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Franz Liszt (German: ; Hungarian: Liszt Ferencz, in modern usage Liszt Ferenc [list f r nt s]; 22 October 1811 – 31 July 1886) was a Hungarian composer, virtuoso pianist, conductor,

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music teacher, arranger, and organist of the Romantic era. He is widely regarded as one of the greatest pianists of all time. He was also a writer, philanthropist, Hungarian nationalist, and Franciscan ...

Franz Liszt - Wikipedia

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While Liszt had been the director of music extraordinary to the Weimar court since 1843, he faced growing attacks from all sides. He eventually resigned from his post in 1858. His son died the following year at the age of 20 and Liszt, depressed and in an increasingly unbearable position, left Weimar in the early 1860s.

Famous Hungarians in history: Franz Liszt, the Virtuoso ...

Franz Liszt, Hungarian form Liszt Ferenc, (born October 22, 1811, Doborján, kingdom of Hungary, Austrian Empire [now Raiding, Austria]—died July 31, 1886, Bayreuth, Germany), Hungarian piano virtuoso and composer. Among his many notable compositions are his 12 symphonic poems, two (completed) piano concerti, several sacred choral

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works, and a great variety of solo piano pieces.

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The third 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

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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

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three-part work... is now the definitive work on Liszt in English and belongs in all music collections."--Library Journal

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 second part of a three volume biography, which covers the middle period of Liszt's life when he took charge of the orchestra and Opera House at Weimar. At this time he wrote many of his greatest works, and was the champion of his contemporaries Berlioz and Wagner.

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His private life during these years was dominated by Princess Carolyne von Sayn-Wittgenstein.

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

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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.

Franz Liszt--child prodigy, virtuoso pianist, co-founder with Chopin and Schumann of the Romantic movement

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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

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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, reminisces, 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

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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 if successful touring, returning triumphantly to Hungary, his homeland, and publishing in the same year his "Transcendental" and "Paganini" studies. the signposts of his

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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 bring, 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

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unquestionably be the most important biography of Franz Liszt in English or any other language.

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

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Vol 4 Franz Liszt section concerns the infamous Cosima Liszt-Hans von Buelow-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. - from Library Journal.

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