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Sixteenth Los Angeles International Liszt Competition Announces Winners

The sixteenth biennial Los Angeles International Liszt Competition (LAILC) for Piano and Voice took place virtually April 1 - 22, 2021. The competition was hosted online due to the 2020 coronavirus pandemic. This was actually the 2020 competition that was postponed to 2021 and held virtually due to unforeseen circumstances.

Many organizations promote and co-sponsor the competition, for 2021 including The American Liszt Society, Southern California Chapter of ALS, Pasadena Branch of the Music Teachers' Association of California, California Federation of Music Clubs, Azusa Pacific University, and the Hungarian Academy of Arts. The principal patron of the 2021 competition was György Vashegyi, President of the Hungarian Academy of Arts in Budapest.

Since 1990 this competition has exclusively presented the music of Liszt. Each competition welcomes around 200 contestants in ten divisions: five different Age Divisions, Longer Works, Concerto, Voice, New York Concert (Voice), and Budapest Concert (Piano). Contestants range in age from 12 years and under through 35 years and represent countries all around the world. In 2021 we received 187 competition entry videos from 167 contestants representing 11 states and 10 countries. The competition awards prizes in all divisions. Grand Prize winners in piano and voice are awarded an all-expense paid trip to make debut concerts in New York City, Washington, DC, London, and at the Liszt Memorial Museum in Budapest.

The New York Concert Vocal Winner is Nóra Tatai, doctoral candidate at the Franz Liszt University of Music in Budapest. She will be performing a full concert of Liszt songs in New York City, date to be determined.

The Concerto Winner is Sebestyén Pellet, student of András Kemenes and Attila Némethy at the Franz Liszt University of Music in Budapest.

The American Liszt Society Award was presented to the two most successful contestants of the competition, Sebestyén Pellet, and Aoshuang Li, student of Robert Hamilton at Arizona State University. Sebestyén received First Prize in Division IV (ages 18 - 22) and First Prize in Division VII (Concerto). He also was awarded Best Performance of any piece from *Harmonies poétiques et religieuses*. Aoshuang received First Prize in Division V (ages 23 - 35), Second Prize in Division VI (Longer Works), and Second Prize in Division VII (Concerto).

Other first place winners were as follows: Division I (ages 12 and under) – Taige Wang; Division II (ages 13 - 14) – Ryan Wang; Division III (ages 15 - 17) – Angelina Zhang; Division VI (Longer Works) – Rixiang Huang; and Division VIII (Voice) – Mariya Kaganskaya.

The international jury of this year's competition included 14 performers and scholars who specialize in Liszt from two countries and six nations. Many of the jury members are also members of The American Liszt Society. We are grateful to them for their contribution to help promote the music of Franz Liszt at LAILC. Adjudicators for

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President's Message

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Dear Fellow Lisztians,

I've been thinking about Liszt's compositional genius using thematic transformation to communicate human and divine meaning in so many of his masterpieces. He could transfigure any musical shadow into a moment of luminosity. The Mephistophelian mocking at the opening of the *Sonata in B Minor* becomes a gentle and delicate paean to beauty. The dark and brooding opening of the *Ballade in B Minor* is gradually imbued with luminescence at its B major apotheosis. The transformations in the "*Faust*" *Symphony* are too numerous to name. Still, one senses that Liszt distilled into that crowning musical achievement all that life had thrown at him: suffering becomes illumination, tragedy and triumph co-mingle, and temptation and fidelity vie for dominance. There is something numinous about such moments in Liszt's music that are beyond explanation and can only be understood by experiencing it. German theologian Ludwig Otto described the numinous in his seminal book, *The Idea of the Holy*, by referring to it as the *mysterium tremendum*, an encounter with that which deeply moves but cannot be explained. This definition aptly describes what many listeners experience when hearing the music of Liszt.

Perhaps what we are all now experiencing in the world is a "thematic transformation" of life amidst the global pandemic. Especially for musicians, the past year has been a dark time with very little face-to-face music-making. Life in the profession has been difficult, and with a measure of professional and personal suffering few of us are used to experiencing. But it would seem that we may be emerging from all of this, slowly in fits and starts, but ever moving forward towards the light we see at the end of this pandemic tunnel.

The most current news regarding our anticipated ALS festival at the University of Michigan is that both the ALS and the School of Music, Theater & Dance are optimistic that a genuine, live, and in-person festival will occur mid-October of this year (see story on page 12). I cannot thank our festival director, Dr. Matthew Bengston, enough for the tenacity with which he has stayed the course in navigating between Scylla and Charybdis in keeping the festival alive, despite all of the shoals that have arisen from the unpredictability of the pandemic. The program is shaping up, with even a special cinematic event that Matt will announce in due course as the time approaches. Keep an eye on the ALS website for the latest announcements.

Meanwhile, let me encourage all of you to keep to what draws us back to great music. Follow hard after Liszt's example of *genie oblige* in sharing with others - in innovative ways - great gifts of musical beauty and looking for avenues to transform the challenges we face as fellow human beings into moments of light and hope.

Excelsior!

Jay Hershberger

Letter from the Editor

Dear Fellow Lisztians!

Well, some of our hopes have been realized. We are to an extent emerging from the darkness of the pandemic, in many cities and states allowed to gather in somewhat larger groups; masks are becoming less necessary for those who are vaccinated; live performances are underway, or soon will be. Yes, things are looking up. But we mourn with those who have lost loved ones, friends, and colleagues. We feel the hurt of knowing some who are still struggling to fight against the virus or who are battling financial hardships. We can, however, take strength from the improvements that have become more prevalent.

Despite the health restrictions endured by all of us, there has been some progress toward realizing the next festival at the University of Michigan (see story on page 12). The Ohio Chapter's Franz Liszt International Piano Festival and Competition has moved ahead in selecting a required composition (Dolores White's *Sound Echoes*) to be performed by all pianists entering the competition (see story on page 12). But I want to make special mention of an event that recently concluded with a fine recital of competition winners: the Los Angeles International Franz Liszt Competition (LAILC).

Since 2004, I have frequently served as an adjudicator for this event, and have been impressed with the organization of the event, the enthusiasm of the performers and adjudicators, and the opportunity to hear a great deal of Liszt's music. As you will have read in the front page story of this issue, the organizers chose to postpone the 2020 competition rather than cancel it, with the requirement that it be done virtually if it were to occur at all. Performers had to submit video recordings of their repertoire; adjudicators listened (probably) in the comfort of their living rooms or studios and filled out rating sheets on line; and the winners presented a marathon concert where members of The American Liszt Society can take great pride as being co-sponsors of the total event.

The success of this year's competition is a result of many years of successful planning and experience by founder **Geraldine Keeling** and **Judith Neslényi** and their crews of volunteers. When they handed their leadership over to **Drs. Eva Polgar** and **Katherine Hickey** in 2018, we witnessed a smooth transition. There was a renewal of enthusiasm and an infusion of new ideas. None of us could have imagined the challenges that 2020 would bring. Was there a glitch here or there? Perhaps, but nothing interfered with getting done what needed to be done.

So, hats off to Eva and Kathy, with gratitude for their dedication and hard work leading to the success of the 2020/1 LAILC! The seeds planted more than 20 years ago fell upon fertile ground and have over two decades produced a beautiful bouquet of musical flowering. *Victoria concordia crescit!* - Victory Grows Through Harmony!

Ed

The American Liszt Society

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A Conversation with Justin and Barbara Kolb

Edward Rath: Could you tell us about where you were born and something about your pre-college education?

Justin Kolb: Born in East Chicago, Indiana, which is on the southern shore of Lake Michigan and in the shadow of Chicago. Although christened “Justin Clarence,” I was referred to as “JC” until college, then “Jay,” and finally as “Justin” from military tenure forward.

Barbara Kolb: Born in Hammond, Indiana, I was raised Catholic, and elementary and high school fit in that bill. There was only one Catholic high school in the greater Hammond/Gary Indiana region, Bishop Noll High School. I was in the elementary school band and played the clarinet. And, of course, the rock and roll years were full of 45 rpm collections of the top 100 hits of the week.

ER: When were you first aware of your serious interest in music?

JK: I never considered music as “interesting” until my first rehearsal with a symphony orchestra at age 10.

BK: My father was a violinist until he cut off his finger with an electric saw. That ended his playing, but I was constantly exposed to music at my grandmother’s house. She played opera records all the time. Then when I met Justin, he further opened the world of classical music to me. I would go with Justin’s father to all of his contest and recital performances, which further exposed me to classical music

ER: Was there an event that captured your interest in music or someone who sparked that interest?

JK: No question in my mind. I won a contest, and the prize was 25 bucks, a medal, and an appearance with the Gary (IN) Symphony. Until that rehearsal, I had practiced with someone playing on a second piano. I was blown away by the orchestral experience. It was both powerful and empowering

BK: When I was a freshman at Alverno College in Milwaukee, and Justin was a freshman at DePaul University in downtown Chicago, he took me to a Chicago Symphony concert, and we

literally climbed our way to the “nose bleed” seats, which were probably \$5 each (I felt a little dizzy looking down). The most amazing and enveloping sound in the world hit me when the orchestra started to play. IT KNOCKED ME OUT!!! I felt it in the pit of my stomach. I was so transported and impacted that I will never forget the feeling and knew I would keep it as part of me forever.

ER: When and where was your first recital, and what did you play?

JK: First recitals were, of course, student recitals beginning at age four. A “Turkish Rondo” early on, then progressively more notes: C. Lavalee’s *Butterfly*, *Hungary Mignonne* by Koelling (my “meat and potatoes piece”), *Rondo Capriccioso* of Mendelsohn, Bartók pieces, eventually works by Smetana, Menotti, and of course Beethoven and Liszt.

BK: I played the clarinet when I was in grade school. We had a band at St Joseph Elementary School that performed for school events, and I was the first chair clarinetist. No recitals - I only had nerves for ensemble playing. Justin’s the performer, but I am the listener, and attending concerts became increasingly frequent when I was in college.

ER: Justin, what about major performances?

JK: First major performance: at age eleven, I auditioned with Fritz Reiner and George Schick in Chicago’s Orchestra Hall. The audition netted me two appearances with the CSO, performing the Haydn *Concerto in D Major*. Claudia Cassidy, the notorious critic of the *Chicago Tribune*, was invited to attend but did not accept the invitation. During the performance, a photographer leaned on stage and shot with a flashbulb. He was from the “Trib,” but the photo was not published. Evidently, everyone was outraged except the photographer!

ER: How did music shape your university educational pursuits?

JK: From the moment of that orchestral rehearsal that I mentioned above, I subconsciously realized that I would become a concert pianist despite my

membership in a rock and roll group called “The Unknowns.” However, that subconscious thought did not compel me to focus on expanding my repertoire or practice more hours or do anything differently. I practiced one hour daily until I hit DePaul’s School of Music in downtown Chicago. My pre-college teacher at the time was Lillian Whitacker DeCamp in Hammond, IN, where I grew up. She and her husband took me to Chicago’s Allied Arts Sunday afternoon piano series for many years. I heard Dame Myra Hess, Rudolph Serkin, Janis, Barenboim, Fleisher, and Graffman. (Live performances of Richter, Horowitz, Gilels, Rubinstein, Cliburn, de Larrocha, and others came later.)

BK: I was an elementary education major and took as many music courses as I could to include music history and some general music courses. I never formally studied the piano but did teach myself to play some elementary pieces - just ask me - in the John Thompson book, such as “Swan’s on the Lake.”

ER: Tell us about your musical and business activities after college studies.

JK: After three-and-a-half years as a human resources officer in the U.S. Army, someone discovered that I was studying piano with Rolf Byer in Heidelberg. (Yes, we lucked out: no Viet Nam.) My assignments in the service included Forts Riley and Leonard Wood, and posts in Mannheim (home of the “Mannheim Rocket”), and Heidelberg, Germany. I was asked to perform a piano recital in Mannheim, an event co-sponsored by my commanding officer and the Oberbürgermeister of the city. Critics were very kind to me. Later, I became a cultural ambassador on tour in Europe and the Middle East on behalf of the US Department of State and the United States Information Agency. Eighteen months of thrilling experiences included ten recitals in Iran and a command performance for the Grand Duchess and Royal Ducal Court of Luxembourg. I encountered student anti-Vietnam protest groups and even had a bomb threat when I performed in Trieste.

BK: Musically, I traveled across Europe with Justin when he performed as a

A Conversation with Barbara and Justin Kolb

musical ambassador for the US. The kids' bassinets were in the practice room, and it became such a part of their life that sometimes when they couldn't sleep, they would say, "If Dad played the piano, I could probably fall asleep."

JK: When I was released from the service, I sought auditions with NYC management agencies. They all told me to stay in Europe as the rosters of pianists were overflowing. WOW! You could have fooled me! I was totally unprepared for the realities of musical life. Barbara and I were in our mid-twenties with two kids and a third on the way. I decided to hide out in academia and began work on a master's degree. During the summer, I loaded grain onto barges from Chicago's famous grain elevators, and I took a job as a money counter at Arlington Park [race track]. What a Hoot!

I exited grad school, as we needed real income. I worked as an educator and project manager in the Department of Labor's poverty programs, then became a salesperson for small instructional design companies. Eventually, I became a co-founder of a fledgling cellular operating company. We took our modest venture public, and our stock made its way to the NASDAQ. After six years, we sold to a major player, and Barbara and I "left Dodge," so to speak, and relocated to the Catskills. During these years of traditional work, I performed in public 15 times. Mostly small-time stuff except for a Brahms first opportunity with the NW Indiana Symphony.

ER: When did Liszt enter your life?

JK: I was 13, and my teacher told me to choose a "Hungarian Rhapsody." I, of course, immediately said, "Tom and Jerry!" She responded with, "No, my dear, let's begin with number 11." I did not appreciate the assignment as the final page was, for me, the only one worth playing. It was Francis Clark who revealed to me the marvelous piece in its entirety. Francis coached me through every contest. She did so because she highly respected my teacher. I served as one of the resident "kid guinea pigs" during her famous master classes in Kalamazoo.

BK: For me, Liszt entered my life when Justin did. Justin was playing the *Sixth Hungarian Rhapsody* during high school, and my love-blinded eyes for the player set Liszt up as the composer I needed to know more about. I would seek out records to let me hear other pieces of his.

ER: Do you have one or two favorite Liszt piano works?

JK: Indeed! The first version of *Harmonies poétiques et religieuses* and *Apparitions*.

ER: Tell us about how you came to put one or another composition at the top of the list.

JK: Simply stated, they are my favorites because I play them the best. I understand them completely, although I assure you, I've had my days with the "b minor," "Funérailles," *Mephisto*, "Impressions et Poesies Lyon 1840-41," and more.

ER: And Barbara?

BK: My major turning point was hearing Jay Hershberger play "Funérailles" at the Great Romantics Festival in Hamilton, ON. It was such a sensitive and heartfelt performance, he made me fall in love with that piece, and I must say I have never heard it done quite so breathtakingly. To this day, it is one of my favorites.

ER: And Liszt in the future: do you have plans regarding special projects, and what are your hopes for others' involvement with Liszt?

JK: I want to record my favorites with Mendelsohn/Liszt songs. I have always had a fascination for living American composers, such as Robert Starer, John Downey, Bob Muczynski, Joan Tower, Vicky Bond, Tania Leon, and Peter Schickele, now all friends of the Kolbs. Sadly, my favorites continue to pass away. I do the *Gran Sonata* composed in an Afro-Cubano idiom by Alfredo Diez Nieto. I studied with his brother, German Diez. Alfredo himself is now 100 years of age.

BK: Justin and I continue to develop and work on a possible recording project

which will be half music of Liszt, and half music of Herman Cohen, a student and ward of Liszt. Of course, recordings are becoming passé, so when we are ready, I hope recordings are still around.

ER: How and where did you meet one another?

BK: We met our sophomore year in high school. My sister, two years older than I, introduced me to Justin. She was in Choral Club, Justin was the pianist (as a freshman), and she thought he was great. He and I stuck together from that meeting forward. We grew up together!

JK: Barbara turned pages for me. There is a photo of us dancing in our senior yearbook with the caption, "Mr. Piano and his favorite Page Turner." (By the way, I no longer perform from memory. Curious that no critic has ever mentioned it.)

ER: Were there any experiences in these collaborations that surprised you, or were unusual, or funny?

JK/BK: One year after our relocation to the Catskills, Barb asked, "When will you begin practicing again?" (Remember I had not practiced as a regimen for 20 years - only when I had a rare engagement.) I responded with, "When you become my booking agent!" Accepting the challenge, Barbara located two female agents with excellent organizational skills. They taught her the business of promotion, negotiating with presenters, the how-to of ferreting out potentially new presenters, and how to follow up after an engagement. During the pre-Catskill years, Barb had acquired many skills, including managing a law office, so she possessed the essential business skills.

BK: Well, when Mellon Music Management became Justin's manager there were a few adjustments that had to be made. My maiden name is Mellon, so I was not his secretary but his boss! After some skirmishes, we figured it out, and the rules did change. I managed all aspects involved until I "left him" in 2004. At that time, I focused on my career as a mosaic artist and continue it to this today. Becoming the resident page-

A Conversation with Justin and Barbara Kolb

turner, however, developed my knowledge and understanding of the breadth of the oeuvre of composers.

JK: On the other hand, I required a piano teacher. I “auditioned” teachers, including Byron Janis and Marty Canin at Juilliard (the latter had coached me several times for those rare engagements during my business years). However, I eventually decided on German Diez. Now that was an epiphany!

BK: Justin mentioned the Catskills: we live in the mountains and having services available is a bit of a hassle. To that end, our piano technician worked with me and helped me buy all the equipment needed to change strings on the piano (in case he couldn’t get to us right away). Of course, tuning for me was totally out, so Justin brought the string up to pitch until the professional could get to us.

I work closely with Justin on and planning programs for each season or performance. We have developed an “at home” series entitled “From the Bench.” January, February, and March, we put 45 - 50 attendees in our house for a fabulous musical experience, followed by a scrumptious repast. By the way, it sells out every year!

ER: Are you still active in various organizations, and what do those activities involve?

JK: We co-founded (with another couple who had impressive careers at the Met and New York City Opera) a summer music festival that produces year-round events. Twelve years later, we are now a recognized opera company! As members of Opera America, we are based in the Village of Phoenicia, NY, hence the name Phoenicia Festival of the Voice. Critics attend (*The New York Times*, *Opera News*, and local news outlets cover us), and we were the first opera company to produce during COVID.

This was a live, staged performance as an outdoor opera in a drive-in movie configuration. The live action was projected on jumbotron screens on each side of the stage, people came in cars, if people left their cars they were required to wear masks, etc. Ours was the first of such a performance. Based on our

success last year, we will repeat the format when we present *Pagliacci* and New York City Opera presents *Rigoletto*. Summer camp, kids chorus, big-time stars such as Loren Flanagan, “Flicka” (Frederica von Stade) helps us, and composer George Tsontakis serves on our advisory board. Twenty percent of our contracts are local talent, and we’ve created jobs and purchased an old church and parsonage. Barb and I have recently retired from the company.

BK: Yes, as of June, I am retiring from my position. Being one of the co-founders, I was essential in running the festival, a three-day event centered on operas and events on other dates throughout the year. Selecting performances, serving as the chief financial officer, general manager ... it was fulfilling and stressful at the same time, and it is now time to be out of that stress. My knowledge and taste for opera have expanded and are a new love that enrich my life. The seeds were obviously planted by my grandmother’s constant playing of opera when we were children (it was interesting, but annoying as a kid!). My primary organization currently is not music-related but is the Catskill Mountain Artisan’s Guild. My mosaics are sold there, it is a co-op, and I have worked to keep it going.

ER: What would you recommend to someone in high school or college as to how best to prepare for a musical career?

JK: Learn as much repertoire as possible, perform with ensembles as much as possible, and develop strong writing and verbal skills. Think ahead to developing a product line such as workshops and clinics.

Between recitals, I deliver lectures and make presentations that address entrepreneurship, community engagement, and self-promotion. Also in the product line are motivational clinics for middle and secondary music students (band, orchestra, private lessons). Academia is finally, though slowly, waking up to the fact that career development goes beyond the practice studio. Goal-setting, product development, budget development, seeking and obtaining underwriting, and interpersonal skills are as critical to artistic success as are

traditional academic curricula. As an example of what I mean, I annually speak to participants at Chamber Music America’s national conference.

ER: In moments of relaxation and time for yourselves, what other interests do you pursue, such as pastimes or hobbies?

JK: Back country hiking and community projects that address, among other issues, environmental protection, sex, drugs, and rock and roll!

BK: Yes, we are nature lovers and love camping (not glamping!). We are tenters and have done some major vacations of setting up a base camp and canoeing out with a pup tent, just in case we get somewhere we want to spend the night. We love to hike our mountains and every day feel lucky to be here. We do continue to camp, but adventures are slowing just as we are. Indoors, I am a puzzle enthusiast and enjoy books and movies when not in my studio.

In conclusion, for many years, I served as Membership Secretary of ALS and was on the Board of Directors. My involvement with ALS since 1992 has been one of the most enriching things I have done for myself in life. I have had the privilege of being exposed to world-class performances that have enthused me to dig deeper into understanding music and composers, mostly Liszt. But most importantly, personally knowing all of you is mind-blowing for me. You all embraced me and shared with me your love of Liszt, music, and additional knowledge. No one has ever made me, somewhat of a non-musician, feel inferior or like I didn’t fit in to the music crowd. My growth has been incredible for knowing you all.

Editor’s Note: Justin Kolb has for many years served as Executive Secretary of The American Liszt Society and frequently serves as emcee of the society’s festivals. Barbara Kolb served as Membership Secretary and on the Board of Directors, from which position she retired in 2021.

A Conversation with Helen Smith Tarchalski

A Conversation with Helen Smith Tarchalski

A Conversation with Helen Smith Tarchalski

LAILC Winners Announced

(continued from page 1)

this year's Piano Divisions include **Paul Barnes**, University of Nebraska-Lincoln; Peter Dabrowski, University of Texas Rio Grande Valley; Kálmán Dráfi, Franz Liszt University of Music, Budapest; **Jay Hershberger**, Concordia College; **Jooyoung Kim**, University of Texas Rio Grande Valley; **José Raúl López**, Florida International University; **Derek Parsons**, Furman University; Pamela Mia Paul, University of North Texas; **Edward Rath**, University of Illinois at Urbana-Champaign; Orsolya Szabó, Franz Liszt University of Music, Budapest; **Heidi Louise Williams**, Florida State University; and Lizhen Wu, University of North Texas. Adjudicators for the Voice include Angela Blasi, Azusa Pacific University, and Marco Schindlemann, University of Redlands.

This year we added a new member to our team, Marisa Ahuero Uribe. She served as secretary to the Liszt Competition and helped perform daily tasks such as updating the database, sending out email communications, creating promotional posters, and creating social media pages and campaigns on behalf of the competition. Additionally, we would like to also take a moment to thank everyone who helped put together this competition.

This year we also had a wonderful piano masterclass led by Azusa Pacific University faculty. This was open and free to contestants who enrolled in the competition by February 23, 2021. We had fifteen participants and would like to thank Dr. Andrew Park and Professor Crystal Rivette for their assistance with these masterclasses.

Geraldine Keeling founded the Los Angeles International Liszt Competition in 1990, and the event was co-directed with **Judith Neslény** until 2017 when the new co-directors were appointed. Co-director **Katherine Hickey** is Professor of Music and Liberal Studies Director at the School of Music at the University of Redlands in California. Katherine also teaches at Azusa Pacific University and is treasurer and past president of the national Organization of American Kodály Educators and current treasurer of the Southern California Chapter of ALS. Co-director **Éva Polgár** is an Assistant Professor at Azusa Pacific University and is on the Board of Directors of The American Liszt Society and the Southern California Chapter of ALS.

In 2012 Éva won both the Budapest Concert and the Concerto Divisions in the Los Angeles International Liszt Competition, where she was also the recipient of The American Liszt Society Award.

Kathy and Éva are working hard to ensure the successful continuation of this competition. In addition to the hundreds of hours of work, each competition requires about \$50,000 in order to fund the awards and concerts. Your tax-deductible donations are greatly appreciated. Please make your check payable to Los Angeles International Liszt Competition and send to LAILC, c/o Katherine Hickey, 38600 Pine Drive, Cherry Valley, CA 92223.

Please encourage talented young Liszt pianists and vocalists to enter the next competition in November 2022, format TBA. Complete information, updates, and the 2021 Online Winners Concert are available and accessible on our website: www.lalisztcompetition.com.

You can also contact either of the co-directors for any questions:

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Member and Chapter News

Joseph Banowetz, Professor of Piano at the College of Music at the University of North Texas, is the author of the new book, *The Performing Pianist's Guide to Fingering*. It is the much-anticipated companion to Banowetz's *The Pianist's Guide to Pedaling*. The more recent book provides practical fingering solutions for technical musical passages. Banowetz contends that fingering choices require much thought and consideration and that too often these choices are influenced by historical traditions and ideas rather than by actual performance conditions. By returning to the unedited original compositions, he strives to help the advanced pianist think through the composer's musical intent and the actual performance tempo and dynamics when selecting the fingering. Banowetz also includes valuable contributions by Philip Fowke, who examines redistributions by Benno Moiseiwitsch in Rachmaninoff's compositions, and **Nancy Lee Harper**, who explores the often very different approaches to fingering found in keyboard music of the Baroque era. *The Performing Pianist's Guide to Fingering* will be useful to the advanced pianist and to instructors looking to guide students in improving this important art. The 244-page book is published by Indiana University Press and is available in hardcover (9780253053138) and as an ebook (9780253053145 and 9780253053169) through IU Press, Amazon.com, Barnes & Noble, *et.al.*

Dr. Frances Brancalone participated in a podcast interview that concerned his research on the Pius X School of Liturgical Music, which was the precursor of the Manhattanville College Music Department. At the podcast site, there are also links for some of the articles he has written on the same subject: <https://sacredmusicpodcast.com/se03-ep08-pius-x-school-of-liturgical-music-a-snapshot-of-sacred-music-education-in-america-with-dr-francis-brancalone>.

Dr. Slawomir Dobrzanski, Professor of Piano at Kansas State University, is working on a recording of piano music by Liszt's Hungarian student, Károly Aggházy (1855-1918). The CD will be released in summer 2021 by the UK label Acte Prealable. In recent years,

Slawomir recorded CDs of piano music by Maria Szymanowska (1789-1831), Anton de Kontski (1816-1899), and Wiktor Labunski (1895-1974).

Jeffrey LaDeur (<https://www.facebook.com/LaDeurPianist/>) is the new president of the San Francisco Chapter of ALS. Jeffrey is a pianist based in San Francisco, performing as soloist and chamber musician internationally. See below a related story in Chapter News.

Membership Changes

NEW MEMBERS - WELCOME!

George D. Fee
Robert G. Harvey
Dr. Jerry Pickrell
Frank E. Block, Jr.

Chapter News

San Francisco Bay Area Chapter
President: Jeffrey LaDeur
jeffreyladeur@gmail.com

The San Francisco International Piano Festival (August 19 - 29) celebrates **William Wellborn's** tenure as founding president of the San Francisco Bay Area chapter with an evening of conversation and music featuring the works by Liszt. The event will be broadcast as a YouTube premiere on August 25, 7:30 PM (PST) and will be moderated by festival founder and artistic director, **Jeffrey LaDeur**, incoming president of the SF Bay Area chapter. This and all events of the 2021 San Francisco International Piano Festival will be offered free to the public. Please visit sfpiano.org for more information.

New Chapters

We welcome the three newest chapters of The American Liszt Society, all of which were unanimously approved by the board of directors at its virtual meeting in January:

Northern Indiana Chapter
President: Jonathan Young
young584@pfw.edu

Arizona Chapter
President: Cathal Breslin
Cathal.Breslin@asu.edu

Indianapolis Chapter
President: Ryan Behan
behanr@uindy.edu

Welcome and Congratulations!

The most up-to-date listing of ALS chapters is found on the ALS website, www.americanlizstsociety.net/chapters.php

Professor Martin Haselböck Awarded Liszt Prize

(Weimar/Berlin) The Austrian organist and conductor Professor Martin Haselböck has been awarded the Franz Liszt Ehrenpreis 2021. The distinction has been awarded biennially since 2011 by the New Liszt Foundation and the Klassik Stiftung Weimar. Among the award winners are Alfred Brendel and Kurt Masur.

Martin Haselböck has been honored for his life-long support of Liszt's music, including his recording and edition of the complete organ works and his first performance and recording of the complete orchestra works on period instruments (*The Sound of Weimar*). The prize was awarded on May 20, 2021 by the Prime Minister of Thuringia, Bodo Ramelow, in Weimar's Goethe-Schiller-Foundation. (Courtesy of the Franz Liszt Society of Raiding, Austria)

Deadlines and Updates

Deadline for the Next Newsletter: December 15, 2021

Vol. 37 No. 1 (Summer/Fall 2021)
Deadline December 15, 2021
To be mailed ca. January 15, 2022

Please send all news by e-mail to Edward Rath at e.rath@comcast.net. E-mail text, MSWord .doc or .docx, or [editable](#) .pdfs only. Black/white and color photos encouraged, acceptable in .jpeg format only.

Franz Liszt International Piano Competition and Festival (Ohio) Update

The Franz Liszt International Piano Festival and Competition (FLIPFAC) proudly announces the winner of the Ohio Call Competition for a new piano work written by a Ohio composer. The winner is Dolores White (<https://www.doloreswhite.com>), and the winning composition is entitled *Sound Echoes*. ALS members **Dr. Daniel Paul Horn** and **Dr. Paul Barnes** served as judges for the composition competition, and they awarded honorable mentions to Tyler Kline (*Five Pieces from Orchard*) and Jack Ballard (*Las Aguas de las montañas*). There were nearly 30 competitors. Competition organizers have made a query as to the releasing of the winning piece to the piano competitors via pdf file

FLIPFAC "Virtual Edition 2021" officers include **Dr. Caroline Hong**, President and Founder; Co-Founder and Treasurer, **Dr. Ryan Behan**; Secretary, **Dr. Michael Boyd**; Coordinator, **Dr. Yingzhou Hu** and Financial Administrator, **Shitong Sigler**. The organizers of the competition have deemed it necessary to postpone the piano competition to the general time frame of August 17 - September 17, 2021. Early registration started on April 1.

The hope is to offer a live festival component in early October 2021. For the most recent information, please go to the Franz Liszt International Piano Festival and Competition at <https://flipfac.com>.

2021 Festival Update: October 15 - 18!!!

Dr. Matthew Bengston, host for the 2021 ALS Festival at the University of Michigan, announces that "the ALS festival event will take place on October 15 - 18, 2021, in person, at the University of Michigan School of Music, Theater & Dance. At this time, the University has not yet lifted its restrictions on external speakers and performers. However, we plan to hold the event with the belief that, especially in light of the recent CDC announcements, it is overwhelmingly likely these kinds of restrictions would be lifted on fully-vaccinated participants in plenty of time for October. The UM and ALS cannot make a 100% guarantee at this time and are not responsible for changes in health restrictions related to the subsequent course of the pandemic."

Matthew will post an appropriate notification of definite times and dates as soon as possible on the ALS website (www.americanlisztociety.net) and the festival website (<https://smt.d.umich.edu/performances-events/2021-american-liszt-society-festival/>).

Chambana International Music Competition

The Chambana International Music Competition has announced winners of a special Liszt Prize in honor of the 210th anniversary of Liszt's birth. The students are **Sora Corro**, who performed Liszt's "Gnomenreigen" and **Guang Tian Chen**, who performed "Liebestraum No. 3." As prize winners, both pianists were presented with a student membership in The American Liszt Society. For more information about the competition and its sponsoring organization, a member of the World Piano Teacher's Association, please see <http://www.wpta.info/usa-illinois/> or <https://www.facebook.com/chambanamusiccompetition>. The organization's most recent concert is still available on YouTube at <https://www.youtube.com/watch?v=arxslwsMOpI>.

Renata Yuill New Membership Secretary

Our new Membership Secretary is **Renata Yuill**. Renata was born and raised in Slovenia, and completed her undergraduate studies in food science and biotechnology at the University of Ljubljana. She also attended the pre-college piano program there.

"However my destiny brought me to the US when I met my future American husband in Slovenia. I held a position of food scientist at Universal Flavors Inc. for 11 years. With two young sons in tow, I accepted a very extended maternity leave due to the high travel demands of my husband's work. During this entire time music was always a big part of my life and our family. I have been an avid subscriber and supporter of the Chicago Symphony Orchestra. My older son earned his bachelor's degree in piano performance at Eastman (a student of **Enrico Elisi**), while the younger son, who just graduated this past spring from the University of Illinois, was a violinist in the Chicago Youth Symphony Orchestra for six years. At one time, both sons studied piano with **Alexander Djordjevic**. All those years of music lessons made unforgettable memories for our family."

Renata eventually became involved with the Chicago/Midwest Chapter of ALS at Djordjevic's invitation. Since the chapter's inception in 2012, Renata was in charge of coordinating festivities at the chapter's annual Liszt gala. "I was also privileged to host a few ALS members at our home while they were attending ALS events in the Chicago area. I was then also asked to assume the position of chapter treasurer."

Renata has been a Steinway ambassador for factory-owned Chicago-area-based galleries. There she maintains humidifiers at their warehouse during the long winter months, and helps the sales force at sale events, usually three times per year.

Editor's Note: We welcome Renata to the Board of Directors and its Executive Committee as our new Membership Secretary. If you need to contact her, the e-mail address is lisztmembership@gmail.com. If you need to use surface mail, her address is The American Liszt Society, Attn: Renata Yuill, PO Box 1020, Wheaton, IL 60187 - 1020.

We also want to thank Alexander Djordjevic for his many years of service as our immediate past Membership Secretary. Thank you, Alex!