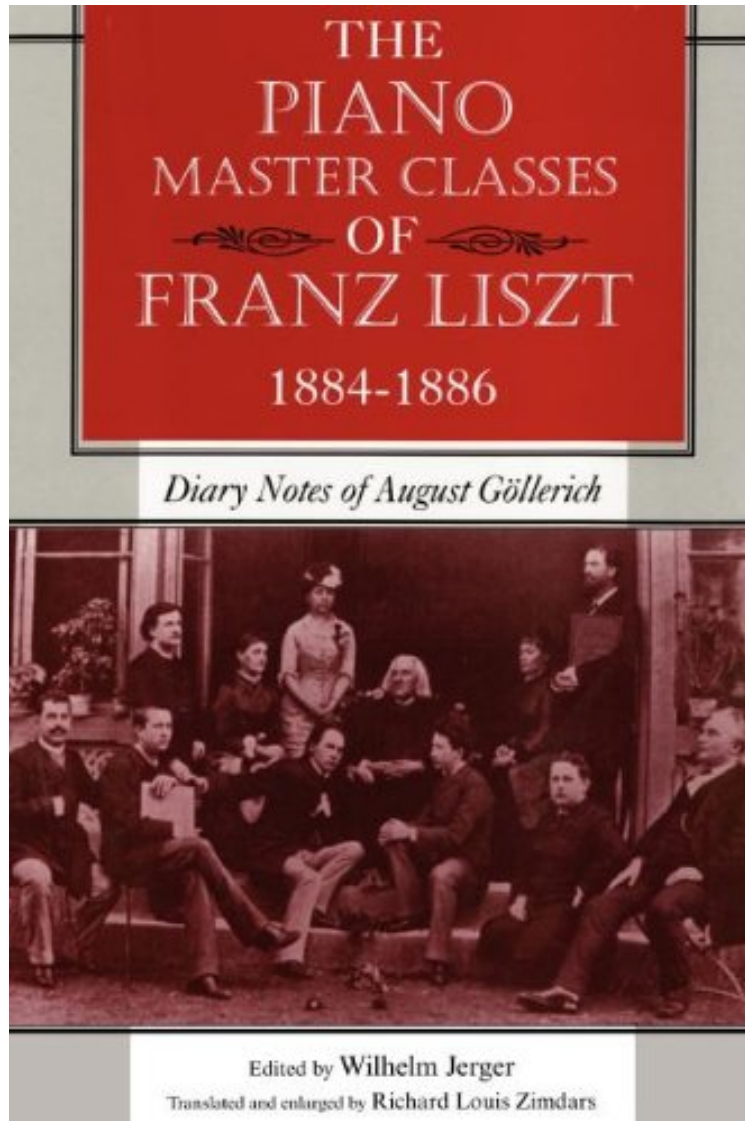


The Piano Master Classes of Franz Liszt, 18841886: Diary Notes of August Gllerich

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3 of 3 people found the following review helpful. Great BookBy mistery manWow times were different then!It almost feels like you actually meet liszt in person and feel his energy.this is an excellent book. i reccomend all musicians to get it. not just for the music lesson and franz liszt.but also to see how the musical world and perspective has changed.Joseph Hofmann once said "nothing can take the place of real worth.its true. a musicians badges and trophies cannot win over an audience the way a musicians moving performance could.liszt would describe these musicians as "playing like students"this book truly has Liszt emotion in it.and emotion is contagious. GET IT!(all this to say and i have only read 20 pages) ;)1 of 1 people found the following review helpful. Richard Zimdars has again distiguated himself an excellent scholar, researcherBy James Ronald RathbunRichard Zimdars has again distiguated himself an excellent scholar, researcher, translator, and writer. The Glossary alone with the short biographies of people mentioned is worth the price of the book. His translation of The Master Classes of Franz Liszt is of interest to anyone who loves the piano. I find the book informative and entertaining and take my hat off to Dr. Zimdars!0 of 0 people found the following review helpful. An interesting book of the serious pianophile; it exceeded ...By Michael F.An interesting book of the serious pianophile; it exceeded my expectations.

The diaries of August Gllerich, secretary and student of Franz Liszt, provide a first-hand account of the Masters approach to piano teaching, his preferences and prejudices both musical and social, and his way of encouraging and befriending his students. They contain the mature Liszts suggestions for interpreting his own works and those of his friend Chopin and of many other composers, offering invaluable advice from the most spectacular pianist of the 19th century. Pianists interested in the history of performance practice and the Romantic era will learn from and take delight in this volume.

An unbelievable source of knowledge and thus indispensable . . . Belongs with the most important [diaries] in the Liszt literature. (Liszt Saeculum)These journals . . . are indispensable, clarifying both the presence and (matched by elegant typography) is supplemented with copious music examples, meticulous reference and biographical notes. (International Piano Quarterly)Notes were taken during more than 100 classes and include Liszts ideas, sayings, teaching methods, and interpretive suggestions. The notes are impressive because of the breath of works studied and the intensity Liszt displayed while teaching. (The American Liszt Society, Inc.)The book makes interesting reading and furnishes valuable knowledge of the piano literature taught and performed at the time . . . Recommended for upper-division undergraduate and graduate collections. (Choice)A useful contribution to documentary evidence of study with master pedagogues. (Piano and Keyboard)If one could go back in time and space, I feel sure most pianists, musicians and lovers of music would desire to go back to [Liszts] time and study with this great personalitybut we cannot. However in this book you have it all. (Keyboard Teacher). . . should prove of interest to pianists seeking insights into the standard repertory, to researchers needing primary source material . . . and to those interested in the performing traditions from the great age of Romantic pianism. (Notes)[Liszt] gives practical tips, drawn from a well of experience sans pareil . . . demonstrates how to project second-rate music (a Rubinstein concerto) . . . [and] suggests ways of coping with the truly profound (in response to a student's performance of Beethoven's Diabelli Variations). (Times Literary Supplement) This book places us at the center of the celebrated master classes of Liszt. To read what Liszt said to his students and to observe the manner in which he conducted his master classes is in itself a great lesson for all pianists and teachers. (Fernando Laires President Emeritus, American Liszt Society)Language NotesText: English (translation) Original Language: German