



Liszt's Legacies (Franz Liszt Studies) (Franz Liszt Studies Series)

James Deaville, Michael Saffle

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Franz Liszt has long been written about from the perspectives of his own life, relationships, and accomplishments, especially as composer and performer. What, however, of his complex legacy? Liszt influenced many of his contemporaries as well as subsequent generations of musicians, critics, and scholars. Among others, he exerted a profound influence on Béta Bartók and Arnold Schoenberg, and Liszt's legacy extended throughout the twentieth century to North America and, more recently, to China. And we are still in the process of sorting out and understanding the legacies of the past and his times that influenced Liszt and his work, whether the thought of Lamartine, traditions of improvisation and transcription, the paradox of Hungary's Gypsy music, or mid-nineteenth century German politics. In collaboration with Michael Saffle, James Deaville of Carleton University has assembled a collection of essays devoted to these subjects as well as operatic aspects of the symphonic works, Liszt and theories of degenerate genius, and Liszt in Hollywood film. An appendix includes studies of Liszt's documentary legacy. Profusely illustrated with musical examples, documentary facsimiles, and film stills.

James Deaville:

A Musicologist specializing in music, composers and musical practices and institutions of the 19th and 20th centuries, having published and spoken about such diverse topics as Franz Liszt, music criticism, television news music, African-American entertainers in turn-of-the-century Vienna and fascist Nordic composers during the Third Reich. In 2008, his article *Publishing Paraphrases and Creating Collectors: Friedrich Hofmeister, Franz Liszt, and the Technology of Popularity from Liszt and His World* (Princeton University Press) received the Richard S. Hill award of the Music Library Association for the best article published in 2006. He has edited or co-edited books about Wagner (Pendragon), Liszt (Pendragon), Peter Cornelius (Schott) and *Music and Broadcasting* (under review), and guest edited special issues of the *19th Century Music Review* and *Canadian University Music Review*. He has contributed to books published by Oxford, Cambridge, Routledge, Princeton, Yale, Ashgate and Rochester (among others), and has published in the *Journal of the American Musicological Society*, *Journal of the Society for American Music*, *19th Century Music Review*, *Echo*, *Current Musicology*, *Hamburger Jahrbuch für Musikwissenschaft* and *Canadian University Music Review* (among others). As an Advisory Board member for the *Grove Dictionary of American Music*, he was responsible for Canadian music and musicians and musical concepts, terms and scholarly approaches.

Michael Saffle:

Completed his Ph.D. at Stanford University in 1977 and has taught music and humanities at Virginia Tech since 1978; in 1993 he was promoted to the rank of Professor. His publications include *Franz Liszt: A Guide to Research* (revised and republished by Routledge in 2004 and again in 2009) as well as articles and reviews in the *Journal of the American Musicological Society*, *Acta Musicologica*, *Notes*, the *Journal of Musicological Research*, the *Programmhefte* of Bayreuth's annual Wagner Festival, *Asian Music*, *Music & Letters*, and the *Leonardo Music Journal*. In addition to fellowships from the Humboldt Foundation, the Rockefeller Foundation, the American Philosophical Society, and the Virginia Foundation for the Humanities and Public Policy, Saffle held the 2000-2001 Bicentennial Fulbright Professorship of American Studies at the University of Helsinki a European Distinguished Chair. In 2008 he also held the Au Yeung

King Fong research fellowship at Hong Kong Baptist University. As a teacher Saffle has three times won Virginia Tech s Certificate of Teaching Excellence; in 2007 he received the William E. Wine lifetime Award from Tech

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