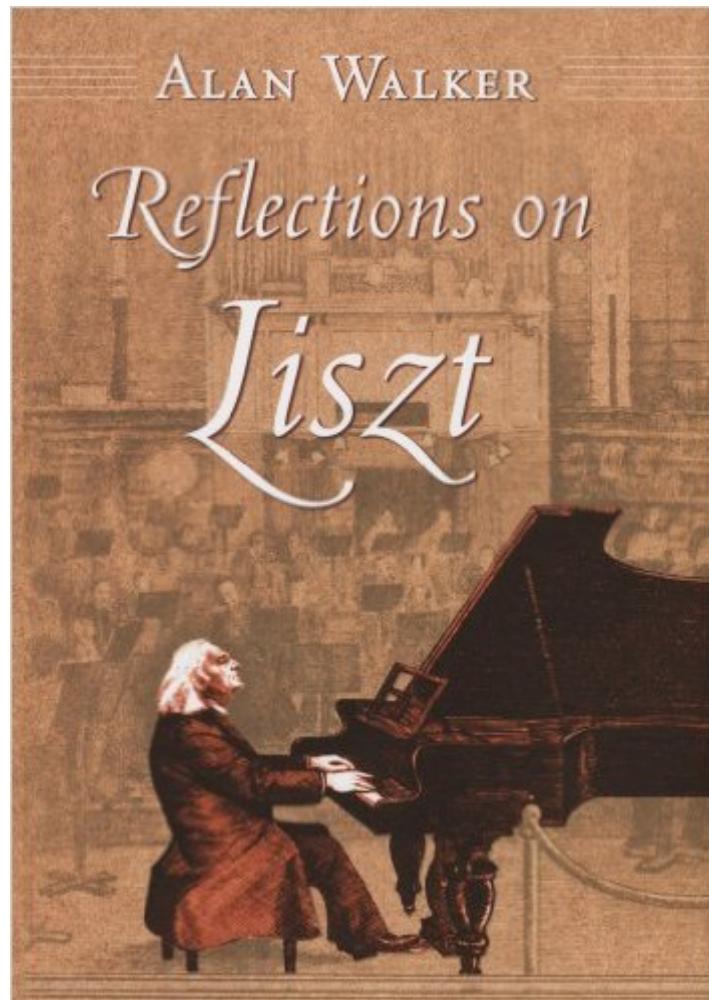


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Reflections On Liszt



Synopsis

"No one knows more about Franz Liszt than Alan Walker."Malcolm Bowie, *Times Literary Supplement*In a series of lively essays that tell us much not only about the phenomenon that was Franz Liszt but also about the musical and cultural life of nineteenth-century Europe, Alan Walker muses on aspects of Liszt's life and work that he was unable to explore in his acclaimed three-volume biography of the great 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. All the essays reveal Walker's broad and deep knowledge of Liszt and Romantic music generally and, in some cases, his impatience with contemporary performance practice.

Book Information

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Customer Reviews

This is the book to have especially if you already have read Dr. Alan Walker's magnificent 3 volume trilogy on Franz Liszt which was the cumulative effort of some 25 years of painstaking research. The consensus is, remains, and I well share the view that Dr. Alan Walker is "the" world authority and foremost Lisztian scholar. This 2005 book essentially covers what was not included in the trilogy and hence "Reflections" but the material is all new and significantly adds to the Liszt literature. Three

former Liszt pupils are presented with what Dr. Walker terms "Character Sketches" from Carl Tausig, Hans von Bülow and Walter Bache. Not to mention the era itself, additional Liszt involvements during that era with ample musical/score citations and the musical personalities of the era. As I expressed to Dr. Walker in writing, there are those gifted pianists who have the experience and ability to interpret the music of Franz Liszt while Dr. Walker has the equal ability [and credentials therein] to interpret Franz Liszt the man. In my opinion, this latest work on Liszt is the capstone of a truly magnificent effort to bring Franz Liszt to readers albeit in a capacity that the reader gets the feeling of 'being there' as the action unfolds. I would also highly recommend Dr. Walker's book dealing with the Lina Schmalhausen diary concerning the death of Franz Liszt. There are many tomes and recitations, indeed even dedicated websites, about Franz Liszt but Dr.

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