Liszt and Damnation
2015 American Liszt Society Festival
September 16 – September 18, 2015
September 16, 2015

As Dean of the College of Music at the University of North Texas, it is my pleasure to welcome you to the 2015 American Liszt Society Festival here on our campus. Our highly-regarded and long-standing piano professor Joseph Banowetz volunteered to bring the festival to UNT and to serve as Artistic Director a few years ago, and I have eagerly looked forward to the event ever since. The program looks enticing, and I wish I could join you for each of the events. Other members of our piano faculty and our College of Music staff have worked very hard to make the festival the best event possible, and I appreciate the efforts of all.

Our College of Music has the largest music major enrollment of any university in the country, serving outstanding students from all over the world. With a full-time piano faculty of eight, we have many highly accomplished students who, along with residents of the entire Dallas-Fort Worth Metroplex, will benefit from the activities of the festival. Several of these students have been winners of the Los Angeles International Liszt Competition in recent years and will represent us in one of the programs. Our UNT Symphony Orchestra will accompany a performance by Joseph Banowetz of Liszt's *Totentanz* in the seldom-heard Busoni version that will be live-streamed internationally, and is sure to be a highlight.

All of us at UNT are eager to do everything we can to make the festival as fulfilling for each attendee as possible. We hope you will be able to take advantage of many of the opportunities that our campus and the city of Denton have to offer.

Cordially,

James C. Scott, Dean
Dear Lisztians,

On behalf of The American Liszt Society Board of Directors, I extend a warm and hearty welcome to all who have travelled near and far to attend “Liszt and Damnation,” the 2015 festival of The American Liszt Society, hosted by the University of North Texas College of Music in Denton. I am grateful to UNT for their willingness to host this year’s festival at their magnificent facilities. I want to extend my personal thanks to Dr. James Scott, Dean of the UNT College of Music, to Anne Oncken, Assistant to the Dean, for her tireless efforts in overseeing the nuts and bolts that go into pulling off a successful festival, and to UNT piano faculty member Joseph Banowetz, whose artistic oversight of the festival promises three days of tremendous music and scholarship.

As I wrote in the most recent ALS newsletter, the theme of this year’s festival is rich in creative possibilities. Joseph Banowetz has marshalled a stellar group of performers and scholars to explore this sometimes dark and textured theme. Whether it is performances of the Totentanz and the four Mephisto Waltzes, or lecture-presentations on Liszt and the Nazis and Elements of Darkness and Damnation in the Liszt Sonata, this year’s festival promises an artistic and intellectual journey that will leave us exhilarated and illuminated. As well, this festival gives us the opportunity to bid a heartfelt farewell to our beloved president of blessed memory, Thomas Mastroianni, whose sudden passing a year ago left us bereft of one of the long-time stalwart pillars of The American Liszt Society. Tom was an individual of rare, unique, and sterling character, consummate artistry, and generous spirit. I hope that the memorial concert in his honor on Thursday evening will draw forth from each of us fond remembrances of a life well lived for the sake of others.

We are privileged to be a part of an unusual and unique organization. The American Liszt Society, whose mission is to advocate for the music, life, and artistic ideals of Franz Liszt, occupies a remarkable place in the pantheon of professional music guilds. We all incur our own expenses in order to attend and participate in its yearly festivals, we share the stage with others, and we are honored to have members who are enthusiastic Lisztian aficionados from many different walks of life. Over the years this has created an atmosphere of supportive collegiality and friendship that is hard to find in the world of high-level artistic associations. I know that the Board of Directors shares this continuing vision for the ALS and it is certainly what our president emeritus Fernando Laires envisioned over 50 years ago as a founding member and leader of the society. I invite any member of the registrants for this year’s festival to consider joining The American Liszt Society. You will find yourself among enthusiastic friends who share the vision of a musical world imbued with Liszt’s stewardship for artistic ideals that lift up and ennoble the human spirit.

Excelsior!

Jay A. Hershberger
President, The American Liszt Society
Wednesday, September 16, 2015
College of Music Building, Paul Voertman Concert Hall

8:30 AM    Registration
9:45 AM    Introductory Remarks - James C. Scott, Dean, College of Music, UNT
            Jay Hershberger, President, American Liszt Society
10:00 AM    Lecture-recital: Liszt and Death
            Thomas Labé, piano
            Apparitions, S. 155 (1834) ............................................................... Franz Liszt (1811-1886)
            1. Senza lentezza quasi allegretto
            2. Vivamente
            3. Fantaisie sur une valse de
               F. Schubert (Molto agitato ed appassionato)
               from Années de pèlerinage, Troisième année, S. 163 (1882) .................. Franz Liszt
            6. Marche funèbre

11:15 AM    Lecture-recital: Seduction, Damnation, Redemption: Liszt, Vianna da Motta, and Busoni
            Nancy Lee Harper, piano
            This lecture-recital proposes to explore the elements of seduction, damnation, and redemption in key works of
            Franz Liszt, José Vianna da Motta, and Ferruccio Busoni: Liszt's Ballade No. 2, Vianna da Motta's Ballada, op.
            16, and Busoni's transcription of Liszt's Mephisto Waltz No. 1, which includes his separately published Galop.
            The lecture will draw upon Antonio Pompa-Baldi's theory of the origin of Liszt's Ballade as being inspired by
            the myth of Orpheus and Euridice. Vianna da Motta's Ballada will be investigated as to Lisztian influences,
            including references to his lessons with Liszt. Busoni's Mephisto Waltz will be compared to Liszt's original (solo
            and orchestral) and correspondence between Vianna da Motta and Busoni will be cited.
            Ballade No. 2 in B minor, S. 171 (1853) .............................................. Franz Liszt (1811-1886)
            Ballada in F-sharp minor, Opus 16 (1905) ...................................... José Vianna da Motta (1868-1948)
            Mephisto Waltz No. 1, S. 514 (1861) .................................................. Franz Liszt

            trans. Ferruccio Busoni (1866-1924)

12:30 PM    Lunch

2:15 PM    Lecture-recital: Liszt's Pupil August Stradal's (1860-1930) Wagner Transcriptions
            Juan Vizcarra, piano
            Winterstürme wichen dem Wonnenmond
            (Siegmmund's Love Song),
            Die Walküre (1856) .......................................................... Richard Wagner (1813-1883)
            trans. c. 1900
            Schluss des letzten Aufzuges
            (End of the last Act),
            Die Walküre (1856) .......................................................... Richard Wagner
            trans. c. 1900
            Waldweben (Forest Murmurs), Siegfried (1876) ...................................... Richard Wagner
            trans. c. 1914
            Trauermusik aus dem letzten Aufzug
            (Siegfried's Funeral March),
            Göttterdammerung (1874) ...................................................... Richard Wagner
            trans. c. 1900
3:30 PM  Lecture-recital: Charles-Valentin Alkan: Tribute to the Damned
William Wellborn, piano; José Raúl López, piano

from *Esquisses*, Opus 63 (1861) .................................Charles-Valentin Alkan (1813-1888)
   21. Morituri te salutant (Assez lentement)
   45. Les diablotins (Lentement)

from *Années de pèlerinage, Deuxième année, Italie*, S. 161 (1861) ...............................Franz Liszt (1811-1886)
   7. Après une lecture du Dante: Fantasia quasi Sonata
       William Wellborn

Fantaisie à quatre mains sur
*Don Juan*, Opus 26 (1844) .................................Charles-Valentin Alkan
       William Wellborn, primo  •  José Raúl López, secondo

Ne pulvis et cinis superbe,
*Thamos, König in Ägypten*,
K. 345 (c. 1779) ..................................................Wolfgang Amadeus Mozart (1756-1791)
   trans. 1847 Charles-Valentin Alkan

Piano Concerto in D minor, K. 466 (1785) ..............................Wolfgang Amadeus Mozart (1756-1791)
   trans. and cadenzas 1861 Charles-Valentin Alkan
   I. Allegro with Cadenza
   II. Romanza
   III. Prestissimo with Cadenza

from *Douze études*, Opus 39 (1857) .................................Charles-Valentin Alkan
   3. Scherzo diabolico (Prestissimo)
       José Raúl López

5:00 PM  Dinner

**Murchison Performing Arts Center**

8:00 PM  Concert (Winspear Hall)
Totentanz: Paraphrase on “Dies irae,” S. 126/1 (1853) ..........................Franz Liszt (1811-1886)
   ed. 1919 Ferruccio Busoni (1866-1924)
       Joseph Banowetz, piano

Act I, *Die Walküre* (1870) ..................................................Richard Wagner (1813-1883)
   Carol Wilson, soprano
   William Joyner, tenor
   Stephen Morscheck, bass-baritone
Thursday, September 17, 2015  
College of Music Building, Paul Voertman Concert Hall

9:00 AM Registration

9:45 AM Lecture-recital: Liszt’s Life In Love and Schiller’s Last Drama  
Laura Strickling, soprano, Liza Stepanova, piano

Freudvoll und leidvoll,  
_Egmont_, S. 280/1 (1844) ..................................................................Franz Liszt (1811-1886)  
_Was Liebe sei_, S. 288/1 (1842)  
_Es muß ein Wunderbares sein_,  
_Amaranth_, S. 314 (1852)  
_Was Liebe sei_, S. 288/2 (1855)  
_Ihr Auge_, S. 310 (1849)  
_Was Liebe sei_, S. 288/3 (1879)  
_Ihr Glocken von Marling, S. 328 (1874)  
_Drei Lieder aus Schillers Wilhem Tell, S. 292/2 (1855)  

10:00 AM Lecture-recital  
Kevin McMillan, baritone; Gabriel Dobner, piano  
Heine Songs from _Schwanengesang_,  
D. 957 (1828) ......................................................................................Franz Schubert (1797-1828)  
8.  Der Atlas  
9.  Ihr Bild  
10.  Das Fischermädchen  
11.  Die Stadt  
12.  Am Meer  
13.  Der Doppelgänger  

Lied des Mephistopheles, _Faust_,  
K. 278 (1918) ....................................................................................Ferruccio Busoni (1866-1924)  
Lied des Brander, K. 299 (c. 1919)  
Lied des Unmuts, K. 281 (1919)  
Schlechter Trost, K. 298 (1924)  
Zigeunerlied, K. 295, Opus 55, No. 2 (1923)

11:30 AM Lecture-recital: Comparison of 1853 Version and Final Version of _Totentanz_ and _De Profundis_  
Steven Mayer, piano  
_Totentanz_, S. 126/1 (1853) ..................................................................Franz Liszt (1811-1886)  
 assisted by Jonathan Reddix, piano  
_De Profundis_, S. 126/2 (1864) ..................................................................Franz Liszt ed. 1919 Ferruccio Busoni (1866-1924)  
 assisted by Arsentiy Kharitonov, piano

12:30 PM Lunch

2:15 PM Recital: Dream, Shadows, Smoke: Longing and Mystery in Liszt’s Vocal Works  
Hein Jung, soprano; José Raúl López, piano  
_Tre Sonetti di Petrarca_, S. 270 (1846) .........................................................Franz Liszt (1811-1886)  
1.  Pace non trovo  
2.  Benedetto sia ’l giorno  
3.  I’ vidi in terra angelici costumi  
_Die Lorelei, S. 273/1 (1841)..................................................................Franz Liszt
3:45 PM  
Recital: Death, Demons, and Dance  
Michael Boyd, Alexandre Dossin, Steven Harlos, Pamela Mia Paul, Gustavo Romero,  
Adam Wodnicki, piano  
Valse de l'opéra Faust de Charles  
Gounod, S. 407 (1861)....................................................................................Franz Liszt (1811-1886)  
Alexandre Dossin  
Mephisto Waltz No. 1, S. 514 (1861)....................................................................Franz Liszt  
Adam Wodnicki  
Mephisto Waltz No. 2, S. 515 (1881)....................................................................Franz Liszt  
Gustavo Romero  
Mephisto Waltz No. 3, S. 215a and 216 (1883).........................................................Franz Liszt  
Pamela Mia Paul  
Mephisto Waltz No. 4, S. 216b (1885)....................................................................Franz Liszt  
Steven Harlos  
Danse macabre, Opus 40 (1874)............................................................................Camille Saint-Saëns (1835-1921)  
trans. 1876 as S. 555 by Franz Liszt  
trans. 1942 Vladimir Horowitz  
Michael Boyd  

8:00 PM  
Memorial Concert for Thomas Mastroianni (1934 - 2014), Immediate Past President of the  
American Liszt Society  
Luiz de Moura Castro, Alton Chung Ming Chan, Alexandre Dossin, Nikita Fitenko,  
Katerina Zaitseva, Nancy Lee Harper, William Wellborn, piano  
from Deux Légendes, S. 175 (1863).....................................................................Franz Liszt (1811-1886)  
  1. St. François d’Assise: la prédication aux oiseaux  
  Luiz de Moura Castro  
from Deux Légendes, S. 175 (1863).....................................................................Franz Liszt  
  2. St. François de Paule marchant sur les flots  
  Alton Chung Ming Chan  
from Années de pèlerinage, Troisième année, S. 163 (1882).................................Franz Liszt  
  7. Sursum corda  
  Alexandre Dossin  
from Weihnachtsbaum for piano four hands, S. 613 (1881).................................Franz Liszt  
  1. Psallite  
  9. Abendglocken  
  10. Ehemals! (Jadis)  
  11. Ungarisch  
  Nikita Fitenko and Katerina Zaitseva  
from Trois études de concert, S. 144 (1849).............................................................Franz Liszt  
  3. Étude in D-flat Major, “Un sospiro”  
  Nancy Lee Harper  
from Années de pèlerinage, Deuxième année, Italie, S. 161 (1861)........................Franz Liszt  
  1. Sposalizio  
  William Wellborn
Lecture: Liszt and the Nazis
Timothy Jackson, lecturer

This presentation is about Joseph Goebbels’s Schicksalslied des deutschen Volkes (Song of Destiny of the German People). The word “Schicksalslied” you might recognize from the piece by Brahms, Op. 54 written in 1868-1871, and it is part of the title of the poem “Hyperions Schicksalslied” (Hyperion’s Song of Fate) written in 1797 by Friedrich Hölderlin (1770-1843) set by Brahms. In this context, the meaning was changed by Goebbels (1897-1945, Reich Minister of Propaganda in Nazi Germany from 1933 to 1945 and one of Adolf Hitler’s close associates and most devoted followers known for his public speaking and deep and virulent antisemitism) to imply that it is “the destiny” of the German people to attack Communist Soviet Union, their “natural” enemies. At the end of the song, the coda is taken from Liszt’s Les Préludes, S. 97 (1855). Splicing Les Préludes to the Schicksalslied des deutschen Volkes was Goebbels’s idea, because he employed Les Préludes to introduce all radio announcements concerning the Russian campaign. Was Goebbels’s use of Liszt's Les Préludes “appropriation” or “misappropriation”? Dr. Jackson’s paper will take a close look at Les Préludes in an attempt to address - but possibly not answer - this nonetheless important and intriguing question.

Recital: Los Angeles International Liszt Competition UNT Laureates
Arsentiy Kharitonov, Mi-Jin Kim, Éva Polgár, Nathan Ryland, Danny Zelibor, piano

En rêve, S. 207 (1885).................................................................Franz Liszt (1811-1886)
from Années de Pèlerinage, Deuxième
Année: Italie, S. 161 (1849).................................................................Franz Liszt
5. Sonetto 104 del Petrarca
from Myrthen, Opus 25 (1840)........................................................Robert Schumann (1810-1856)
trans. 1848 as S. 566 by Franz Liszt

1. Widmung

Danny Zelibor

from Années de Pèlerinage, Troisième année, S. 163 (1882).................................Franz Liszt
4. Les jeux d’eaux à la Villa d’Este

Nathan Ryland

from Études d’exécution transcendante, S. 139 (1851)........................................Franz Liszt
4. Étude in D minor, “Mazeppa”

Hungarian Rhapsody No. 12, S. 244 (1853)........................................Franz Liszt (1811-1886)
from Ten Written Improvisations,
Opus 28 (2013).................................................................Arsentiy Kharitonov (b. 1984)
3. Homage to Liszt

Arsentiy Kharitonov

from Trois grandes études de concert, S. 144 (1849).................................Franz Liszt
2. La Leggierezza

from Three Pastiches (1922)..............................................................Kaikhosru Sorabji (1892-1988)
2. Habanera from Bizet’s Carmen

Variations on a Theme from Bizet’s Carmen (1968).............................Vladimir Horowitz (1903-1989)
Mi-Jin Kim

Variations on a Theme of Bach, “Weinen, Klagen, Sorgen, Zagen,” S. 180 (1862).................................Franz Liszt
Éva Polgár
12:30 PM Lunch

2:15 PM Lecture-recital: Elements of Darkness and Damnation in Liszt’s Sonata in B minor
   Luiz de Moura Castro, piano
   Sonata in B minor, S. 178 (1853).................................................................Franz Liszt (1811-1886)

3:45 PM Recital: Late Liszt Piano Compositions
   James Giles, piano
   Nuages gris, S. 199 (1881)........................................................................Franz Liszt (1811-1886)
   from Historische ungarische Bildnisse, S. 205 (1885).................................Franz Liszt
   3. Ladislaus Teleky
   Recueillement, S. 204 (1877).......................................................................Franz Liszt
   Hungarian Rhapsody No. 17 in D minor, S. 244 (1882)...............................Franz Liszt
   Ave Maria, S. 545 (1881)............................................................................Franz Liszt
   Unstern! Sinistre, disastro, S. 208 (1881)......................................................Franz Liszt
   La lugubre gondola, S. 200/2 (1885)..............................................................Franz Liszt
   Ave Maria (The Bells of Rome), S. 182 (1862)..............................................Franz Liszt

Murchison Performing Arts Center

5:30 PM Recital (Winspear Hall): Organ Works by Franz Liszt and His Protégé Julius Reubke
   Lerie Grace Dellosa, Hyun-kyung Lee, organ
   Fantasie und Fuge über den Choral
   “Ad nos, ad salutarem undam” from
   Meyerbeer’s Le prophète, S. 259 (1850) ...............................................Franz Liszt (1811-1886)
   I.     Fantasy
   II.    Adagio
   III.   Fugue
   Lerie Grace Dellosa

   Sonata in C minor, “Psalm 94” (1857) ......................................................Julius Reubke (1834-1858)
   influenced by Liszt’s Sonata in B minor, S. 178
   I.     Grave - Larghetto - Allegro con fuoco - Grave
   II.    Adagio - Lento
   III.   Allegro - Più mosso - Allegro assai
   Hyun-kyung Lee

6:15 PM Social and cocktail time (Euline and Horace Brock Lobby, Murchison Performing Arts Center)

7:00 PM Festival Farewell Banquet (Lyric Theater, Murchison Performing Arts Center)
**Totentanz:**
*Paraphrase on “Dies irae,” S. 126/1 (1853)*
Franz Liszt (1811-1886)
(1865-1868, ed. 1919 Ferruccio Busoni [1866-1924])

Franz Liszt's fascination with death came to light throughout his life in works such as *Funérailles* and *Pensée des morts*. Goethe's poem "Der Totentanz" and Andrea di Cione's fresco *The Triumph of Death* served as particular inspirations for Totentanz, a tour-de-force for piano and orchestra. In this piece, Liszt utilizes the medieval chant "Dies irae" as the basis for a set of six variations. This Latin sequence, whose title translates as "Day of Wrath," figures prominently in the *Requiem Mass for the Dead* and, in this work, becomes a vehicle for Liszt to display both his compositional skill and pianistic bravura. Liszt was known for his musical innovations in such new types as the symphonic poem and concert paraphrase – the latter a Romantic-era solo piano piece in which a composer reworks preexisting melodies in a virtuosic fashion and a mainstay of Liszt's repertoire. He capitalized on the popularity of tunes from Italian bel canto and French grand opera and employed those excerpts in works with other designations as well, such as "réminiscences" or "soirées musicales." Totentanz stands out among Liszt’s works in this genre due to its use of a sacred melody rather than a melody by one of his contemporaries as well as its use of the orchestra as a complement to the solo piano. Liszt dedicated this piece to Hans von Bülow, who conducted its premiere in 1865 with Liszt at the piano.

Totentanz opens in D minor with a ponderous statement of the "Dies irae" theme interrupted by sweeping cadenzas in the piano. A short transition leads to Variation I featuring a dialogue between the piano and orchestra. The bassoons, violas, and upper cellos play a jaunty line above the theme played pizzicato in the lower cellos and basses. The piano picks up this idea, briefly handing it back to the orchestra before retrieving it and continuing on. Dotted rhythms and brusque fanfares characterize Variation II; here, Liszt maintains the theme in the lower strings while allowing rapid piano glissandi to soar above. Variation III continues this idea with a crisp declamation of the theme in the piano under a sparsely scored orchestral texture that grows steadily thicker as this variation progresses.

In Variation IV, Liszt presents the "Dies irae" theme in a canonical texture reminiscent of textures in the late Renaissance and early Baroque eras. This backward glance, however, soon passes into a series of cadenzas that expand the work's harmonic vocabulary leading into Variation V, which explores the contrapuntal possibilities of the theme more fully. This section, a fugato, opens with rapid repeated notes in which the solo pianist deftly hammers out the theme. Whereas the fourth variation recalled the late sixteenth and early seventeenth centuries, the fifth brings to mind the virtuosic fugal writing of Johann Sebastian Bach. Here, the emphasis is clearly on the solo piano; the orchestra adds timbral color and harmonic inflections to this variation. The character of the passagework in this variation runs the gamut from blithe to triumphant and leaves the listener with a sense of stylistic disorientation. Yet even though he journeys as far afield from D minor as D-flat and B Major, Liszt always returns to his original key and the "Dies irae" theme.

After taking advantage of the full range of the piano in wide leaps and runs, Liszt brings the orchestra to a powerful tutti climax before launching into an extended cadenza to close this variation with a dazzling display of showmanship. The final section, Variation VI, opens with a crisp declamation of the theme featuring bold fanfares in the horns. This finale is actually a series of smaller-scale variations, each increasing in complexity and intensity but always keeping the theme prominent. A cadenza requiring great dexterity leads to a conclusion whirling with powerful statements of the themes in the orchestra.

**Act I of Die Walküre (premiere, 1870)**
Richard Wagner (1813-1883)

In the summer of 1852, Richard Wagner touted his opera *Die Walküre* in a letter to his friend Franz Liszt. Wagner called the work "terribly beautiful" and anticipated the completion of the libretto before autumn, with the music following soon afterwards. In this case, his ambitions overshadowed his productivity. He did not complete the music for the second opera in the four-part *Der Ring des Nibelungen* until December 1854; the full orchestration came nearly a year and a half later. Yet the finished product ultimately proved to be worth the wait. *Die Walküre* remains the most popular of the four operas in the *Ring* cycle. It builds on the exposition of *Das Rheingold* with its river maidens, gods, dwarfs, and giants by introducing mortals into the story. Wagner himself recognized the significance of the first act of *Die Walküre* in which Siegmund and Sieglinde fall in love, noting he had "done nothing like it or approaching it before." In this truly epic tale based on Germanic and Norse mythology, these two characters seem sympathetic. Yet, as will be revealed, both are more than what they initially appear to be and together will be far more. Through the use of leitmotifs, Wagner reveals to us – though not necessarily to the dramatis personae themselves – hidden meanings that contribute to character development over the course of the *Ring* cycle. In many cases, the orchestra provides a dramatic context that allows us to perceive the plot even without a text.

Act I opens with a Prelude marked "stormy"; the upward rushing motion in the cellos and basses weaves its way through the entire orchestra and, along with fanfares in the winds, seems to impel the warrior Siegmund to seek shelter in an unknown house. After collapsing before the fire, Siegmund wakes to find refreshment at the hands
of Sieglinde. As it turns out, Sieglinde is the wife of Hunding, the owner of the house. When Sieglinde offers to shelter her wounded and unarmed guest, we hear the opening Storm gesture from the Prelude accompanying the recollection of his flight from his enemies. A shared drink of mead calms Siegmund and kindles a spark of affection in the two strangers. As Siegmund begins to depart, his hostess insists he stay, observing “Nothing brings evil to a house where evil already lives.” In response, Siegmund says his name is Wehwalt – “Woeful.” Immediately before he says Hunding’s name, we hear a brief snippet of the Storm motif suggesting to us – but not Siegmund – that Hunding is the very enemy from whom he fled. Still, he accedes to Sieglinde’s request to remain until her husband’s return.

Fanfares in the horns and Wagner tubas and the Storm motif in the strings herald Hunding’s entrance and continue through his interaction with an unexpected guest. Suspicious of Siegmund and Sieglinde’s physical similarities, Hunding inquires as to how he came to have company this night and asks for his guest’s name. Since he cannot be called Friedmund – “Peaceful” – Siegmund gives the name he told Sieglinde: Wehwalt; he recounts the story of how he lost his mother and twin sister at a young age. One day, he and his father, Wolfe, returned from a hunting expedition to find their home destroyed by their enemies, the Neidings. More iterations of the Storm motif connect these enemies to Hunding. As Siegmund recalls how he was separated from his father and never found him again, we hear the Valhalla motif played softly by the trombones, giving a hint about Siegmund’s divine parentage.

When he recounts his fight against the brothers of a girl forced into marriage, a glimmer of recognition lights in Hunding’s eye: Siegmund was the one he pursued through the storm. Custom dictates that, despite his animosity towards Siegmund, Hunding allow his guest to stay the night, with the provision that in the morning they must battle so that Hunding can avenge the death of his kinsmen. As Sieglinde prepares her husband’s evening beverage, we hear the Sword motif for the first time in anticipation of events to come. Before retiring, Hunding advises his guest to arm himself well.

The Sword motif presages Siegmund’s memory that his father foretold a sword appearing in his son’s hour of need. As the weaponless warrior cries out his father’s name, Wälse, we hear the Sword motif not in the bass trumpet as before but in the clarion tones of the C trumpet. Now, Siegmund notices the brightly shining sword imbedded in the tree around which Hunding’s house was built. Darkness has abated in the gleam of hope the sword gives. Sieglinde returns to tell Siegmund that Hunding is asleep because of the drugged drink she gave him and to reveal the origin of the sword in the tree. During the wedding feast – an unhappy event for her – a grey-clad stranger whose hat brim covered one eye entered the room. As with Siegmund’s description of his father, we hear the Valhalla motif telling us – but not the characters on stage – that Wälse and this mysterious guest are one and the same. The men at the banquet were struck with fear at the newcomer’s one-eyed glance, but Sieglinde saw only affection tinged with regret. The sword the man then thrust into the tree could be removed only by him for whom it was meant. Naturally, all the wedding guests attempted to claim the sword but, like Penelope’s suitors trying to string Odysseus’s bow, they all failed. Sieglinde realized that the man who was destined to wield that blade would be he who would deliver her from her unhappy marriage to Hunding. Siegmund compares his newfound happiness to the coming of spring after a harsh winter. Spring, personified, hears his sister, Love, calling to him. Siegmund and Sieglinde realize that their affection for each other goes deeper than mere physical attraction; the former declares “The bride-sister is freed by her brother.” The Valhalla motif accompanies Sieglinde’s realization that she, in fact, knew Siegmund before. She remembers her brother’s voice from when they were both children; iterations of the Sword motif followed by the Valhalla motif reinforce this observation. Since he can no longer be called Wehwalt, Siegmund invites his love to give him another name. Since Wälse – his father and stranger at the wedding – left the sword in the tree for him, Sieglinde names her beloved Siegmund; the newly dubbed hero declares “Siegmund I am called and Siegmund I am.” Emboldened by his love for Sieglinde and hers for him, Siegmund pulls the sword from the tree and names it Nothung – “Needful” – since he requires it for his forthcoming fight with Hunding. As Sieglinde for the first time declares her name to Siegmund, he declares “Bride and sister be to your brother! So the Wälsung blood flourishes.”

Act I of Die Walküre transfers well to the concert stage despite the loss of costumes, backdrop, scenery, and blocking. Furthermore, the act is somewhat self-contained; the characters return only in this one opera, and the conflicts between Wotan and Fricka and Brünnhilde and Wotan assume greater importance in the remaining two acts. --Adam La Spata under the direction of Margaret Notley
Biographies

**Liszt Conference Biographies**

Steinway Artist **Dr. Michael Boyd** is active as a soloist, collaborative artist, lecturer, and teacher. He holds degrees from North Carolina School of the Arts and Eastman School of Music. As a concerto soloist, Boyd has performed with the Rochester Philharmonic, Milwaukee Symphony, Toledo Symphony, and Eastman Chamber Orchestra. Solo recitals have taken him across the country. In March of 2007, he performed on the opening concert of the American Liszt Society Festival at San Francisco Conservatory performing the rarely heard original 1838 version of Liszt’s *Paganini Etudes*. In Europe he has performed a series of solo and lecture recitals in Belgium, Germany, Austria, the Czech Republic, Greece, and in the summer of 2007 was invited to give two lecture recitals in Spain. Boyd is professor of piano at the University of Toledo. He was also a visiting professor at Eastman. During the summer, he has been on the faculty of Indiana University’s Summer Piano Academy and the Chautauqua Summer Institution. Boyd is a lifetime member of the American Liszt Society.

**Graduate of the National School of Music and Lorenzo Fernandez Academy, Rio de Janeiro, winner of the Liszt Prize, Luiz de Moura Castro** studied at the Liszt Academy, Budapest. Invited by Lili Kraus to be her assistant at Texas Christian University, he built his own studio resulting in another invitation to teach at the Hartt School, University of Hartford. Included in “The Most Wanted Teachers in the USA” he teaches regularly on three continents and is on the board of the American Liszt Society and president of the Chopin Society of Connecticut. His 50+ discography includes 10+ CDs of Liszt, 16 of Latin American music, the opus omnia of Ginastera and the 5 Beethoven concerti. “He is Liszt resurrected” (*Badura-Skoda, 2015*).

**Alton Chung Ming Chan** made his orchestral debut in Beijing with the People’s Republic of China’s Central Opera Orchestra in 1983, which aired over Chinese National Television and Radio. Since that auspicious debut, he has graced the stages of many distinguished concert halls in Asia, Russia, Europe and the United States as a Mason and Hamlin Artist. Much in demand as a scholar and expert on American piano pedagogy, Chan has given masterclasses and lectures in major conservatories in China, Asia, and Europe, including the Central Conservatory of China, Chetham International Summer School and Festival for Pianists, Hong Kong Academy of the Performing Arts, and Nanyang Academy of Fine Arts in Singapore. Chan’s music reviews, articles, and research on piano pedagogy have been published in a number of distinguished American, Canadian, British, and Hong Kong educational journals and newspapers. His recent publications for Alfred Publishing include a three-volume set of four-hand piano music with accompanying CDs by Leopold Godowsky entitled *Miniatures*, and two volumes of Chinese piano music by the Chinese-Canadian composer An-lun Huang. For their 4-hand recording of Balakirev’s 30 Songs of the Russian People, Chan and Joseph Banowetz were nominated in 2007 by the National Academy of Recording Arts (GRAMMY®) for Best Chamber Music. His future CD releases include Czerny’s 4-hand piano concerto and 6-hand piano works, and the complete piano works of Reinhold Glière. Chan received his master of music in piano performance and a Ph.D. in music education from the University of North Texas.

**Lerie Grace Dellosa** studies organ performance under Dr. Jesse Eschbach in the doctor of musical arts program at the University of North Texas. Her related studies are in sacred music with the late Mark Scott, and in fortepiano and harpsichord with Christoph Hammer. Her dissertation, entitled “Olivier Messiaen’s Technique and Theological Symbolism in the *Combat de la mort et de la vie,*” was written under the research guidance of Dr. Robert Pearson. In her first year of doctoral studies, she represented UNT in a 2008 masterclass performance with Dame Gillian Weir during the Inaugural Organ Conference of the Ardoin-Voertman concert organ at the Murchison Performing Arts Center. Dellosa was a teaching fellow at UNT for 2008-2012, and received the Most Outstanding Graduate Student in Organ Performance award in 2012. As a winner of the UNT Concerto Competition, she performed the Toccata from Jongen’s *Symphonie Concertante* with the Symphony Orchestra in 2013. She also has performed with the UNT Wind Symphony in March 2015, Southwestern Adventist University Wind Symphony at the Meyerson Symphony Center in February 2015, and the University of Minnesota – Duluth Symphonic Wind Ensemble in 2012. In the summer of 2010, Dellosa participated in and performed with the Bach Organ World Study Tour in Germany with Quentin Faulkner. Other organ masterclass performances were with Stefan Engels, Robert Bates and Richard Elliott. The following summer, she participated in the French-Spanish-British Organ Music Seminars, where she performed for masterclasses with Daniel Roth, Olivier Latry, Aude Heurtematte, Ben van Oosten, Esteban Landart, and Francis Jackson. Dellosa received a master of music degree in organ and piano performance from Towson University; for her graduate piano recital she played Liszt’s *Twelve Transcendental Etudes* with her studies under Reynaldo Reyes. Dellosa’s bachelor of music degrees are in organ and piano performance,
Gabriel Dobner was referred to as a “master among Lieder pianists” by the West German Radio. After winning the special pianist prize in the International Hans Pfitzner Lieder Competition held in Munich in 1994, he began to perform regularly with such notable singers as Cornelia Kallisch, René Kollo, Alexandra Petersamer, Kevin McMillan and Gerhard Siegel. Mr. Dobner has performed in many leading European concert venues, including those in Munich, Dresden, Frankfurt, Cologne, Vienna, Budapest, Barcelona and Zürich. He also has performed in the United States, Canada and Japan. Mr. Dobner has recorded on the MDG and Ottavo labels. His most recent recording with tenor Gerhard Siegel, Music of Richard Strauss, Kurt Hessenberg and Arnold Schoenberg, will be issued by Hänssler Classic in the near future. Gabriel Dobner joined the faculty at James Madison University in the fall of 2001. His teachers include Ludmila Lazar and Leonard Hokanson.

Nikita Fitenko and Katerina Zaitseva have been playing as a duo since 2001. Hailed by critics for their “superlative sound, superlative interpretation, and superlative pianism” (European Piano Teachers Association Journal), the duo has performed and presented master-classes worldwide with most recent appearances at the Moscow State Conservatory Hall (Russia), Kennedy Center (Washington, D.C.), Yamaha Hall (Tokyo, Japan), Munetsugu Hall (Nagoya, Japan), University of Florida Young Pianists Festival, Nancypho- nies Music Festival (France), Madeira Music Festival (Portugal), Berkeley University (CA), and Yonsei University (South Korea). In the review of their performance of the Hungarian Dances by Brahms and Slavonic Dances by Dvořák at Nancyphonies Festival, the music critic wrote: “Zaitseva and Fitenko created music that breathed without extravagance…the four hands putting clarity between the notes which made ribbons fly, lace dance, and wooden floors crack” (L’Est Républicain, France). Available through Amazon, their critically acclaimed CD, featuring works for piano four hands by Robert Schumann and Johannes Brahms, was released internationally by the Classical Records label.

Yamaha Artist Nikita Fitenko has performed recitals and with orchestras in the former Soviet Union, Europe, Asia, and South and North America. A native of St. Petersburg, Russia, Fitenko graduated from the St. Petersburg State Conservatory with a citation for excellence given to only five other graduates in the last fifty years. After receiving the Anton Rubenstein Memorial Award, he studied in the United States, pursuing his master’s and doctoral degrees from the University of North Texas. His principal teachers included Roman Lebedev, Igor Lebedev, and Joseph Banowetz. Nikita is a prizewinner of national and international piano competitions. His discography includes three compact discs containing the complete music by Georgii Sviridov and Sergei Slonimsky, recorded on the Altarus label and three additional compact discs record- ed on Classical Records containing the four-hand piano music of Schumann and Brahms (with Katerina Zaitseva), Scriabin’s Piano Concerto (with the Russian Philharmonic Orchestra), and solo works by Beethoven, Mussorgsky, Rachmaninoff, and Tchaikovsky. Dr. Fitenko has served on international piano competition juries in San Cristo- foro, Italy (2013), Malmö, Sweden (2008, 2012), Hartford, CT (2011), Grosseto, Italy (2010, 2015), Indianapolis, IN (2009), Moscow, Russia (2008), and Cincinnati, OH (2003). He has presented masterclasses at the Verdi Conservatory of Music (Turin, Italy), Hochschule für Musik (Saarbrücken, Germany), Tokyo College of Music, Estonian Academy of Music (Tallinn, Estonia), Korean National, Yonsei, Hanyang, Sejong, and ChungAng universities (South Korea), Sichuan Conservatory, Xinghai Conserva- tory, Jinan University, Changchun University, Hangzhou University (China), as well as at the 2010 Convention of the Maryland State Music Teachers Association, 2009 Chinese-American International Piano Institute (Chengdu,

Considered by Martha Argerich an “extraordinary musician” and by international reviewers a “phenome- non” and “a master of contrasts,” Alexandre Dossin keeps active in performing, recording and teaching careers. Currently on the faculty at the University of Oregon School of Music, Dossin is a graduate from the University of Texas-Austin and the Moscow Tchaikovsky Conservatory in Russia. He received first prize and special prize at the 2003 Martha Argerich International Piano Competition in Buenos Aires, Argentina. Other international awards include the Silver Medal and second honorable mention in the Maria Callas Grand Prix, and third prize and special prize in the Mozart International Piano Competition, in addition to several prizes in Brazil. An active recording artist, he has 15 CDs released with several labels, including 5 with Naxos and 6 editions/recordings for Schirmer. His work was praised in reviews by Diapason, The Financial Times, Fanfare magazine, American Record Guide, Clavier and other international publications. Dossin is vice president of the American Liszt Society and president of the Oregon Chapter of the American Liszt Society. —www.dossin.net

magna cum laude, from the University of Santo Tomas in Manila, and in music education from the Adventist University of the Philippines. Since 2014, she teaches as an adjunct organ and piano faculty at Texas A&M University–Commerce. She is married to Johnson Dellosa, a family physician, and their son Kyle is in junior high school.
China), and 2009 University of Florida Young Pianists Festival. Currently, Fitenko is associate professor of piano at the Catholic University of America in Washington, D.C., and co-directs the Washington International Piano Festival. He is also the founder of the Louisiana International and Florida International piano competitions.

Praised by Fanfare magazine as a pianist with “imaginative and colorful interpretive approach,” Katerina Zaitseva has performed in the United States, Germany, Luxembourg, France, Italy, Portugal, South Korea, Japan, and Russia at major venues that have included the Moscow State Conservatory Hall, Kennedy Center, National Gallery of Art, Yamaha Hall in New York, as well as the opening of the Meadows Museum of Art in Dallas, with Juan Carlos II of Spain in attendance. Ms. Zaitseva has been featured as soloist with the Russian Philharmonic Orchestra, Dallas Chamber Orchestra, Meadows Symphony Orchestra, Corvallis Symphony, Lewisville Lake Symphony, and Rapids Symphony Orchestra among others. She has recorded four CDs for the Classical Records label in Moscow, including piano solo works by Schubert, Schumann, and Liszt; Glazunov’s Piano Concerto No. 2 with the Russian Philharmonic Orchestra; works for piano four-hands by Schumann and Brahms; and flute trios by Beethoven, Kuhlau, and Donizetti with flutist Dennette McDermott and bassoonist Douglas Bakenhus. Currently Zaitseva is on the piano faculty at the Levine School of Music and the International School of Music in Washington, D.C. as well as the coordinator of class piano at the University of Maryland in College Park. Prior to that she was a full-time piano faculty and artist-in-residence at Louisiana College in Pineville. Katerina is a winner of national competitions and awards including the MTNA Competition, SMU Concerto Competition, Von Mickwitz Prize in Piano, as well as the University of North Texas Outstanding Undergraduate Student Award among others. She holds a master of music degree from Southern Methodist University, bachelor of music degree magna cum laude from the University of North Texas, and diploma from the Music School affiliated with the Moscow State Conservatory. Her principal teachers include Larissa Dedova, Joaquín Achúcarro, and Pamela Mia Paul.

James Giles regularly performs in important musical centers in America, Europe, and Asia. A native of North Carolina, Giles studied with Byron Janis at the Manhattan School of Music and Jerome Lowenthal at the Juilliard School. He received early career assistance from the Clarisse B. Kampel Foundation and was awarded a Fulbright Scholarship to study in Italy with Lazar Berman. He won first prizes at the New Orleans International Piano Competition, Joanna Hodges International Piano Competition, and Music Teachers National Association Competition. He regularly serves on competition jury panels and gives masterclasses internationally. Dr. Giles is coordinator of the piano program and director of graduate studies at Northwestern University’s Bienen School of Music.—www.jamesgiles.net

Steven Harlos made his solo debut at Lincoln Center in 1986, performing the Gershwin Concerto in F. Known for his sensitivity as a collaborative artist, he has performed with many artists of international stature, including Timofei Dokshutzer, Harvey Phillips, Erick Friedman, and Gervase de Peyer. In the popular music field, he has worked with such diverse artists as Marvin Gaye, Dionne Warwick, Chaka Khan, Maureen McGovern and Tommy Tune. As a jazz pianist, he assisted Dick Hyman in the first performances of his ballet Piano Man with the Cleveland Ballet, and subsequently performed the work with the Cleveland Ballet on numerous occasions. He also performed Mr. Hyman’s ballet, The Bum’s Rush, with the American Ballet Theater at the Kennedy Center for the Performing Arts. Recent successes in the field of composition include the publication of his Sonata Rubata for flute and piano by Southern Music Company, and the world premiere of his recent composition Benniana, a jazz sonata for clarinet and piano, in China at the Changchun International Saxophone and Clarinet Festival. An active musician in the Dallas/Fort Worth area, he currently serves as staff keyboardist for the Dallas Symphony Orchestra and chair for the Division of Keyboard Studies at the University of North Texas.

Nancy Lee Harper is described as “an extraordinarily multi-talented American musician and scholar.” After her orchestral debut at 14 with pianist-composer-conductor Rudolf Ganz, Nancy specialized in Iberian music (DMA, UNT, 1985), enjoying an international career while based in Portugal from 1992-2013 (head of piano, Universidade de Aveiro, Portugal) and performing in twenty-five countries on four continents, giving masterclasses/lecture-recitals at Juilliard, Eastman and others. Her CDs are mostly dedicated to Portuguese piano music (Numerica, iTunes). As a scholar, Dr. Harper is author of books on Iberian music (Manuel de Falla; Portuguese Piano Music) and articles in 6 languages (Ibero-Latin American music, music-medicine, music pedagogy, and Bahá’í academics). She is on the board of 4 scientific journals (Tension in Performance – The ISSTIP Journal, editor; Piano Journal (EPTA), co-editor; Musica Hodie/ Brazil; European Arts Studies Review/Portugal). Listed in American Keyboard Artists and Marquis International Who’s Who, Nancy was nominated for the Samii-Housein-pour “Excellence in the Arts” Prize in Belgium (2006).—www.nancyleeharper.com
Timothy Jackson is a university distinguished research professor of theory in the division of music history, theory and ethnomusicology and joined the faculty at UNT in fall 1998. Formerly an assistant professor of music at Connecticut College, Jackson received a National Endowment for the Humanities Grant to College Teachers to complete his book on Tchaikovsky’s Symphony No. 6 for the Cambridge Hand- book Series (1999). Prior to his appointment at Connecti- cut College, he served as a Fulbright teaching and research professor in the department of musicology at University of Nürnberg-Erlangen, Germany. He has co-edited Bruckner Studies (Cambridge, 1997), Sibelius Studies (Cambridge, 2000) and Perspectives on Anton Bruckner (Ashgate, 2000), and published widely in the standard refereed journals in music theory and musicolo- gy. With Paul Hawkshaw (Yale), he was the author of the composer article on Bruckner for the Revised New Grove Dictionary of Music and Musicians (2001). He is currently working on books on the early history of the Schenkerian Movement and on Richard Strauss. He holds a doctorate in theory from CUNY. Dr. Jackson has facilitated the establishment of the Reinhard Oppel Memorial Collection at the University of North Texas encompassing approxi- mately 10,000 pages of musical manuscripts, rare musical editions and books on music. In conjunction with bringing the collection to UNT, he has worked to found the Center for Schenkerian Studies at the College of Music.

Acclaimed for her “superior vocal value” by the Boston Globe, Hein Jung has won top prizes in classical voice throughout her career including the Metropolitan Opera National Council Upper Midwest Region Audition. Her career took her to major cities in the United States, Korea, Spain, and Canada as a leading soprano featured on prestigious opera, oratorio and concert stages. Some of these include the Tanglewood Music Festival, San Francisco Opera Merola Program, Milwaukee Symphony, Opera Tampa and many guest artist recital series such as Artist Series of Sarasota, University of Wisconsin-Madison, University of Florida, and University of Illinois at Urbana-Champaign which earned her rave reviews in the Boston Globe, San Francisco Chronicle, San Francisco Classical Voice, The Capital Times and Tampa Bay Times. Recently, Centaur Records released her vocal recording Songs of Franz Liszt, CRC 3386. Jung will be a featured soloist in the Annual Liszt Festival in Texas and Florida Liszt Festival in Miami in Fall 2015. Graduating from the University of Wisconsin-Madison as Collins Distinguished Fellow, Dr. Jung is an associate professor of voice at the University of Tampa.

A prize winner of national and international competitions, including the 1991 Sergei Rachmaninoff Competition (Russia), 2003 Slavic Music Competition (Ukraine), Beethoven Piano Sonata Competition (Memphis), and Franz Liszt International Piano Competition (Los Angeles), Arsentiy Khariton- ov has been heard in solo recitals and with orchestras in Russia, Ukraine, Poland, Hungary, The Netherlands, Germany, Finland, Sweden, and the United States. He studied at the Rimsky-Korsakov College of Music of the famed St. Petersburg Conservatory in Russia, where his musical progress was immediate and astounding. Soon, he was giving solo recitals, which featured his own compositions and brilliant improvisations in a variety of musical styles in addition to the standard piano repertoire. Kharitonov’s first orchestral appearances in Russia have included solo performances with the St. Petersburg Philharmonic and the Mariinsky Theatre Youth Philhar- monic Orchestra. His major teachers have been Oleg Koshelev and Igor Lebedev in St. Petersburg and, in the United States, Nikita Fitenko and Joseph Banowetz. Recently, Kharitonov recorded the second CD of a multi-CD series of music by Leo Ornstein, which has been released internationally by Toccata Classics (London, UK).

Mi-Jin Kim received the Gold Medal at the Joong-Ang Music Newspaper Competition, and the Silver Medal at the Incheon City Piano Competition, Korea. In 2010 she was a prizewinner of the Solo Division at the International Bicen- tellian Liszt Competition in Los Angeles. She has appeared as soloist with the Sejong University Symphony Orchestra and Good Classic Music Festival Orchestra in Korea, and with the Philharmonia Bulgarica in Bulgaria. Her perfor- mances have been broadcast live by WRR 101.1 “Classic Café” at the Meyerson Symphony Center in Dallas. Ms. Kim holds a double master’s degree in piano performance and collaborative piano from Michigan State University, and the doctor of musical arts degree in piano perfor- mance from the University of North Texas. She was a student of Erica Ohm, Deborah Moriarty, and Joseph Banowetz.

Pianist Thomas Labé enjoys a multifaceted career as a teacher, performer, recording artist and published scholar. Recent perfor- mances have taken him across Europe and to India, Taiwan, Hong Kong and Shanghai. His growing discography of internationally released recordings is heard on the playlists of classical music radio stations the world over.
and his YouTube channel has garnered nearly two million views. As a member of The Recording Academy, he takes part in the voting process for the annual GRAMMY® Awards. His first publication as editor-in-chief, the first two-piano score of the Schumann Piano Concerto to be based on the autograph manuscript, was released by Alfred Publishing in 2003. He is currently professor of piano at Cameron University in Lawton, Oklahoma. —www.thomaslabe.com

Hyun-kyung Lee studied with Myung-ja Cho and completed her bachelor of music degree at Yonsei University in Seoul, South Korea in 2003. She then studied organ with Hirogawa Tzukuto and harpsichord with Mitzui Yasuko at Elisabeth University of Music in Japan on full scholarship as the result of receiving the university’s premier prize. Hyun-kyung also won a scholarship from Otagawa Lion’s Club as a superior student in 2003-2005. She played organ at the 54th and 55th annual concert and performed a concerto with the Elisabeth Symphony Orchestra. She was invited to perform at the Hiroshima Concert and Nagisa Organ Festival. Hyun-kyung received the master of music degree in 2005. She then gave an organ recital at Cecilia Hall as a premier graduate student and at the Catholic Association for International Peace as a rising organist. After returning home to Korea, her performance was given a favorable reception and was reviewed in organ journals. She was organist at First Presbyterian Church in Denton (2008-2015) and is currently music associate at First Presbyterian Church in Midland. Lee is pursuing a doctor of musical arts degree at the University of North Texas studying with Jesse Eschbach.

José Raúl López is coordinator of the keyboard department at Florida International University in Miami, as well as the president of the South Florida Chapter of the American Liszt Society. He has performed throughout the United States, Italy, Central and South America as a recitalist and chamber musician. He is a founding member of the Deering Estate Chamber Ensemble and co-founder of The Deering Estate “Living Artist Concert Series,” collaborative concerts revolving around environmental and preservation themes involving historians, living composers, literary and visual artists. A versatile pianist and enthusiastic performer of chamber music, López’s interest in contemporary music has resulted in frequent world premieres and collaborations with composers along with the keen pursuit of resurrecting rarely heard works by Romantic and Classical composers. Among his interests are French composer Charles-Valentin Alkan and dodecaphonic Italian composer Riccardo Malipiero. López received his MM and DMA degrees from the University of Miami School of Music, where he studied with Rosalina Guerrero Sackstein, a former pupil of Rafael de Silva and Claudio Arrau. He has recorded for SNE, Albany, Innova and Toccata Classics record labels.—www.joselopezpiano.com

Steven Mayer has performed the fiendishly difficult solos of Art Tatum alongside Mozart, Liszt and Ives worldwide. Winner of the Grand Prix du Disque Liszt for his world premiere recordings of Liszt’s De Profundis and Concerto Op. Posth. with the London Symphony Orchestra (ASV), Mayer performed with the world-renowned Wiener Akademie at the 2015 International Liszt Festival at Liszt’s birthplace in Raiding. Mayer has appeared with the Leipzig Gewandhaus, Prague Symphony under Jiří Bělohlávek, San Francisco Symphony under Herbert Blomstedt and Edo De Waart, Rotterdam Philharmonic under James Conlon, Minnesota Orchestra under Leonard Slatkin and Boston Pops under Keith Lockhart. His Art Tatum album for Naxos (8.559130) won wide praise, as have Ives’ Concord Sonata (Naxos 8.559127), The Liszt-Thalberg Duel (ASV) and Reger’s Piano Concerto (Leonarda). Following the release of Mayer’s recording of Liszt Wagner Transcriptions (Naxos 8.570562), he performed a recital on Wagner’s own piano at the composer’s villa in Tribschen, Switzerland. Mayer has been professor at the Manhattan School of Music and the International Keyboard Institute and Festival at Mannes in New York and the University of Denver’s Lamont School of Music.—www.stevenmayer.com

Kevin McMillan is one of the most respected lyric baritones of his generation. Critics have praised his “elegant voice” and “singularly remarkable interpretive skills” in appearances with almost every major North American orchestra under conductors such as Masur, Norrington, Blomstedt, de Burgos, Lopez-Cobos, Davis, Järvi, Boulez, Dutoit, Rilling and the late Robert Shaw. His Carmina Burana recording with Herbert Blomstedt and the San Francisco Symphony received a GRAMMY® award. After schooling in his native Canada, he attained a master’s degree from the Juilliard School. He has achieved tenure as an associate professor of voice in the School of Music at James Madison University, where he teaches a full studio of voice students, undergraduate and graduate vocal pedagogy, and coordinates the graduate voice area.—www.kevinmcmillan.ca
Pamela Mia Paul is a brilliant performer, deeply dedicated teacher and internationally sought-after pedagogue. Her performances have taken her throughout the United States, Europe, People’s Republic of China, South Korea and Turkey. Her interpretations of standard repertoire and twentieth-century concerti have garnered consistent praise. She has performed with the Vienna ORF Orchestra, Vienna Symphony, Orchestre de la Suisse Romande, Berlin Staatskapelle, Dutch Radio Symphony, New York Philharmonic, Caramoor Festival Orchestra, Brooklyn Philharmonic, American Composers Orchestra, New York Pops, Boston Pops, Minnesota Orchestra, and the symphony orchestras of Detroit, Pittsburgh, Houston and St. Louis. Orchestral and solo appearances have taken her to the stages of Alice Tully Hall, Carnegie Hall, Wigmore Hall, Musikverein and Konzerthaus of Vienna, and Concertgebouw of Amsterdam. As a chamber musician, Ms. Paul has been an invited guest artist at the Salzburg and Bregenz festivals in Austria, Aspen Music Festival and Music Mountain in Connecticut. She has performed with the Arianna, Borromeo, Casals, Cassatt, Chester, Leontovich, Miro, Orlando, Penderecki and St. Petersburg quartets. Pamela Mia Paul received the bachelor of music, master of music, and doctor of musical arts degrees from the Juilliard School. She is currently Regents Professor of Piano at the University of North Texas and is a Steinway Artist.

Hungarian pianist Éva Polgár is a renowned performer of traditional and contemporary music. She has performed as a soloist, chamber musician, and recording artist in Hungary, Germany, Finland, France, the United Kingdom, Colombia, and the United States. Recent performances have included concerto appearances with conductors Tamás Vásáry at the Budapest Danube Palace and Horst Förster at the Leipzig Gewandhaus. A graduate of the Franz Liszt University in Budapest and the Sibelius Academy in Helsinki, Ms. Polgár has won top prizes in competitions including the International Liszt Competition in Los Angeles. She is a doctoral candidate at the University of North Texas where she holds a teaching fellowship. Ms. Polgár was recognized with UNT’s Sherman/Barsanti Inspiration Award for her originality and dedication to her creative pursuits.

Award winning pianist Jonathan Reddix, age 21, began playing the piano at 6 years old and has won prizes in the Texas Music Teachers Association’s Achievement Auditions (2008), Texas State Solo and Ensemble Competition at UT Austin (2009), Pike’s Peak Music Educators Association’s Sonatina Competition in Colorado Springs (2011), Pueblo Keyboard Arts Festival (2011), and Colorado Yamaha Piano Competition (2011 and 2012). His teachers include Dale Backus, April Brahinsky, Michael Baron, and Steven Mayer (with whom Mr. Reddix currently studies). Jonathan has participated in masterclasses with such internationally acclaimed pianists as Jon Nakamatsu, William Wolfram, Alexander Kobrin, and Victor Rosenbaum. Mr. Reddix is currently pursuing a bachelor of music in piano performance at the Lamont School of Music in Denver where he has received the university’s award for outstanding recital in both 2014 and 2015. Summer festivals include the Advanced Piano Program at the University of Illinois’ Summer Youth Music Festival, where he received their outstanding achievement award, and the International Keyboard Institute and Festival in New York City.

Gustavo Romero joined the piano faculty of the University of North Texas College of Music in fall of 2002 after five years serving on the faculty of the University of Illinois, and nine years on the faculty of the Eastern Music Festival in Greensboro, North Carolina. His formal training was earned at The Juilliard School, graduating with a bachelor’s of music in 1988, and a master’s of music in 1997. In 1989, Romero was the winner of the prestigious Clara Haskil International Piano Competition in Switzerland. Other major awards include the Avery Fisher Career Grant, Musical America Young Artist of 1988, and the Austin, TX “Key to the City Award.” Romero has performed numerous complete recital cycles at the Scripps Research Institute in La Jolla, California, including Chopin: The Complete Published Solo Piano Works; Bach: The Leipzig Keyboard Works; and Beethoven: The Complete Piano Sonatas. He has played with Radio France Orchestra, Philharmonica Hungarica, and Liège Philharmonic, and performed concerts in London, Paris, Zurich, Milan, Berlin, Moscow, Cape Town, Seoul, and Beijing among other cities. He has appeared at New York’s Mostly Mozart Festival, Aspen Music Festival, and Montpellier Festival in France. He has performed recitals at both the Kennedy Center for Performing Arts in Washington, D.C. and at Alice Tully Hall in New York and with orchestra at Carnegie Hall and the Barbican Center in London. Romero also has conducted masterclasses nationwide, as well as in Europe, Asia and South Africa. His discography includes four Koch International CDs: the 5 Beethoven concerti with the English Chamber Orchestra, a REM CD featuring Isaac Albéniz’s...
Change d’Espagne, Claude Debussy’s Images I et II and Scarlatti’s keyboard sonatas.—www.gustavoromero.com

Nathan Ryland, from Richardson, Texas, began playing piano at age five, studying with Dr. Grace Long from age six through high school. He progressed quickly, soon winning numerous local competitions. He continued to advance, eventually winning the state and regional levels of the MTNA performance contest as a senior in high school, competing at the 2013 National Conference. Nathan won second place in the BMC Piano Competition at the Brevard Music Center in the summer of 2014 as well as winning the Jan and Beattie Wood Concerto Competition, playing his debut with the Brevard Music Center Orchestra. He also won third prize in the Budapest Concert Division of the Los Angeles International Liszt Competition. Nathan was the piano winner of the 2014-2015 UNT Concerto Competition, as well as a finalist in the 2015 Dallas International Piano Competition. He has received masterclass instruction from internationally acclaimed artists such as Boris Slutsky and Haochen Zhang; this fall, Nathan will be a junior at the University of North Texas, where he studies with Pamela Mia Paul.

Praised by The New York Times for her “thoughtful musicality” and “fleet-fingered panache,” Liza Stepanova has performed as a soloist with the Juilliard Orchestra and Southwest German Philharmonic with conductors James DePreist and Nicholas McGegan; in venues including the Berlin Philharmonie, Weill and Zankel Recital Halls at Carnegie Hall, Alice Tully Hall, Kennedy Center, Krannert and Mondavi Performing Arts Centers; and live on WQXR New York, WFMT Chicago, and WETA Washington. As a member of the Lysander Piano Trio, winner of the 2012 Concert Artists Guild Competition, she tours nationwide, has released a debut CD and commissioned multiple new works. Deeply invested in the art song repertoire, Stepanova serves as associate artistic director at SongFest at The Colburn School in Los Angeles. She studied at the Hanns Eisler Hochschule für Musik in Berlin and earned a DMA from The Juilliard School, where she subsequently taught for four years. A 2013-15 Iva Dee Hiatt Visiting Artist at Smith College, she is now an assistant professor of piano at the University of Georgia in Athens.—www.liza-stepanova.com

Praised by The New York Times for her “flexible voice, crystalline diction, and warm presence,” soprano Laura Strickling has performed at Carnegie Hall, Lincoln Center, the Kennedy Center, Wigmore Hall, Ravinia Music Festival, Tanglewood Music Festival, Afghanion National Institute of Music, and Liederfest in Suzhou, China. A devoted recitalist, she is on the artist roster of the Brooklyn Art Song Society and Vox 3 Collective, and has appeared with Joy in Singing, the Half Moon Music Festival, and SongFusion. She was the first prize and Franz Liszt prize recipient at the 2013 Liszt-Garrison International Piano Competition (Duo Division) with her collaborative partner, pianist Liza Stepanova. New Voices, her best-selling recording with the Brooklyn Art Song Society, is available through Naxos Records. A Chicago native, Ms. Strickling currently resides in New York City and St. Thomas, U.S. Virgin Islands.—www.laurastrickling.com

Juan Vizcarra has performed in Peru, Chile, Mexico, Russia, Canada and the United States. At home in Peru he is a frequent guest soloist with the Peru National Symphony Orchestra, Philharmonic Orchestra of the University of Lima and other major Peruvian orchestras. He has recorded two volumes of August Stradal’s piano transcriptions of Wagner operas for Toccata Classics. On these recordings MusicWeb International said that “Vizcarra is thrillingly virtuosic whenever required but it is in the reflective and lyrical passages that his interpretive skill shines through,” and Fanfare commented: ‘Bizarrely given the technical difficulty of much of this music, perhaps the most impressive part of Vizcarra’s reading is the power of the single line.” Vizcarra received the gold medal at the Béla Bartók (1995, Lima), silver medal at the Wolfgang Amadeus Mozart (1991, Lima), and bronze medal at the Ludmila Knezkova (2004, Canada) international piano competitions. He readily acknowledges the influence on his playing of his studies with Tomás Guillermo Vizcarra, Teresa Quesada, John Owings, José Feghali, and Joseph Banowetz. Vizcarra studied for a year at the Rimsky Korsakov Conservatory; he holds a bachelor of music from Lima’s National Conservatory of Music, a master of music and artist diploma from TCU and a doctor of musical arts from UNT.
William Wellborn enjoys an active career as a pianist, teacher and lecturer, and has concertized widely on three continents. He received a MM (New England Conservatory) and DMA (University of Texas) in performance, and a BM in piano pedagogy (University of Texas), where his teachers included Gregory Allen, Patricia Zander, and Nancy Garrett, and pedagogues Amanda Vick Lethco and Martha Hilley. He also has received coaching from John Perry, Leon Fleisher, Karl-Heinz Kämmerling, and Jerome Lowenthal. Guest artist appearances include the New Orleans Institute for the Performing Arts, Paderewski Festival, American Liszt Society, Great Romantics Festival (Hamilton, Canada), Chopin chez George Sand festival de piano (La Châtre, France), Três Séculos de Piano series (Rio de Janeiro), and Festival du Chablisien (Chablis, France). In 2004 he presented an all-Liszt program on Liszt’s piano at Hofgärtnerei Museum in Weimar, and in 2009 he presented a Haydn program at the composer’s birthplace in Rohrau, Austria. He has performed with orchestras in Texas, California and Poland. Wellborn has served as an artist-teacher for the Masterclasses of Saint Malo, Franz Liszt Summer Piano Academy in Sopron, Austrian International Piano Seminar and Festival and Catalina Piano Workshop. Wellborn is on the national board of the American Liszt Society, founding president of the San Francisco Bay Area Chapter of the ALS, and vice-president for the San Francisco Council of the Chopin Foundation. Wellborn records for the Marco Polo and Cambria Master Recordings labels.—www.williamwellborn.com

Adam Wodnicki has concertized and taught on five continents. He has appeared at prestigious international music festivals and recorded extensively for a number of labels. The 2008 release of Piano Concertos by Serocki, Baird and Krenz (Dux) was nominated for the 2009 Fryderyk Award. Prizewinner of the Chopin Society National Piano Competition in Warsaw and the 8th Festival of Polish Pianists, Wodnicki is Regents Professor of Piano at the University of North Texas. He has served on juries of international competitions. His editorial work includes The Complete Works by Paderewski and piano works by Perkowski, Niewiadomski and Jotejko. Recently, the artist was recognized by the Polish government with the Gloria Artis medal, and by the editorial board of Viennese periodical Jupiter with a Golden Owl statuette. Adam Wodnicki is a Steinway Artist.—www.adamwodnicki.com

Danny Zelibor received his undergraduate degree from Texas Christian University under the direction of Tamás Ungár and continued on to pursue his master’s degree with Joseph Banowetz at the University of North Texas. This fall, Mr. Zelibor begins work with Warren Jones at the Manhattan School of Music. Zelibor is a prizewinner in the Longer Works division of the Los Angeles International Liszt Competition but is most noted for his recent work with the piano music of Alexandre Tansman. His first volume of Tansman’s piano music was recently released under the Toccata Classics label and will be followed by further recordings and published literature.

Pianist Jay Hershberger is president of the American Liszt Society. He has played throughout North America, Europe, and Asia. His domestic performances include the Kennedy Center for the Performing Arts and the Library of Congress. He also has been frequent guest artist at the Great Romantics Music Festival in Canada. In years past he performed in Europe, including the Amalfi Coast Music Festival in southern Italy and the South Bohemia Music Festival in the Czech Republic. Recent tours have included major cities in China, and at music festivals in Scotland and Italy. He is a founding member of Excelsior! Trio, a chamber group that performs an eclectic mix of classical, folk, jazz, and fusion. Excelsior! Trio tours extensively in the United States and Europe. Jay is currently professor of piano, and coordinator of keyboard studies at Concordia College in Moorhead, Minnesota. An active adjudicator, Hershberger has judged for the Los Angeles International Liszt Competition, Los Angeles Young Musicians International Competition, Phoenix Young Artist Competition, San Angelo Symphony Sorantin Awards, Lee Biennial Competition, Fargo-Moorhead Symphony Young Artist Competition, and Music Teachers National Association. His first compact disc, Transfigured Shadows, piano works by Franz Liszt, was released in 2006 and was featured on Michael Barone’s “New Releases” radio program on Minnesota Public Radio. Hershberger is also an active church musician, and is currently the director of music at the Cathedral of St. Mary in Fargo, North Dakota. He lives with his wife and two younger daughters on a 12-acre hobby farm in rural Minnesota, where they raise chickens, vegetables, and chase after an Appaloosa named Max.
Pianist Joseph Banowetz continues to create excitement and receive accolades wherever he performs. His career spans 35 countries and 5 continents worldwide. He has recorded extensively over 35 CDs to date, two of which received GRAMMY® finalist nominations, the most recent in 2010 for the piano music of Paul Kletzki.

A graduate with a First Prize from the Vienna Akademie für Musik und Darstellende Kunst, Banowetz studied with the renowned Carl Friedberg (a pupil of Clara Schumann) and also with György Sándor (a pupil of Béla Bartók). This exceptional artist was awarded the prestigious Liszt Medal by the Hungarian Liszt Society in Budapest in 1992, in recognition of his outstanding performances of Liszt and the Romantic literature.

The 2016 season will be a banner year for this artist with three CD releases: two featuring piano music of Ignaz Friedman and the third featuring the piano four-hand concerto of Czerny and some six-hand piano pieces as well. The Complete Solo Piano Works of Karl Weigl was released on the Naxos label. Other recordings include Tchaikovsky’s Concerto No. 1, the Liszt Concerti and Totentanz and the d’Albert Concerti. He also has been a forerunner with numerous world-premiere recordings of many under-recorded works from the piano and orchestra repertoire including Taneyev’s Piano Concerto, Balakirev’s Fantasy on Russian Folk Songs, Kletzki’s Piano Concerto, and Huang’s Piano Concerto No. 1, and eight discs of the works of Anton Rubinstein including both solo works and the eight works for piano and orchestra. Of the solo repertory for piano, his discs include works of J. S. Bach, Balakirev, Busoni, Chopin, Debussy, Godowsky, Kletzki, Liszt, Mendelssohn, Rubinstein, Clara and Robert Schumann, Stevenson, and Taneyev. The Banowetz piano and orchestra recordings are with the Moscow Symphony Orchestra, Russian Philharmonic Orchestra (Moscow), Czech-Slovak Radio Symphony Orchestra (Bratislava), Czech-Slovak State Philharmonic Orchestra (Košice), Orchestra of the Central Opera (Beijing), and Hong Kong Philharmonic. On one of the recordings, Vladimir Ashkenazy acts as narrator. Fanfare Record Review named one of the Rubinstein orchestra and piano series recordings as “an outstanding international release for 1993.” The German Music Critics Association gave a similar citation in 1987 for his world-premiere recording of works by Balakirev. Banowetz is currently an exclusive recording artist for the HNH International Naxos label.

Joseph Banowetz is also a recognized author and editor on an international scale. His book The Pianist’s Guide to Pedaling (Indiana University Press) has been printed, to date, in Spanish, German, Korean, Japanese and Chinese (2 dialects). He has published numerous editions of piano works for several distinguished publishing companies and is preeminent in this area.

Joseph Banowetz is a Steinway Artist. He holds the position of professor of piano performance at the University of North Texas College of Music, now the nation’s largest comprehensive music school with 1,600 music students.

Tenor William Joyner, at UNT since 2014, is assistant professor of voice. In spring 2015 he performed the title role in Les contes d’Hoffmann with UNT Opera. Over the course of his career, he has performed 55 different roles, singing in 12 countries on 3 continents. Mr. Joyner has performed with the Chicago Symphony and the New York Philharmonic, and has worked with some of the greatest conductors of our time, including Daniel Barenboim, Alan Gilbert, Vladimir Jurowski, Kurt Masur, Antonio Pappano, Georges Prêtre, and the late Marcello Viotti. Joyner has performed in the United States with the Washington National, New York City, Houston Grand, Austin Lyric, Santa Fe, Pittsburgh, Minnesota, Florida Grand, Florentine, Cleveland, Indianapolis, Madison, New Orleans, Orlando, Kentucky, and Sarasota operas; operas Omaha, Carolina, and Memphis; Chicago Symphony Orchestra and New York Philharmonic. In Canada he has appeared with the Calgary Opera and Opera Lyra Ottawa. In South America, he has appeared with the Teatro Municipal (Santiago, Chile). In Europe, Mr. Joyner has enjoyed success at the Teatro alla Scala (Milan), Rome Opera, Cagliari Opera, Opéra National (Paris), Opera de Monte Carlo, Opera National (Lyon), Théâtre du Capitole (Toulouse), Théâtre Royal de la Monnaie (Brussels), Deutsche Staatsoper (Berlin), Semper Opera (Dresden), Teatro Massimo (Palermo), Teatro Filarmónico (Verona), Teatro Massimo di Bellini (Catania), Teatro Comunale (Bologna), Teatro Regio (Parma), Gran Teatro (Venice), Teatro Real (Madrid), Oper Frankfurt, Oper Graz, and Glyndebourne Festival Opera.

Joyner’s major roles include Alfredo (La traviata), Arturo (La straniera), Cavaradossi (Tosca), Danilo (The Merry Widow), des Grieux (Manon), Don José (Carmen), Duke of Mantua (Rigoletto), Edgardo (Lucia di Lammermoor), Eisenstein (Die Fledermaus), Faust (Faust), Faust (La Damnation de Faust), Faust (Mefistofele), Fierrabras (Fierrabras), Galileo (Galileo), Gustavo (Un ballo in maschera), Hoffmann (Les contes d’Hoffmann), Italian Tenor (Der Rosenkavalier), Jimmy Mahoney (Rise and Fall of the City of Mahagonny), Macduff (Macbeth), Malatestino (Francesca da Rimini), Pinkerton (Madama Butterfly), Radames (Aida), Rodolfo (La bohème), Roméo (Roméo et Juliette), Ruggiero (La rondine), Stiva (Anna Karenina), Tom Rakewell (The Rake’s Progress), and Zen (What’s Next?). Mr. Joyner’s concert repertoire includes Verdi’s Requiem, which he has performed under the baton of Georges Prêtre at the Arena di Verona, Mozart's Requiem, Rossini’s Stabat Mater, Dvořák’s Requiem, Handel’s Messiah, Mendelssohn’s Elijah, Liszt’s Eine Faust Symphonie, and Beethoven’s Symphony No. 9, in
Stephen Morscheck, who joined the UNT faculty in 2009 and is associate professor of voice, is widely respected for the dignity he brings in both concert and operatic performances. “Stephen Morscheck’s Leporello was genuinely funny, as well as solidly sung. His catalogue aria was almost too effective, drawing applause before its conclusion,” says Opera News of a recent Don Giovanni performance. Of Verdi’s Requiem, The Boston Herald said he “projected…with just the right thrilling, in-your-ear Verdian punch….Morscheck’s bass seemed the perfect medium for some of heaven’s sterner pronouncements.”

This season’s engagements include Capellio in I Capuleti e I Montecchi (Lyric Opera of Kansas City), Basilio in Il barbiere di Siviglia (Orlando Philharmonic), Handel’s Messiah (Rochester Chamber Philharmonic), Bach’s St. Matthew Passion (Soli deo Gloria under John Nelson), Bach’s St. John Passion (Bach Society of St. Louis), and Beethoven’s Symphony No. 9 (Sheboygan Symphony Orchestra). Recent engagements include Capulet in Roméo et Juliette (Opera Colorado, Dallas Opera, and Florida Grand Opera); Bartolo in Le nozze di Figaro (Lyric Opera Baltimore); and Father Trulove in The Rake’s Progress (Princeton Festival), where he previously performed Il Ré in Ariodante. Recent concert appearances include Verdi’s Requiem (Knoxville Symphony Society); Dvořák’s Requiem (UNC Summer Music Festival); Haydn’s Lord Nelson Mass (Music of the Baroque); Elijah (Opera Naples); Ein Deutsches Requiem and Mozart’s Requiem (Sheboygan Symphony); Beethoven’s Symphony No. 9 (Glacier Symphony and Chorale and Wichita Falls Symphony Orchestra); Jesus in Bach’s St. Matthew Passion (Festival de Saint- Denis and SDG Music under John Nelson); Bach’s B minor Mass (Alabama Symphony Orchestra); Bach’s St. John Passion (St. Vincent de Paul Church, Chicago); Handel’s Messiah (Pacific and Santa Fe symphonies and Orchestra Kentucky); and Beethoven’s Choral Fantasy and Symphony No. 9 (Roanoke and Alabama symphonies).

Additional operatic engagements have included Palémon in Thaïs (Lyric Opera of Chicago); Colline in La bohème (Los Angeles and Dallas operas and L’Opéra de Montréal); Raimondo in Lucia di Lammermoor (Washington National and Arizona operas); Bartolo in Le nozze di Figaro (Dallas Opera); Rocco in Fidelio (Opera Company of Philadelphia and the Florentine Opera of Milwaukee); Basilio in Il barbiere di Siviglia (L’Opéra de Montréal and Kentucky and Atlanta operas); Aldorino in La Cenerentola (Lyric Opera of Kansas City and Orlando and Florentine operas); Leporello in Don Giovanni (Opera Carolina); Sparafucile in Rigoletto (Florentine Opera); Don Alphonso in Cosi fan tutte (Arizona and Kentucky operas); and Nourabad in Les Pêcheurs de Perles (Kentucky Opera). Other appearances have included Le Chiffonnier in Louise and John Adams in Amistad (Spoleto Festival USA) and Publius in La clemenza di Tito (Santa Fe Opera).

A very active soloist, he has appeared numerous times with the L’Ensemble Orchestral de Paris (St. John Passion and St. Matthew Passion) and with Chicago’s Music of the Baroque (Mozart’s Requiem, Simon in Judas Maccabaeus, King Arthur, and the title role in Hercules). Additional appearances have included Handel’s Messiah (Toronto Symphony Orchestra, Dallas Bach Society, and Duke Chapel Choir); Dvořák’s Stabat Mater (Berkshire Choral Festival); Beethoven’s Symphony No. 9 (National Symphony Orchestra in Santo Domingo); Mozart’s Coronation Mass (Spoleto Festival); Verdi’s Requiem (Anchorage Symphony and University of North Texas); Beethoven’s Missa Solemnis (Milwaukee Symphony and Choral Society of Durham); Bach’s B minor Mass (National Symphony Orchestra of Costa Rica in San José); Mozart’s Requiem (Eastern Connecticut Symphony); and soloist in the Atlanta Opera’s La Belle Soirée.

Stephen Morscheck graduated from Wheaton College and completed advanced degrees at the University of Michigan. In 1995, he was awarded the Richard Tucker Career Grant.

Soprano Carol Wilson, who joined the UNT faculty in 2012, is professor of voice. She has an extensive teaching background, having served on the voice faculties at Oberlin, Vassar, and Sarah Lawrence colleges. A graduate of the Yale School of Music with the DMA degree, she was awarded their Music Alumni Association Prize. Her undergraduate alma mater, Iowa State University, recently conferred upon her the Dean’s Arts and Humanities Medal and Outstanding Alumni Award. Ms. Wilson has performed with major opera houses throughout the world: Bonn, Dresden, Frankfurt, Hannover, Manitoba, Netherlods, Nürnberg, San Francisco, Stockholm, Stuttgart, Taipei, Vancouver, and with the Metropolitan Opera where she was responsible for the Marschallin in Der Rosenkavalier, a role for which she has earned critical acclaim. Among her concert engagements in the United States are those with the Orchestra of St. Luke’s with Maestro Julius Rudel,
American Symphony Orchestra with Maestro Leon Botstein, Brooklyn Philharmonic, St. Luke’s Chamber Orchestra at the Caramoor Festival, Vancouver Festival with Maestro Jonathan Darlington, and Contemporary Chamber Ensemble. She made her international debut with Deutsche Oper am Rhein in 1999 as Fiordiligi, and as one of their principal soloists performed major roles of Mozart, Verdi, Wagner and Strauss. Ms. Wilson possesses a unique vocal versatility, enabling her to move easily from the more dramatic Wagner and Strauss roles to those of Mozart and Handel. An advocate for twentieth and twenty-first century repertoire, Ms. Wilson made role debuts as Olivia (Manfred Trojahn’s opera Was ihr wollt) and Marietta (Die tote Stadt) with the Royal Opera in Stockholm. Her extensive chamber music credits include Schoenberg’s Pierrot Lunaire, soprano solo in his Second String Quartet, Erwartung at the Concertgebouw, Sechs Lieder for soprano and orchestra with the Duesseldorfer Symphoniker, as well as Boulez’s Pli selon Pli, Samuel Barber’s Knoxville: Summer of 1915, and Elliot Carter’s A mirror on which to Dwell.

Mr. Itkin’s first film score (Sugar Creek) was recorded in 2006 by the Arkansas Symphony for the film’s 2007 release. His most recent major work, Exodus, an oratorio, was premiered in April 2005 in Little Rock, with William Shatner narrating. Exodus was released worldwide on CD in 2007.

In May 2009 Maestro Itkin was awarded both an Honorary Doctorate of Humane Letters by Lyon College and the Above the Barre award by Ballet Arkansas.

In addition to his professional schedule, Maestro Itkin regularly serves as a guest conductor/clinician, including concerts with the Arkansas All-State Orchestra, Southern California High School Honors Orchestra, Maine All-State Orchestra, Las Vegas Senior Honors Orchestra, and several Texas all-region Honors Orchestras.

Also in demand as a speaker and lecturer, Mr. Itkin has been asked to lecture for a wide variety of organizations, including SilverSea cruise lines, two consecutive years as a featured lecturer for the Arkansas Governor’s School, the Texas Association of Symphony Orchestras, and a keynote address at the National Federation of Music Clubs national conference.


The 2015-2016 season marks Maestro David Itkin’s 8th year serving as professor of music and director of orchestral studies at the University of North Texas College of Music, his 11th season as music director and conductor of the Abilene Philharmonic, and his 2nd season as artistic director and conductor of the McCall Summerfest in McCall, Idaho.

During past seasons Maestro Itkin’s career has taken him to 45 U.S. states and 15 countries in Europe, the Middle East, and Asia, including concerts and recordings with the Winnipeg Symphony Orchestra, the Slovenska Filharmonija, the San Diego Symphony, and the Seoul Philharmonic. Other guest conducting appearances include concerts with the Colorado Philharmonic, Annapolis Symphony, National Repertory Orchestra, Fort Worth Symphony, Illinois Symphony, Delaware Symphony, New Hampshire Symphony, Cheyenne Symphony, and the Indianapolis, Baltimore, and Reno chamber orchestras. During the Summer of 2006 Maestro Itkin appeared once again with the Slovenska Filharmonija in Ljubljana, Slovenia, conducting the opening concert of the 14th World Saxophone Congress.

His book, Conducting Concerti, was released in August 2014 to considerable critical acclaim. Leonard Slatkin called Conducting Concerti “a valuable textbook for the aspiring Maestro” and “highly recommended,” and Samuel Adler wrote that it is “an invaluable addition to the world of conducting textbooks.” Mr. Itkin is now the principal faculty member for the Conductors Guild/UNT International Conducting Workshop, and serves on the national board of directors of the Conductors Guild.

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Acknowledgments
Special thanks to the following people for helping make the 2015 American Liszt Society Festival a success.

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A cclaimed for her “superior vocal value” by the Boston Globe, Soprano Hein Jung has won top prizes in classical voice throughout her career. She is an associate professor of music at University of Tampa and has a Doctor of Musical Arts degree from University of Wisconsin-Madison. She specializes in opera, oratorios and recitals and has performed throughout the United States and internationally. Her recording of Franz Liszt’s songs was recently released by Centaur Records CRC 3386.
The University of Oregon and the Oregon Chapter of the American Liszt Society invite applications for the 2016-17 academic year.

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