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.

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 focuses 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
Contents

List of Illustrations and Tables
List of Contributors
Preface

PART I PEOPLE AND PLACES
1 Family Background
   Adrienne Kaczmarczyk
2 Liszt’s Teachers
   Paul Bertagnolli
3 Paris
   Bryan A. Whitelaw
4 Italy
   Anna Harwell Celenza
5 Liszt and Wagner
   David Trippett
6 The New German School
   James Deaville
7 Weimar
   Joanne Cormac
8 Liszt and His Contemporaries
   Anne Macgregor
9 Liszt in Hungary
   Lynn M. Hooker

page viii
ix
xi
1
3
10
20
29
38
48
58
66
74
<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Author(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>The ‘War’ of the Romantics</td>
<td>David Larkin</td>
</tr>
<tr>
<td>11</td>
<td>Visual Art and Artists</td>
<td>Andrew Haringer</td>
</tr>
<tr>
<td>12</td>
<td>Literature and Literary Heroes</td>
<td>Jonathan Kregor</td>
</tr>
<tr>
<td>13</td>
<td>Liszt, Women and Salon Culture</td>
<td>Ulrike Müller</td>
</tr>
<tr>
<td>14</td>
<td>Liszt as a Writer</td>
<td>Dorothea Redepenning</td>
</tr>
<tr>
<td>15</td>
<td>Patronage: The Court</td>
<td>Anna Harwell Celenza</td>
</tr>
<tr>
<td>16</td>
<td>Liszt and the Networks of Revolution</td>
<td>Bruno Moyan and Malou Haine</td>
</tr>
<tr>
<td>18</td>
<td>Liszt and Religion</td>
<td>Eftychia Papanikolaou</td>
</tr>
<tr>
<td></td>
<td><strong>PART III PERFORMANCE AND COMPOSITION</strong></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Pianos and Piano Builders</td>
<td>Andrew Haringer</td>
</tr>
<tr>
<td>20</td>
<td>Liszt on the Road: The Rise of the Modern Virtuoso Pianist</td>
<td>Christopher H. Gibbs</td>
</tr>
<tr>
<td>21</td>
<td>Virtuosity</td>
<td>Jonathan Kregor</td>
</tr>
<tr>
<td>22</td>
<td>Improvisation</td>
<td>Adrienne Kaczmarczyk</td>
</tr>
<tr>
<td>23</td>
<td>Transcription</td>
<td>Jonathan Kregor</td>
</tr>
</tbody>
</table>

Contents
## Contents

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>24</td>
<td>Liszt as Conductor</td>
<td>219</td>
</tr>
<tr>
<td>Donna M. Di Grazia</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>Publishers</td>
<td>231</td>
</tr>
<tr>
<td>Adrienne Kaczmarczyk</td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>Genre</td>
<td>238</td>
</tr>
<tr>
<td>Joanne Cormac</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>PART IV RECEPTION AND LEGACY</strong></td>
<td></td>
<td>247</td>
</tr>
<tr>
<td>27</td>
<td>Pupils: Liszt as Teacher</td>
<td>249</td>
</tr>
<tr>
<td>Jonathan Kregor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>Critics</td>
<td>258</td>
</tr>
<tr>
<td>James Deaville</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>Lateness in Context</td>
<td>271</td>
</tr>
<tr>
<td>Shay Loya</td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>Liszt and the Twentieth and Twenty-First Centuries</td>
<td>282</td>
</tr>
<tr>
<td>Dorothea Redepenning</td>
<td></td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>Life-Writing</td>
<td>290</td>
</tr>
<tr>
<td>Joanne Cormac</td>
<td></td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>Iconography</td>
<td>299</td>
</tr>
<tr>
<td>Alan Davison</td>
<td></td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>Liszt in Film</td>
<td>307</td>
</tr>
<tr>
<td>Joanne Cormac</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Further Reading*

*Index*
Illustrations and Tables

Figures

11.1 The Ecstasy of Saint Cecilia, c. 1514, by Raphael Sanzio (1483–1520) (Getty Images) page 97

11.2 The Marriage of the Virgin (Sposalizio della Vergine), 1504 by Raphael (Getty Images) 98

21.1 Liszt and his admirers. Caricature, 1842, by Theodor Hosemann (Getty Images) 199


24.3 Unsigned drawing (pen sketch): ‘Liszt Ferencz mint barát karigazgató’ (‘Franz Liszt as a conductor wearing the monk’s habit’) by Sándor Lumniczer; 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.)

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 Kaczmarkczyk 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
x

List of Contributors

dorothea redepning 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
salonnières 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 impos-
sible 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.