

C – The Areas of Influence

that Liszt had as a conductor, organiser and pianist are presented in this room. They shaped his life, especially in his younger years. On the window side of the room, several original portrait busts show the musician in different phases of his life.

D – The Listening Room

offers the opportunity to listen to a programme of piano pieces and organ works by Franz Liszt that changes twice a day.

Listening Programme

Beginning at 11 am | Part I (ca. 27 min.)

Boris Bloch plays Liszt. Recording of a soiree given by the Franz-Liszt-Gesellschaft e.V. Weimar in the Altenburg, CD of the Franz-Liszt-Gesellschaft Weimar, 2002

- 1 Un sospiro (D-flat major), from : Trois Études de Concert (Caprices poétiques), 1845–1849, no. 3 (5:55 min.)
- 2 Vallée d'Obermann (after Senancour), from: Années de pèlerinage. Première année: Suisse, 1835–1838/1848–1855, no. 6 (15:12 min.)
- 3 La leggerezza (F minor), from: Trois Études de Concert, no. 2 (5:29 min.)

Beginning at 2 pm | Part II (ca. 18 min.)

Organ works by Franz Liszt – played on the historic Peternell organ in Denstedt, CD of the Deutsche Liszt-Gesellschaft Weimar, 2007, Michael von Hintzenstern, organ

- 1 Gebet (for A.W. Gottschalg), 1879 (2:42 min.)
- 2 Tröstung (Consolation VI, E major), 1879 (3:12 min.)
- 3 Resignazione, 1877 (1:48 min.)
- 4 Adagio (Consolation IV, D-flat major), 1867 (3:24 min.)
- 5 Ave Maria (I), after 1853 (6:44 min.)

E – The Composer and Pedagogue,

these attributes of Franz Liszt are the central aspect of the last room. These two areas of activity particularly characterise his later years at the Weimar gardening building. Here, in the context of the religious nature of his compositions, Liszt's travelling crucifix is exhibited.

Liszt House

Guided Tour

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Liszt House

Marienstraße 17

99423 Weimar

Visitors' Information Office

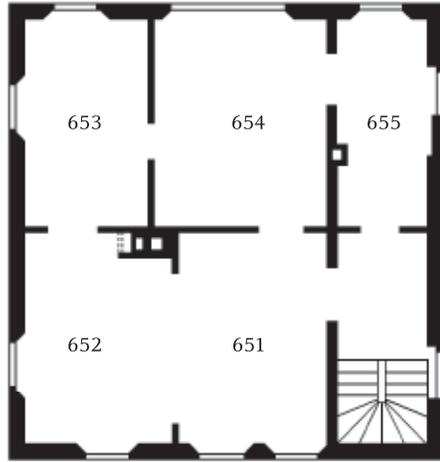
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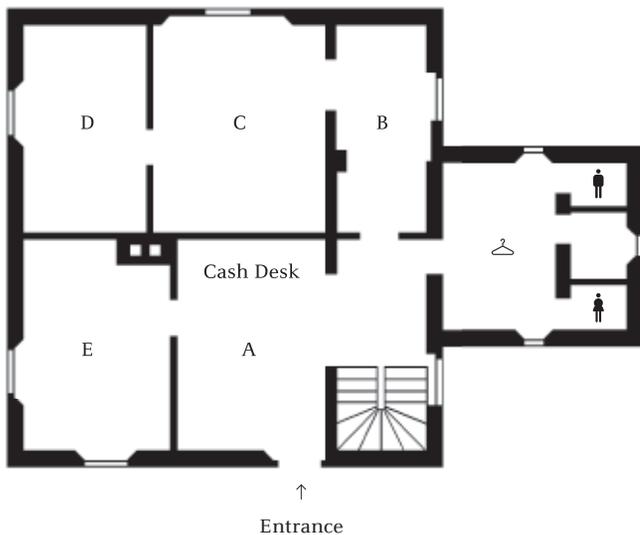
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UPPER FLOOR



Please note that the audio guided tour on the upper floor (three-digit room numbers) and the system for music and text examples on the ground floor are different, so that you will receive different equipment for each floor.

GROUND FLOOR



650 – Introduction

The Liszt House, as it is called today, was built in 1798/99 as a service building for the court gardening department. Under the supervision of the architect Coudray, the court gardening building was fundamentally remodelled as early as 1819, so that the house presents itself today as a characteristic example of Weimar classicism. Beginning in 1854, the court painter Friedrich Preller the Elder and the historical painter Hermann Wislicenus had their ateliers here. Franz Liszt, who significantly influenced the so-called “Silver Age” while serving as the court conductor in Weimar from 1848 until 1861 and residing in the Altenburg, returned to Weimar in January of 1869 upon the invitation of Grand Duke Carl Alexander of Saxony-Weimar-Eisenach and occupied the upper floor of the former court gardening building during his summer visits. The living quarters were furnished for him elegantly by Grand Duchess Sophie.

UPPER FLOOR

Franz Liszt’s historical living quarters from 1869 until 1886

651 – The Music Salon

is separated from the study in the back by a luxuriously elegant portiere. The room is dominated by the Bechstein concert grand and the Ibach upright piano on which Liszt instructed his pupils. The couch, armchair and table served to make the many guests of the famous pianist and composer feel comfortable. Sunday matinees took place regularly here during Liszt’s second Weimar sojourn between 1869 and his death in 1886, as well as occasional musical soirees.

652 – The Study

is furnished with a ladies’ secretary in the corner and another large desk, at which Liszt not only worked on his abundant correspondence, but also composed. Above the secretary there is a portrait relief of Carl Alexander, the grand duke of Saxony-Weimar and Eisenach, and next to it a portrayal of Ludwig van Beethoven, who Liszt greatly admired since he had been a child.

653 – The Bedroom

is remarkable because of its simple furnishings documented on a list from 1887; they consist of a bed, wash table, chairs and partition. Above the bed there is an oil print of Moritz von Schwind’s *The Wedding of Saint Elizabeth to Landgrave Ludwig IV*. The lockable book cabinet served to store sheet music.

654 – The Dining Room

closely resembles its original appearance. When the Liszt Museum was first opened in 1887, this room was already used as an exhibition room and showed – then as now – in particular the many honorary gifts that Liszt received. The furniture presented here now (table, chairs, buffet, corner cabinets, writing cabinet) and the Venetian glass chandelier belonged to Liszt. On the walls, the pictures include the youthful, idealistic Liszt portrait by Ary Scheffer and two paintings of the Odysseus cycle by Friedrich Preller the Elder.

655 – The so-called Servant’s Room

was furnished when Liszt moved into the court gardening building with his chamber servant Fortunato in 1869. After Liszt’s death, the room was used as a study for the custodian employed at the time. The present furnishings are purely for museum use. Next to the keyboard of Liszt’s “silent piano” that was primarily used for practicing while traveling, the marble bust of Franz Liszt by Lorenzo Bartolini stands across from the plaster bust of his daughter, Cosima Wagner by Gustav Kietz. Along with writings that Richard Wagner had given to Liszt, the famous panegyric *El – jen – Franz Liszt* (Long live Franz Liszt) by Bettine von Arnim is exhibited here.

GROUND FLOOR

Media-Supported Permanent Exhibition on Franz Liszt’s Life, Influence and Work

A – In the Foyer

Liszt’s autograph of his piano piece *Bagatelle ohne Tonart* (*Bagatelle without a Key*) from 1885 introduces the design concept of the permanent exhibition. Here it symbolises the musician’s visionary nature. On the rear wall, the *Bagatelle ohne Tonart* begins, portrayed in the computer notation MIDI that continues as a graphic element throughout the entire ground floor.

B – The Biography

of the world citizen Liszt is illustrated here in an overview including a map on the right wall, with which Liszt’s travels can be reconstructed. It is imbedded with casts of his living and death masks.