum – Semmelweis Museum of Medical History Museum and Library], VIII/2–88.45.1. Reprinted with kind permission.) | 225 |
| Tables | | |
| 29.1 | Late works published by the Liszt Society through Schott & Co. in the 1950s | 276 |

Contributors

- PAUL BERTAGNOLLI University of Houston
ANNA HARWELL CELENZA Johns Hopkins University
JOANNE CORMAC University of Nottingham
ALAN DAVISON University of Technology Sydney
JAMES DEAVILLE Carleton University
DONNA M. DI GRAZIA Pomona College
CHRISTOPHER H. GIBBS Bard College Conservatory of Music
MALOU HAINE Université Libre de Bruxelles
ANDREW HARINGER Saint Anselm College
LYNN M. HOOKER Purdue University
ADRIENNE KACZMARCZYK Liszt Ferenc Academy of Music
JONATHAN KREGOR University of Cincinnati
DAVID LARKIN University of Sydney
SHAY LOYA City, University of London
ANNE MACGREGOR University of Nottingham
BRUNO MOYSAN Versailles-Saint-Quentin-en-Yvelines University
ULRIKE MÜLLER Independent Scholar
EFTYCHIA PAPANIKOLAOU Bowling Green State University

List of Contributors

DOROTHEA REDEPENNING University of Heidelberg

DAVID TRIPPETT University of Cambridge

BRYAN A. WHITELAW Queen's University Belfast

Preface

Liszt in Context explores the political, social, philosophical and professional currents that surrounded Franz Liszt and impinged on his work. The book does not take a typical ‘life and works’ approach, but instead attempts to further our understanding of the competing forces influencing Liszt and his music. Liszt is a figure who has come almost to stand for nineteenth-century romanticism itself, who was immersed in the religious, political, social and cultural debates of his day and who moved between institutions, places and social circles with ease. All of this makes for a rich contextual tapestry against which Liszt composed some of the most iconic, popular and also contentious music of the nineteenth century. His significance and astonishing reach are rarely fully grasped, though his presence in nineteenth-century European culture, and his continuing influence into the twentieth and twenty-first centuries are overwhelming. The focus on context, reception and legacy that this volume provides draws attention to the multifaceted nature of Liszt’s impact during his lifetime and beyond.

Liszt’s complicated reception history has meant that his life and music have been neglected in academic literature, despite his significance in nineteenth-century musical and cultural life. He has suffered from being seen primarily as a pianist, and his music has been plagued by charges of superficiality and formlessness. Recent decades have seen a plethora of studies that have redressed this neglect and nuanced our understanding of Liszt’s contribution. Many of the authors of these studies are represented in this volume. However, there is still more to be done. This volume offers careful contextualisation to complement the recent studies of Liszt’s music. It encourages readers to revisit his music, paying close attention to the historical, political and cultural debates against which it was composed, and perhaps, thereby, to hear it anew.

The volume is organised in four parts, each exploring a different group of contextual themes. ‘People and Places’ (Part I) examines Liszt’s interactions with different European centres that were of key significance for

various artistic, social, practical and political reasons. It will also explore his relationships with certain influential figures, including his parents, Wagner and central figures of the New German School. This establishes some of the significant experiences and relationships at various points throughout Liszt's life that were central in shaping his world view. Part II, 'Society, Thought and Culture', then establishes wider schools of thought, events and cultural trends that influenced Liszt personally and professionally. Part II includes reflections on Liszt's close involvement in a variety of artistic and philosophical debates of his time, from the so-called war of the Romantics in which he became embroiled, to his engagement with the 'sister arts' of literature and visual art. It highlights the importance of the social context in which Liszt worked, particularly the patronage of salonnieres and royal courts. Part II also examines Liszt's responses to prevailing ideas of the time, including Romantic Catholicism, Saint-Simonism and nationalism. It traces Liszt's eventual decision to take minor holy orders and the influence of religion and politics on his music. Having established the main personal, political, religious and social landscapes against which Liszt's music should be placed, the book's focus then turns to Liszt's work in Part III, 'Performance and Composition'. Part III positions Liszt as a multifaceted professional figure, examining his inter-related roles as performer, conductor and composer, and some of the practical aspects of his work, such as the management of tours, his relationships with publishers and the dissemination of his music. Finally, Part IV, 'Reception and Legacy', deals with critical responses to Liszt and his 'afterlife' in biography and film, which has had an important influence on how we understand the man and his music. It also considers the influence of his music on composers of the twentieth and twenty-first centuries.

Liszt was a complex character who resisted reductive labels. It is impossible to define his religious and political convictions with certainty. His national identity is difficult to pin down. His aesthetic ideas were shifting, malleable. And his legacy is often misunderstood. This volume goes some way to attempt to unravel the nexus of ideas and contexts which shaped him and which he in turn shaped. I am grateful to the Leverhulme Trust for supporting this research.