

THE PIANO MASTER CLASS OF FRANZ LISZT: ITS NATURE AND INFLUENCE

An Annotated Bibliography

Among the most influential developments in piano pedagogy, and thus music education, was the creation of the master class by the extraordinary Franz Liszt (1811-1886) in 1869 during his stay at Weimar. I will describe the nature of Liszt's group lessons: the numbers of students, its length, how often it occurred, what kind of repertoire was used, Liszt's pedagogical method, and Liszt's pupils. I will also compare Liszt's model of a piano class with twentieth-century version for instrument or voice group lessons. Liszt's example has been changed in several aspects compared to the way that master classes are conceived today. Every masterful musician during the last fifty years has performed several times in master classes with notable teachers and has received criticism about their performance. The use of this teaching concept is present today even in other areas such as physics.

Sources for this study come primarily from diaries of Liszt's pupils. These diaries describe each lesson or class, explaining how Liszt advised them to practice or what should be improved. The *Diary Notes of August Göllerich*, for example, records phrases that Liszt said after hearing his pupils perform. Some biographical sources by historical researchers provide a musician's scholarly overview and investigate the main body of Liszt's music. They also include brief discussions that provide more details about Liszt's life. Many letters and writings serve as important sources to know Liszt's emotions, aspirations, dreams, goals, and frustrations. There is also an interview with one of Liszt's pupils, Claudio Arrau that provides important information for understanding Liszt's pedagogy and how he conducted his class. A biography of one of Liszt's pupil, Amy Fay, also serves as an excellent source. She describes her lessons, her emotion before and after play, her relationship with Liszt, and his admiration for her. Some Liszt's biographies are also consulted to put all his classes into a context of life. Liszt's correspondence will serve as last sources, just to know about his thoughts, desires, and project.

The entries in this bibliography are classified in the following manner: Biographical Studies of Liszt, Studies of Liszt's Music, The Testimony of Liszt's Pupils, Liszt's Correspondence, Piano Pedagogy of Franz Liszt, Studies of Liszt's Master Classes, and Piano Pedagogy in the Twentieth-Century and Twentieth-First-Century.

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THE PIANO MASTER CLASS OF FRANZ LISZT: ITS NATURE AND INFLUENCE

Biographical Studies of Liszt

1. Sitwell, Sacheverell. *Liszt*. Boston: Houghton Mifflin, 1934.

This is a scholarly book that provides an overview and investigation of Liszt's life. The author divides Liszt's life in five chronological periods. The reader does not need to have a music background to understand this book but basic music knowledge would help to understand some musical conceits. There is information since 1811, such as the birth of Liszt, his studies with Salieri and Czerny, his life in Paris, Liszt's first love affair with Caroline de Saint-Cricq, his meeting with Berlioz, Chopin and Paganini, and much more details about Liszt's life, correspondence, works, family, and pupils until Liszt's last tour. The reader can also find a catalog of works by Liszt, a chronological table of the life of Liszt, a short commented bibliography, and a twenty-one-page index. This is an important book to understand how Liszt's life was and understand why he chose teaching the piano in a different way than everyone else on his time (see also #3, 5, and 7).

2. Laszlo, Zsogmond. *Franz Liszt: A Biography in Pictures*. London: Barrie and Rockliff, 1968.

This book is an iconographical study of Liszt's life. The reader can find in this book several picture of Liszt, his family, his students, his piano class, other musician that met him, concert program, his bust, his statue, caricatures, sculptures, concert hall and many other kind of pictures. Some of the pictures have information that explains historically each one (see also #3). All the pictures are black and white. This is an important biographical book because the reader can see many representations of situation that is difficult or impossible to describe by words such as concert hall and classes room size, kind of instrument used on concert hall performance and classes performance, the position of pupils during one class mate performance, program notes, and pictures of people contemporary of Liszt. It requires basic music knowledge to understand the music vocabulary used by the author. Those characteristics make this book important as a source to this project.

3. Wilkinson, Anthony. *Liszt*. London: Macmillan, 1975.

This book is part of a series entitled *The Musicians*, and prepared under the editorship of Geoffrey Hindley. He paints an exciting visual and verbal portrait of Liszt and his music, setting both in the context of their times – social, political, and artistic. It is not chronological but approaches different aspects of the artist

and his works chapter by chapter. Full catalogues of works, a reading list, a chronological life summary and an index are included. Ninety per cent of the pictures, paintings, and performance programs are black and white. This book is important to everyone who needs to know about Franz Liszt's biography. The difference between this book and others from the same category (see also #4, 6, and 8) is just the way that the author organized each subject and expressed his thoughts. The reader needs some musical knowledge to understand better the musical concepts.

4. Walker, Alan. *Franz Liszt: The Virtuoso Years*, Vol. I. New York: Alfred A. Knopf, 1983.

This is part of a three-volume Liszt biographical book (see #6 and 8). The reader needs some music background to understand all the three books. This volume covers Liszt's life from 1811 until 1847. Walker divided this period into four sub-periods. The first is from 1811 until 1829 and Walker calls this "The Young Prodigy". The reader can find information about Liszt's childhood in Hungary, his years in Vienna (1821-1823), Paris and Liszt's first world tour, the death of Liszt's father and he returns to Paris. The second sub-period covers from 1830 until 1834. The writer includes information about Paris conservatory and names some of Liszt's friends and contemporaries, such as Paganini, Berlioz, Chopin and Marie d'Agout. The third section is about "The Years of Pilgrimage that started in 1835 until 1839. The last section is called "The Years of Transcendental Execution" and it covers from 1839 until 1847. In this section the Walker writes about the modern piano, the returns of Liszt to Hungary, and three more world tours. This book, together with the other volumes, is the most complete Liszt biographical source and the best source in this category (see also #17).

5. Liszt, Franz. *Liszt: A Self-Portrait in His Own Words*, Ed. David Whitwell, California: Winds, 1986.

This is a book with a different approach than other biographical books. The events and happenings of Liszt's life are passed by, and all attention is concentrated on Liszt's thoughts, as expressed in his own words (see #16). Whitwell divides Liszt's life into chronological periods, and gives to the reader insights into Liszt's thinking on a subject. The author shows the development of Liszt's thoughts as they surface during his lifetime. This book is important to this project in order to understand Liszt's thoughts and reactions, applying these conclusions to explain his behavior (see also #1, 3, and 7). This is not an easy understandable book, and requires a musical knowledge to understand better the editor's ideas.

6. Walker, Alan. *Franz Liszt: The Weimar Years*, Vol. II. New York: Alfred A. Knopf, 1989.

This is a continuation of #4 (see also #8). The second volume covers Liszt's life from 1848 until 1861. Walker introduces some people that took part of Liszt's life, such as Carolyne von Sayn-Wittgenstein, her daughter, Princess Marie, and her husband, Prince Nicholas. There is some information about Liszt's job at Weimar and his years of struggle, his conducting, and his family. The quantity and quality of information make this book an important biographical source superior to all others in this category (see #17).

7. Watson, Derek. *Liszt*. New York: Schirmer Books, 1989.

This is a work that discusses important subjects concerning Liszt's life (see also #4, 6, and 8). The reader can find information from Liszt as a child until the last years of his life. Watson writes about years of pilgrimage, about Lisztomania between 1839 and 1847, and about the years at Weimar. The six first chapters are chronological; after that there are ten chapters with different subjects as, "The man Liszt", "The Piano: Technique and Teaching", and so on. The reader can find also five chapters that he wrote about Liszt's music (see #10 and 16), including concertos, orchestral music, organ and chamber music, choral works and songs. The author comments about Liszt's transcriptions and all his original written piano music. The importance of this book to this research is centralized on Liszt's as a pianist, as a composer and as a teacher, making correlations among them. This is an easy understandable book, but requires basic musical skill from the reader.

8. Walker, Alan. *Franz Liszt: The Final Years*, Vol. III. New York: Alfred A. Knopf, 1996.

This is a continuation of #4 and 6. This volume shows a mature Liszt. It covers Liszt's life from 1861 until 1886. Walker also divides this volume in four sub periods. The first one, from 1861 until 1865, called "From Weimar to Rome." There is information about the death of Blandine and Liszt's second wife, Marie-Therese Gravier. The second section is from 1865 until 1869, the third from 1869 until 1876, and the last from 1876 until Liszt's death in 1886. In this volume Walker talks about many of Liszt's great works, how it was conceived, and many historical events that influenced Liszt's compositions. This volume is important to this project especially because there is a chapter about Liszt's pedagogy and his master classes in Weimar (see #13).

Studies of Liszt's Music

9. Hedley, Arthur. *Franz Liszt: The Man and His Music*, ed. Alan Walker. London: Barrie & Jenkins, 1970.

See #17

10. Arnold, Ben. *The Liszt Companion*. Westport: Greenwood Press, 2002.

The author provides a scholarly overview and investigation into the main body of Liszt's music with brief discussions of his life, letters, writings, and reception in the German press during his lifetime. The focus is Liszt's music. Arnold's intention is update and re-evaluate Liszt's music, and to synthesize the immense amount of literature into a manageable readable survey. The author explains how themes were transformed, and shows Liszt's harmonic innovations, in different genres of music, including keyboard music, chamber music, orchestral works, piano and orchestra works, orchestral transcriptions, and vocal music, putting each composition in a historical and social context. This is an important book to understand Liszt's music, how to interpret, performance it, and to make relation how Liszt expected from his pupils. This book differs from #7 in size and each one is result of author's opinion about Liszt's life, what make these books very distinctive. To understand Liszt's teaching one's needs to understand his music, and it makes this book valuable (see also #17). This is not an easy book to understand and require a high skill reader level beside some music background.

The Testimony of Liszt's Pupils

11. Silverman, Robert Joseph. "Conversation with Claudio Arrau on Liszt," *The Piano Quarterly* XXIII/89 (Spring 1975), 7-11.

This article is an interview with one of Liszt pupil, Claudio Arrau. This interview provides Arrau's opinion about Liszt. He explains why Liszt has not been one of many people favorite composer. He also said: "...Liszt was self-centered, naturally, yet gentle, sweet and a friend person. Of course, he no doubt enjoyed the adulation and adoration from his pupils..." He also commented that Liszt didn't compose to the modern piano, and the composition sound different now comparing to Liszt's piano time. Arrau talked about bad composition too: "He wrote so much and so fast... I have as immense collection of out-of-print Liszt piano music. Some of it is unbelievably bad." He shows Liszt's relationship to the aristocracy compared to other great musicians. It also gives Arrau's opinion of Liszt as a teacher, and as a composer, and discusses how Arrau interprets Liszt's music. This article is easy to understand to any reader. A music background makes this article more interesting to the reader.

12. McCarthy, Margaret William. *Amy Fay: America's Notable Woman of Music*. Michigan: Harmonie Park Press, 1995.

This is a scholarly biographical book about one of the Liszt's successful pupil: Amy Fay (see #22, 25 and 26). McCarthy discusses scenes from Amy's childhood, her study in Germany, her return to United States, including her living

in New York and Chicago. There are two sections in the book related to Liszt. The first section is about Amy study with him, with description of the classes. There are some quotations by Amy, describing how her feelings, nervous, anxious, worries, and Liszt's attitudes were. The writer comments how Amy impressed Liszt favorably. The other section about Liszt Amy recounts the only meeting between Liszt and Beethoven in 1823, at Liszt's second concert in Vienna. She lists this concert as the start of Liszt's brilliant career. She also gives some thought to the influences seen in Liszt's music. This book requires some music background from the reader to understand all the music concepts. This is an extremely valuable source to this project because there is a testimony description about Liszt's master classes and pedagogy.

13. Göllerich, August. "Diary Notes of August Göllerich," *The Piano Master Classes of Franz Liszt, 1884-1886*, ed. Wilhelm Jerger. Bloomington: Indiana University Press, 1996.

This book is a translation the diary of August Göllerich (see #22, 25, and 29), who was Liszt's student and secretary from 1884 until 1889. He took notes when he was in Liszt's presence along with many great pianists such Arthur Friedheim, Frederic Lamond, Moriz Rosenthal, Emil von Sauer, and Alexander Siloti (see #25). This book represents an excellent contribution for understanding how Liszt worked in a class with a group of talented pianists. There are some music fragments included which were edited by Wilhelm Jerger, according to Liszt's comments, that help to visualize what Liszt was working with the pupils. The book has two appendices that describe Liszt from *The Memories of Frederic Lamond* and describe *Liszt as Teacher*, by Jose Vianna da Motta. There are twenty-one-page personalia with a short biography of all musicians cited in the book. The reader needs some music back ground to understand the book better.

Liszt's Correspondences

14. Liszt, Franz. *Letters of Franz Liszt*, ed. La Mara, Trans. Constance Bache, 2 Vols. London: H. Grevel, 1968.

This is a chronological compilation of letters written by Liszt to different people. The first letter is dated twenty third of December, 1828, to Carl Czerny in Vienna. The last letter is dated twenty fourth of September, 1859, to Dr. Eduard Hanslick in Vienna. There are 260 letters in Volume I and 399 in Volume II, totaling 659 documents. The reader can find several different letters to the same person, such as to Dr. Franz Brendel, Eduard Liszt, Mme. Jessie Laussot, Johann von Herbeck and many other people (see also #15 and 16). This is an important collection that shows Liszt's life, worries, plans, expectations, and dreams. Many of Liszt's letters complain that he did not have enough time to compose as much as he wanted to. The importance of this source to this research is

secondary. This is going to help us to understand Liszt better and as consequence we will understand better his teaching. Any reader with a college level can read and understand this book.

15. Liszt, Franz. *The Letters of Franz Liszt to Olga von Meyendorff, 1871- 1886*, ed. Edward N. Waters, trans. William R. Tyler. Cambridge, MA: Harvard University Press, 1979.

This book contains letters of Franz Liszt that are a part of the Dumbarton Oaks Collection bequeathed to Harvard University by Mrs. Robert Woods Bliss in 1969. According to this book abstract, it was “written during the last sixteen years of Liszt’s life, they are addressed to the Baroness Olga von Meyendorff. She shared his interests, though not always his views, in a broad field of disciplines – music, philosophy, theology, politics, and literature – as well as his concern for persons, both prominent and familial.” There is also written that the letter were “composed with warmth and humor, and they reveal Liszt to have been an ardent, generous, and modest man who was loyal and devoted to his family, friends, pupils and colleagues alike.” The reader does not need a music back ground to understand this book. This is an important book in the category of Liszt’s correspondences because the reader can learn Liszt’s idea about different subjects. It differs from #14 and 16 because the letters here are specific to one person, but can be used in this research in the same way as we are using those.

16. Suttoni, Charles. “Liszt Correspondence in Print: An Expanded, Annotated Bibliography,” *Journal of the American Liszt Society* XXV (January – June 1989), 5-157.

In a special twenty-fifth “silver” volume of *Journal of American Liszt Society*, the author classifies 2,492 letters by or to Liszt in different categories with a brief comment about each one. The reader can find an extensive preface explaining the origin of this scholarly study of Liszt’s correspondence. The author divided the letters into six different categories: Collections of Liszt’s Letters, Liszt Letters in General Collections, Liszt’s Correspondence in Periodicals, Yearbooks, etc, Letters in Works about Liszt, Letters in Works about Liszt’s Associates, and Selected Supplementary Correspondence. The third category was divided into eight subcategories of letters published up to Liszt’s death in July 1886 until 1988. There is an index of correspondent’s names that received or sent at least one letter. The importance of this source to this research is secondary as we commented in #14 and 15, as a secondary source to this project. This requires a high level understandable reader.

Piano Pedagogy of Franz Liszt

17. Hedley, Arthur. "Liszt the Pianist," *Franz Liszt: The Man and His Music*, ed. Alan Walker. London: Barrie & Jenkins, 1970. 22-35.

This book includes contributions of different writers: Sacheverell Sitwell, Alan Walker, Louis Kentner, John Ogdon, David Wilde, Christopher Headington, Humphrey Searle, Robert Collet, and Arthur Hedley. Each one wrote about some topic related to Liszt. It starts with Sacheverell Sitwell writing about his study of Liszt life and its character (see #1, 3, and 7). The reader can find a chapter about Liszt's background, written by Alan Walker (see #4, 6 and 8). Two chapters are directed to his piano solo written by Louis Kentner (1827-61) and John Ogdon (1861-86). There is a chapter about Liszt's transcriptions for piano written by David Wilde. Christopher Headington wrote about Liszt's songs. Humphrey Searle wrote about the orchestral works of Liszt. Robert Collet wrote about works for piano and orchestra and choral music. Arthur Hedley wrote about Liszt as a pianist and teacher (see #18, 19, 21 and 23). This chapter is important to this research because the subject is directly related to the main subject here. Louis Kentner wrote also about the interpretation of Liszt's piano music. There is a chapter about his songs, about his orchestral works, about choral and organ music, and it ends with a parallel between Liszt and the Twentieth Century. The reader can find also a complete catalogue of Liszt's works, a general index, and an index of musical examples. The reader must be a musician to get the main idea of each chapter. This book can also be used as an important source on Biographical Studies of Liszt and in the Studies of Liszt's Music.

18. Gervers, Hilda. "Franz Liszt as Pedagogue," *Journal of Research in Music Education* XVIII/4 (Winter 1970), 385-91.

This is a scholarly article based on the author's master's thesis, *The Liszt Performance Traditions*. The writer defends the idea that all of Liszt's teaching shows his belief in the fusion of music and poetry. She affirms that there is a considerable discrepancy between Liszt's teaching methods and principles as a young man in Paris with those of his later years in Weimar (see #6, 7 and 8). Although she emphasized the importance of expressive nuance, his early teaching in Paris (1829) demanded analytical skills and the acquisition of a superior piano technique through exercises rather than etudes. References to Liszt's own performance by his contemporaries provide a clue to his technical methods. He was the originator of group teaching, having introduced this system in his master classes at Weimar after 1848. She discusses Liszt's lessons, the duration of the lessons, how he developed technique, how he analyzed a piece, and his own position at the piano. This article requires a reader with music background, at least on college level. The reader can find information how Liszt read music, his touch, and his approach to specific works studied by his pupils.

This is an extremely important article to help understand Liszt's piano pedagogy (see #17, 19, 21 and 23).

19. Mach, Elyse. "Recollections of the Young Liszt as Teacher," *The Piano Quarterly* XXIII/89 (Spring 1975), 12-16.

This is a scholarly article about Liszt as a teacher at the beginning of his career, from 1827 to 1837. The author writes about Valerie Boissier's diary (see #26), which describes Liszt's teaching (see #16, 19, and 21). She talks about interpretation, the concern that Liszt had about association between the maturity of the student and the type of music played, the approach used to study composition with a parallel to literature, technique, expression, and Liszt's philosophy on mechanical perfection. She also discusses his personality as a younger teacher. This is an important article that complements the other reading about Liszt as a teacher (see #17, 20, and 23). The reader must have at least a college level to understand this article.

20. Ott, Bertrand. *Lisztian Keyboard Energy [Liszt et la Pédagogie du Piano]*. Lewiston: Edwin Mellen Press, 1992.

This is a book on the pianism of Franz Liszt. The author analyzed Liszt's life, historical references that influenced Liszt's personal demands in the pianistic art. The author discusses some effects of Liszt's playing on his audience, his technical writings to his direct and indirect disciples, including some comments about paintings, caricatures, drawings, and photographs. He also writes about the theory of the Lisztian technique (see also #7, 17, 18, 20 and 28), including the muscles, shoulders, arm, forearm, wrist, hand, fingers and how they work, including touch, elasticity and ease in playing. The author includes a discussion on the relation: instrument, interpreter, and listener, based on Liszt's thoughts (see #16 and 17). The last part of the book is devoted to the practical applications in view of Lisztian method school, including practical execution of various musical examples from J. S. Bach to Stravinsky, and brief practical remarks on polyphony, pedaling, phrasing, and rubato. At the end of the book, the reader can find an index of principal names cited in the book, an index of technical terms, and a bibliography of the main works cited or consulted. This is an excellent source to understand Liszt's pedagogy and how can it be applied to the present (see also #19. and 21). It requires a reader with piano study background to understand all the concepts.

21. Letnanova, Elena. "Eyewitness Accounts of Liszt's Teaching," *Clavier* XXXIV/6 (July/August 1995), 8-12.

This author shows that, although the legendary pianist wrote nothing about his approach to piano technique (see #18 and 19), interpretation, or teaching, a detailed diary kept by the parent of one of his students "portrays Liszt as an original and compelling teacher". The writer discusses how Liszt solved the

technical problems, how he promoted practicing scales and broken chords, what was his approach to interpret each composer, and how to learn a new piece. Letnanova ends her article by writing about some misunderstandings or errors about Liszt's technique (see #18 and 20). This is a good article to learn Liszt's piano pedagogy and it is important to this research because this subject is directed related to his master class. The reader must have a piano study background to understand the principal ideas.

22. Walker, Alan. "The Lion of Weimar: Liszt and His Pupils," *Franz Liszt: The Final Years*, Vol. III. New York: Alfred A. Knopf, 1996. 228-54.

The reader can find in this chapter some information about Liszt and his pupils with a description of the Weimar master classes (see also #29), Liszt's general principles of teaching, and Liszt's class described by Amy Fay (see #12, 25, and 26), August Göllerich (see #13 and 29), and Carl Lachmund. The reader can find there how Liszt uses visual imagery and humor in his teaching. This is an important book that helps to understand how Liszt's master class was and one of the most complete books with Liszt's life description. This book can also be classified in the category Biographical Study of Liszt (see #4, 6, and 8).

23. Mach, Elyse. "Speaking Volumes about Liszt," *Clavier* XXXVIII/7 (September 1999), 13-18.

This article is a published interview with Alan Walker (see #4, 6 and 8). The recipient of the Royal Philharmonic Society book prize says that Liszt had lessons with his father and studied with Czerny for 14 months. He was "virtually self-taught, a wonderful models of self-discovery that prompted Czerny to remark that 'nature herself had formed a pianist.'" The reader can also find in this interview Liszt's greatest contributions as a teacher, a composer, and a performer. The reader must have a piano study background. Walker also gives some suggestions on building a program for teachers and talks about what led him to become a biographer of Liszt, and talks about himself. This article is important to make a parallel between performance and teaching, by showing how each can be affected by the other (see also #17 and 22).

24. Eckhardt, Maria. "Franz Liszt and Advanced Musical Education in Europe," *Studia Musicologica Academiae Scientiarum Hungaricae* XLII/1-2, 3-212. Budapest, Hungary: Academiae Scientiarum Hungarica, 2001

According to RILM Abstracts of Music Literature, this is a collected writings of congress reports, and symposium proceedings, happened in Budapest on 2000, on the occasion of the 125th jubilee of the opening of the Budapest Academy of Music. Besides English, some writings are in French and German. The authors and their contributions are: Detlef Altenburg, *Punctus Contra Punctum: The Leipzig Konservatorium and the New Weimar of the Second Half of the Nineteen Century*. Maria Eckhardt, *Liszt's 125-year-old Academy of Music: Antecedents,*

Influences, Traditions. Jean-Jacques Eigeldinger, Liszt's Presence and Pedagogical Lineage at the Geneva Conservatoire (1835-1914). Lynne Heller, From Sideline Course to World Center: The History of Piano Teaching at the Konservatorium fur Musik in Vienna. Johann Herczog, Liszt's Relationship to the Accademia di Santa Cecilia: Guild Mentality and Secret Influence. Wolfram Huschke, The impress of Liszt on the Musikhochschule of Weimar. Christa Jost, Hans von Bulow as Teacher in Munich. Jurgen Libbert, Franz Liszt and His Relationship with Regensburg: A Study in the Early History of the Regensburg School of Church Music and of the Music Academy of Budapest. Peter Rummenholler, Franz Liszt and His students in Berlin: Carl Tausig (1841-71). Remy Strickler, Franz Liszt and Antoine Reicha. Konstantin Zenkin, The Liszt Tradition at the Moscow Conservatoire. This is an important source to this project for the quantity and quality of information about Liszt.

25. Neighbour, O. W. "Liszt as Teacher," *The New Grove Dictionary of Music Online*, ed. Laura Macy. www.grovemusic.com; accessed 20 September 2002.

This is a good entry that contextualizes Liszt and his pupils, and gives dimensions on the approach of his master classes. The author writes about how Liszt's classes had emphases on musical interpretation that made the classes exceptional. There is also discussed the relationship between master and pupil, like the members of an extended family. Many of his students wrote their feeling, observations, perceptions, like August Göllerich (see #13, 22, 29), Carl Lachmund, Amy Fay (see #12, 22 and 26) and others, and it come down to us, which helps us to know and understand Liszt's Master classes. This entry has important information that will be helpful in the studying of Liszt's pedagogy such as "He would take apart a Beethoven sonata, phrase by phrase, in an effort to get his pupils to comprehend the meaning behind the notes..." This is a very easy source to read and understand and does not require music back ground or high level of education to understand.

Studies of Liszt's Master Classes

26. Gordon, Stewart and Elyse Mach. "Liszt and Leschetizky," *The Well – Tempered Keyboard Teacher*. New York: Schirmer Books, 1991. 314 – 19.

In the nineteenth chapter of this book, the author tells the reader how Liszt started his piano lessons and also describes some of his pupil's lessons. There is a lesson with Valerie Boissier (see #19) that explains how she had to practice some scales, exercise, and etudes to improve her technique (see also #18, 20, and 21). The reader can also find testimony of other pupils such as William Mason, Arthur Friedheim (see #16), and Amy Fay (see also #12, 22, and 25).

There are also advices about solving some piano technique problems, such the execution of octave passages, repeated-note exercises, and scales. The reader can find Liszt's interpretations, his approach to teaching new music. This is an important book to know more about Liszt, but also a book with several important facts for any piano teacher. This book can also be classified in the piano pedagogy in the twentieth and twentieth first centuries category (See #31). It is basically dedicated to piano teachers with some college level.

27. Zimdars, Richard. *The Piano Master Classes of Hans von Bülow*.
Bloomington: Indiana University Press, 1993.

The author gives some insight into Bulow's teaching, who was Liszt's pupil and brother-in-law (see #28). This book has two parts: the first one was written by Theodor Pfeiffer, a Büllow's pupil who attended his master class from 1884 until 1886 in Frankfurt-am-Main. Jose Vianna da Motta, one of Liszt's pupils and later Bülow's pupil, wrote the second part of the book. Zimdar translated and edited this book. The first foreword of the book explains his master class, the students that were selected to play, how often and how long the lessons were, how much they cost, and how they selected the music to play. Each chapter of the first part of the book, from chapter one to chapter eight, is an explanation about one great composer: Bach, Beethoven, Mozart, Mendelssohn, Chopin, Raff, Liszt and Brahms. Pfeiffer describes the class and what happened after each performance. The second part of the book, chapter nine to twenty-six is preceded by a foreword, written by Motta. He divided his annotation by day, so the reader can find the students, the different composers, and what had happened during the class. The book has six appendices, an index, bibliography, and notes. This book can be used together with "The Piano Master Class of Liszt" (see #13 and 29) by the same author to provide information about the master class, how it began, and how the pupil followed the teacher pedagogically. All those information make this source invaluable to this project. The reader must have some piano study background.

28. _____. "Von Bülow at the Helm: The Piano Master Classes of Hans von Büllow, 1884 – 1887," *Journal of the American Liszt Society* XXXIII (July-December 1995), 27-36.

This article describes what the author call "the Liszt tradition" of piano master classes by von Büllow. Liszt often declared Büllow his successor as a pianist, and later he became his successor as teacher. The author describes how those master classes originated and how they were organized. He author also discusses how was von Büllow's attitude toward repertoire, his teaching approach, and the class atmosphere. This article is important to every one that does research on Liszt's master class to see what changed and what remained the same compared to the piano master class model created by Liszt. This article is a summary of #27. It is easy to understand but require a piano study background from the reader.

29. _____. "The Piano Master Classes of Franz Liszt: Observations by August Göllerich," *Journal of the American Liszt Society* XLIV (Fall 1998), 35-46.

This scholarly article provides a picture of the social context of Liszt's master classes and gives a little information on the specifics of Liszt's teaching. The writer has included several aspects of Liszt's master classes: how they begin, how they were organized, what kind of repertoire Liszt used to work with his students, what was his approach to the students, and the atmosphere during the class time. This article is important because Zimdars includes many details from the Göllerich's diaries (see also #13, 22, and 25), comments on interpretation, phrasing, and even the fingerings of specific piano works. This is an easy article to understand but requires some piano study from the reader.

Piano Pedagogy in the Twentieth-Century and Twentieth-First-Century

30. Robinson, Helene. "Piano Classes at Arizona State University," *The Piano Quarterly* XXIII/90 (Summer 1975), 23-27.

Robinson describes a piano class in the second half of the twentieth century (see #33). The article describes how technology can help to have an efficient piano class, showing that the objectives are not to prepare a performer but to teach the basic music skills and basic piano skills. The reader can compare the model of Liszt's master class and this kind of piano class and form many different conclusions. It is an interesting article to read because of its updated information about piano classes today. It is easy to understand and does not require high level reader; some music knowledge will help the reader a best understanding.

31. Gordon, Stewart and Elyse Mach. *The Well – Tempered Keyboard Teacher*. New York: Schirmer Books, 1991.

This book is compared to the Bible to all piano teachers. The reader can find information about keyboard teaching as a profession, how learning takes place, how to work with different levels of students. There is also information about piano competitions, historical overview of keyboard pedagogy, and contemporary thoughts including keyboard teaching and new technology (see also #28).

32. Lyke, James. *Creative Piano Teaching*. Champaign, Illinois: Stipes Publishing, 1996.

This is a book geared to those who are preparing to enter the teaching profession. Aspects of elementary and intermediate piano instruction for children and adults can be found in this book as well as topics related to college level

piano teaching (see #30). The chapter on Geoffrey Haydon has been rewritten and up-dated to reflect recent trends and many new chapters have been written. There is special attention to technology and its impact on piano teaching studios. Throughout the book, the reader will find helpful repertoire listings and references. Also, criteria are examined for the selection of methods, solos, and ensemble piano music. This is an essential book that successful piano teachers should have on their desk. This is an important source to this project because the reader can compare how piano is taught today to how piano was taught in the second half of nineteenth century, by Liszt and others. This is a book addressed to piano teachers.

33. Fredrickson, Dolores. "The Dubious Tradition of Piano Master Classes," *Clavier* XXXIX/2 (February 2000), 43.

The writer discusses how the master class has changed since Liszt created it. She defends the idea of Liszt's master classes, which was specific to his students (see #13 and 29). After advising and working on a piece, the student had the opportunity to play the piece again and fix the mistakes or make the changes suggested on another day. Today the classes have a lot of people just watching a few performances, the teacher probably doesn't know the student, and they will never meet again. Too often the teacher to the embarrassment of the listeners cruelly browbeats a nervous student. The writer also talks about how a good teacher shows the performer and the observers what is in the score instead of simply criticizing the performance. She also discusses about how students collect and list their master class teachers on resumes, instead of their regular teachers. This is a good article that expresses dissatisfaction about master classes today and suggests some changing attitudes. It is easy to understand, and it is address to pianist or piano teachers.