

HOSTED BY

CALIFORNIA STATE UNIVERSITY NORTHRIDGE  
DEPARTMENT OF MUSIC



*Liszt & Russia*

Festival of the American Liszt Society 2016

**2 - 5 JUNE 2016**

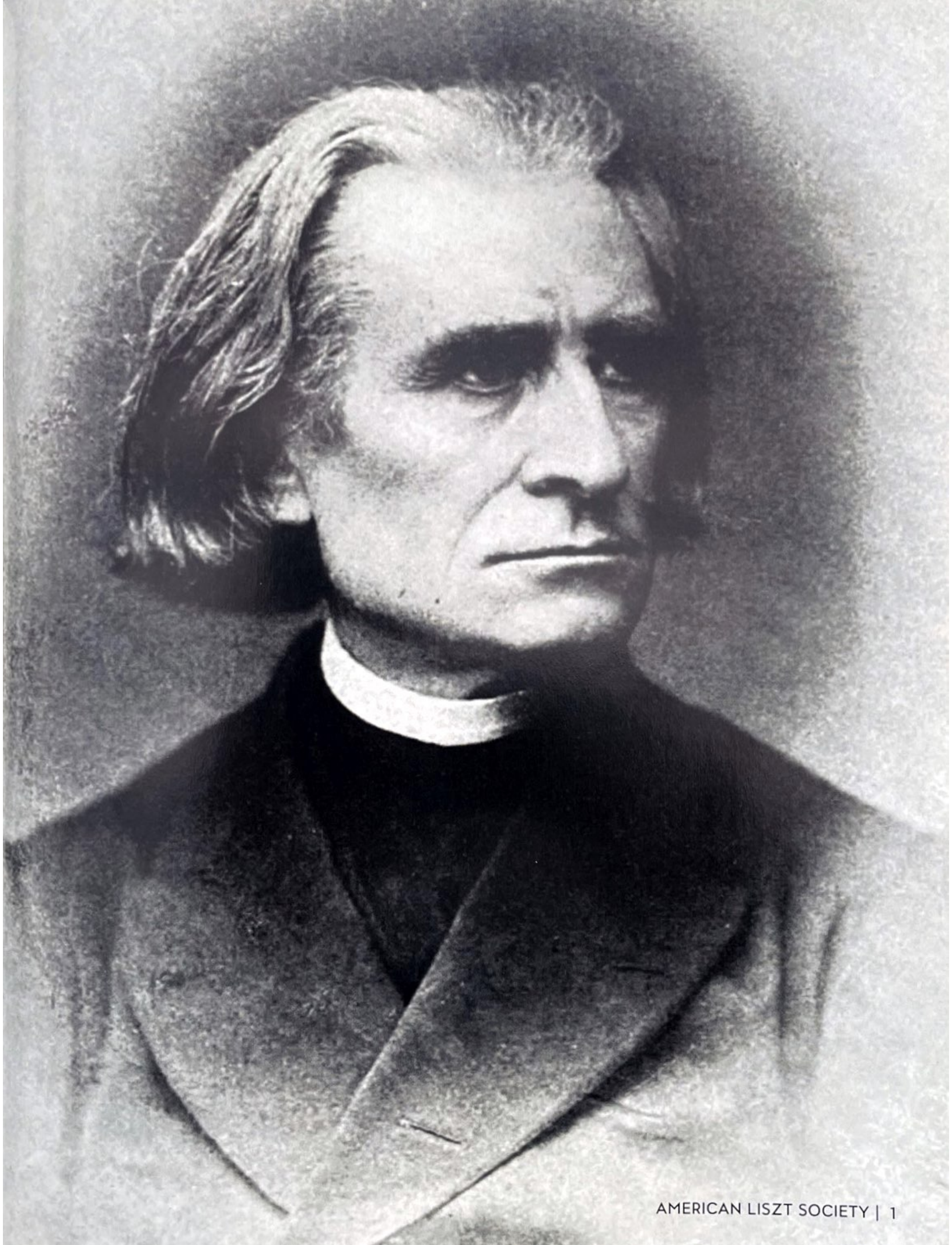
**CSUN**

**MIKE CURB**  
COLLEGE OF ARTS, MEDIA,  
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 **VALLEY  
PERFORMING  
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CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

*The  
American  
Liszt Society*







**ERIC GARCETTI**  
**MAYOR**

June 2, 2016

Dear Friends,

On behalf of the City of Los Angeles, I welcome you to the 52<sup>nd</sup> Annual Franz Liszt Festival hosted by the American Liszt Society and California State University, Northridge.

Franz Liszt was an influential composer who has left his mark music history. I am grateful to the American Liszt Society for continuing the legacy of Franz Liszt here in Los Angeles and around the nation.

I send my best wishes for a memorable event and continued success.

Sincerely,

A handwritten signature in black ink, appearing to read "E. Garcetti", with a horizontal line extending to the right.

ERIC GARCETTI  
Mayor

June 2016

Dear Festival Guest:

On behalf of the students, faculty and staff of California State University, Northridge, I am pleased to welcome you to the 52<sup>nd</sup> Annual Franz Liszt Festival. CSUN is proud to be hosting the international festival on the occasion of the event's first appearance in Southern California.

Home to more than 41,000 students and 4,200 employees, CSUN serves as a center of the arts for the community and is especially proud of its strong commitment to the performing arts. This commitment is reflected by the international reputation of CSUN's Department of Music and the presence of our award-winning Valley Performing Arts Center, which just in its fifth season has already developed a reputation for being an outstanding and friendly venue for artists and classical music.



The CSUN community is grateful to the American Liszt Society and its president, Dr. Jay A. Hershberger, as well as the organizers of the Franz Liszt Festival, for bringing this prestigious event to our campus. Our thanks also to Dr. Dmitry Rachmanov, who is the artistic director of this year's festival and a member of CSUN's music program.

Please accept my warmest wishes for a successful festival that celebrates the music of Franz Liszt. We hope your visit to CSUN and Southern California is enjoyable and memorable.

Sincerely,

A handwritten signature in black ink that reads "Dianne F. Harrison". The signature is written in a cursive, flowing style.

Dianne F. Harrison, Ph.D.  
President

May 16, 2016

Dear American Liszt Society Festival Attendees,

The Music Department at California State University is very proud to welcome you to our beautiful campus. We are one of the largest music programs west of the Mississippi and are consistently rated among the top 25 music schools in the world. I fervently hope you savor hearing some extraordinary music in our facilities which include our recently-remodeled Recital Hall and the acoustically-perfect Valley Performing Arts Center.

I also hope you take advantage of our location in the entertainment capital of the world to take in the sights and sounds of Los Angeles, from the touristy streets of Hollywood, to the beaches at Santa Monica and Venice, to the amazing diversity of international cuisines available within minutes of our campus.

Our illustrious piano faculty include the distinguished performer and teacher John Perry, world-renowned pedagogue Gayle Kowalchyk, California Professional Teacher's Association Lifetime Achievement Award recipient Edward Francis, organist extraordinaire Timothy Howard, and of course, our intrepid leader, the brilliant Dmitry Rachmanov.

May the next several days leave you with lifelong memories of friendship and fellowship, new knowledge and brilliant scholarship, and extraordinary performances of music by Liszt and his musical contemporaries and heirs. Welcome and enjoy your time at California State University Northridge!

Sincerely,



Ric Alviso, Ph.D.

Chair, Music Department

California State University Northridge



# AMERICAN LISZT SOCIETY

www.americanliztsociety.net

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Greetings, fellow Lisztians!

The American Liszt Society is excited to present its annual American Liszt Society Festival 2016 at California State University, Northridge. The combination of CSUN's strategic geographic location to the Los Angeles metropolitan area, and the festival's subject matter, "Liszt and Russia," promises to bring together many top international musicians and scholars who will engage in artistic music making and give presentations of scholarly substance, all of which are of the highest order of quality in the fields of both musical performance and academic scholarship.

Each year the American Liszt Society presents its annual festivals at different campuses across the United States. As President of the ALS, I am excited for the Society to bring our annual Festival 2016 to California State University Northridge and to Southern California for the first time in our fifty-one-year history. I am particularly pleased with the high reputation of the CSUN Music Department and the spectacular facilities of Valley Performing Arts Center. This promises to be a momentous event for the ALS Society and for the Southern California community alike. The annual ALS festival is an opportunity for musicians and scholars to come together to share with the local community its passion for Liszt. I am certain that holding the festival at CSUN will provide an opportunity for the ALS to draw from the rich musical and scholarly community in the region.

The theme of this year's festival, "Liszt and Russia," is timely, given the current geo-political tensions that exist between the US and Russia. Liszt was an ambassador for music and cultural understanding wherever he traveled. His tours of Russia as pianist, conductor, teacher, and humanitarian—especially in terms of the influence he had upon on a whole generation of Russian pianists, teachers, and composers—are well documented in history. The 2016 ALS Festival will highlight these influences with performances and scholarly presentations on Russian composers and teachers who encountered Liszt and on Liszt's own Russian-influenced music, including presentations about Lyapunov, Scriabin, Rubinstein, Siloti, and Arensky, as well as others. Dr. Dmitry Rachmanov, director of the 2016 ALS festival, has assembled a fabulous line up of performers and scholars. The board of directors is enthusiastic about the festival and we invite all of you to consider attending "Liszt and Russia."

Sincerely,

Jay A. Hershberger, DMA  
President  
American Liszt Society

Dear Lisztians the world over,

The Music Department of California State University, Northridge is delighted to welcome you to our campus during the first week of June, 2016, to attend the annual Festival presented by the American Liszt Society. Our University is honored to host the 52nd such Festival, which for the first time in its history will be located in Southern California.

The theme of the 2016 festival is "Liszt and Russia." The event promises to be a great musical feast for music lovers and professionals alike who may be interested in Franz Liszt and Romantic music. The three-day assembly, scheduled for June 3-5, 2016, will feature a variety of activities: enlightening lectures by music scholars, special musical collaborations in solo and duo piano, chamber, vocal, orchestral and wind ensemble performances, panel discussions, masterclasses and more. The participating performers will include some renowned American, European and Russian musicians, pianists, pedagogues, musicologists and critics; the festivities will also engage participation of a number of CSUN music faculty, students and alumni.

The American Liszt Society was founded in 1964 to promote the music and scholarship related to the life and work of the great Hungarian composer and pianist Franz Liszt (1811-1886) and the Romantic era, which he represents. The Society supports the advancement of the ideas related to Liszt and his times in the fields of musical composition, performance, theory and criticism. For fifty years ALS has attracted an elite following of scholars, pianists, composers, teachers, musicologists, critics and admirers of the Hungarian master.

Each year, the American Liszt Society presents a national festival of performances and lectures to highlight the historical significance of Franz Liszt's legacy. CSUN is proud to be the sponsor and host of the 2016 Festival, having the additional distinction of being the first Southern Californian venue to host the event. The festival, which will bring renowned performers and scholars to CSUN, was made possible by a partnership between the University, Mike Curb College of Arts, Media, and Communication, Music Department, Valley Performing Arts Center and the American Liszt Society.

Sincerely yours,



Dmitry Rachmanov  
Artistic Director, ALS Festival 2016  
Professor, Chair of Keyboard Studies  
California State University, Northridge

18111 Nordhoff Street · Northridge · California 91330-8314 · (818) 677-3184 · fax (818) 677-6828 · email [music@csun.edu](mailto:music@csun.edu)

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# INTRODUCTION

The 2016 American Liszt Society Festival provides a fertile ground for exploration of Franz Liszt's legacy and his lasting influence on the Russian musical culture. Liszt's impact on the historical development of Russian music is hard to overestimate; during his heyday as the preeminent piano virtuoso, Liszt had three tours of Russia (1842-1847), leaving an indelible impression in aristocratic and cultural circles of the Russian society. The impact of those visits planted a seed, stirring a musical giant, at the time still very much in its infancy (the founding of the first Russian conservatory in St. Petersburg was not until 1862). Reaction to Liszt's performances was overwhelming. Upon hearing Liszt's first St. Petersburg recital, the critic Vladimir Stasov raved: "That day, 8th of April, 1842 will forever be etched in its most minute detail as a most venerated experience in our memories till the day we die! It is no surprise, for we had never been exposed face to face with such a genius, passionate and demonic nature, once storming around like a tornado, then spreading out overflowing swirls of tenderness and heavenly grace. The impression of Liszt's playing was utterly overwhelming." The composer Alexander Serov echoed Stasov's feelings: "Oh what happiness, what a sublime occasion, as if the whole of God's creation turned with new colors! And could all this really have been done by one human being by means of his performance? Oh, how powerful is the great impact of music!" These are just a few of many similar critical reactions to Liszt's recitals, published in the Russian press.

In the wake of Liszt's tours, many Russian musicians made their pilgrimages to visit Liszt in Weimar and at the composer's other haunts. Liszt reciprocated by encouraging and supporting many Russian composers. He advocated and performed their music, writing piano transcriptions of orchestral and operatic works that helped popularize these composers in the west. Liszt's interactions with the Russian composers, such as Mikhail Glinka, Anton Rubinstein, Alexander Serov, Alexander Borodin, Cesar Cui, Alexander Glazunov, and others, left a significant imprint on each musician. In later years, when Liszt maintained his influence as the world's supreme piano pedagogue, his yearly piano masterclasses in Weimar attracted Russian students, including Alexander Siloti and Vera Timanova. Yet another aspect of Liszt's legacy is the historical significance of his influence on the future generations of Russian musicians, such as

Lyapunov, Rachmaninoff and Scriabin, among others. His mark on the development of the Russian piano school is unmistakable.

Franz Liszt's connection with Russia and its people go back to 1820s, when the Russian princess and a harpist, Natalia Kurakina, heard the teenage Liszt in Paris and took an interest in him. Liszt subsequently came into contact with other Russians who lived in or passed by Paris. In 1828 the Russian pianist of German descent Wilhelm von Lenz called upon Liszt, establishing friendly relations with him. Lenz played for Liszt and introduced the young composer to Carl Maria von Weber's music. Another Russian Liszt came into contact with during 1830s were Yulia Samoilova, as he frequently visited her salon in Milan.

Early in 1839 Liszt met in Rome with count Michail Wielhorski, an amateur musician and a great musical enthusiast and activist. Liszt and Wielhorski quickly became friendly. In a letter to his family, Wielhorski wrote: "Liszt is here with whom I made a real musical acquaintance. He is the king of pianists, and no one else has made such an impression on me on this instrument...Liszt is the only one for me."

During these first tours of 1842-43, Liszt also met and became an ardent supporter of Mikhail Glinka. Even the royal family was critical. Once when taking a stroll in Pavlovsk, outside of St. Petersburg, Liszt encountered the Grand Duke Mikhail Pavlovich, a brother of the emperor. "Do you really consider Glinka a genius?" asked Mikhail. "It is my deepest conviction," replied Liszt. The duke's retort: "When I need to place my officers under arrest, I send them to Glinka's operas instead!")

Over the years, Liszt maintained close contacts with the Russians through the patronage of the Grand Duchess of Saxe-Weimar-Eisenach, Maria Pavlovna of Russia. While serving as the Kapellmeister in Weimar (1848-1861), the composer had the opportunity to interact with visiting Russian composers, including Anton Rubinstein, among others.

Liszt returned to Weimar as one of his three main places of residence in the 1870s and 1880s, and once again, his visitors and pupils included many Russians. Alexander Borodin was one of them when he travelled to Weimar in 1877, and had the occasion



to spend several days in the company of the great master. Liszt lavished praise on the music of Borodin and his compatriots, commenting: "There is a genuine creative flow going on in your country's music now; sooner or later it will push its way through to find its due recognition here." Liszt's support of Borodin, Cui, Balakirev and other members of the Russia's new school reflected his own artistic credo and faith in innovation and in finding new paths of creativity. However, his relations with Anton Rubinstein, Tchaikovsky and others were more complicated. Liszt had supported Anton Rubinstein ever since the teenaged Russian was introduced to him during Liszt's first Russian tour. Rubinstein was invited to Liszt's festivals in Weimar in 1850s. The two composers later collaborated as duo partners, premiering Rubinstein's four-hand piano sonata. Despite this, their musical beliefs were far apart, and Liszt criticized Rubinstein's conservatism for "fishing in Mendelssohnian waters." Liszt's relations with Tchaikovsky were similarly complicated; Tchaikovsky first met Liszt at the inaugural Bayreuth Wagner Festival in the summer of 1876 and then at Liszt's 70th birthday concert in Rome in December 1881, and became enamored of the Hungarian master. In his letter to Nadezhda von Meck, Tchaikovsky wrote that "it was impossible not to be moved by the sight of this great old man... However, Liszt's works as such leave me cold: poetic intentions predominate in them over real creative force, coloring over draftsmanship — in short, despite all their effective packaging, they are marred by an emptiness of inner content."

Liszt continued to hold annual piano masterclasses in Weimar in the latter decades of his life, drawing talent from different corners of the world. Alexander Siloti grew particularly close to the master during his studies with him in 1883-1886. He helped organize all-Liszt concerts in Weimar and then in Leipzig in October of 1883, and later created the first Liszt Society ("Liszt-Verein") in Leipzig in 1885.

Siloti's memoir shows great reverence for his master: "When you greeted him, you immediately felt that you were in the presence of something grand and formidable, divine, some majestic and omnipotent soul!" Liszt, in turn, showed devotion to his pupil. During their last meeting one month prior to Liszt's passing, he confided in Siloti: "I appreciate everything you have done for me, Silotissimus. After I pass on, remember that I understood and felt it all; I will never forget anything and will always be

grateful to you!" Liszt also showed his complete trust and faith in Siloti's musical judgment. In one case, when Siloti presented his own arrangement of the fourteenth Hungarian Rhapsody to the composer, Liszt endorsed it without reservations: "I approve of your liberties with the text once and for all; even after I pass on, you are free to make any changes, for I know that whatever you decide to do will not take away from the original. You may even say that this was my will, I am endorsing it in advance."

In the spring of 1886 Liszt relayed to Siloti his intention to visit St. Petersburg later that year, having received an invitation from the Emperor Alexander III. This was not meant to be: Liszt's sudden illness and subsequent death on July 31 of that year cut short those plans.

Liszt has remained a towering figure in Russian musical culture in the twentieth and the twenty-first centuries. He is perceived as a kindred spirit who supported the country's musical origins, and his compositions constitute a vital part of the concert hall repertoire and music school curricula. Liszt's music is frequently performed by the country's great artists and students alike, and hundreds of studies, books, music editions, and dissertations have been written and published in Russia. One of the pioneering major research books was a biographical and musicological monograph by the Moscow Conservatory piano professor and scholar, Yakov Milstein: "F. Liszt, 1811– 1886," first published in 1956 with many subsequent editions.

We hope that the exuberant and masterful performances at this year's festival will allow you to experience the living culture and relevance of Liszt's influence in Russia. We are grateful and fortunate that the concept for this year's festival has come to fruition after nine years of gestation and preparation.

We welcome all of you to CSUN for the festivities!

**Dmitry Rachmanov,**  
Artistic Director, American Liszt Society Festival 2016  
Professor, Chair of Keyboard Studies  
California State University, Northridge

# Thursday, June 2, 2016

## Valley Performing Arts Center, Black Box Experimental Theater

8:00 PM Opening Night Recital: Mikhail Voskresensky, pianist

Harmonies Poétiques et religieuses III, S. 173: Funerailles (1848-53).....Franz Liszt  
(1811 - 1886)

Petite Suite (1870-85).....Alexander Borodin  
(1833 - 1887)

- I. Au couvent (In a convent)
- VII. Nocturne in G-flat

A Farewell to Saint Petersburg: The Lark (1840/90).....Mikhail Glinka - Mily Balakirev  
(1804-1857) (1837 - 1910)

Waltz in F-Sharp Minor, Op. 40 No. 9 (1878).....Pyotr Ilyich Tchaikovsky  
Nata-Waltz, Op. 51 No. 4 (1882) (1840 - 1893)

Prelude and Nocturne for the Left-hand, Op. 9 (1894) .....Alexander Scriabin  
(1872-1915)

Sonata-Elegy in D Minor, Op. 11 No. 2 (1904-7).....Nikolai Medtner  
(1880-1951)

*Andante molto espressivo—Tranquillo cantabile—Allegro molto*

- - Intermission - -

Tales of the Old Grandmother, Op. 31 (1918).....Sergei Prokofiev  
(1891 - 1953)

*"Some reminiscences have been half-effaced from her memory, others will never be effaced"*

- I. *Moderato*
- II. *Andantino*
- III. *Andante assai*
- IV. *Sostenuto*

Sonata No. 8 in B-flat Major, Op. 84 (1939-44)

- I. *Andante dolce*
- II. *Andante sognando*
- III. *Vivace*

10:00 PM Opening Night Reception VPAC Courtyard

# Friday, June 3, 2016

## Music Department Courtyard

8:00 AM Registration

## Cypress Recital Hall

8:30 AM Opening Remarks:

Dr. Dan Hosken, Interim Dean of the MCCAMC College

Dr. Ric Alviso, Chair of the Music Department

Dr. Dmitry Rachmanov, Artistic Director

Dr. Jay Hershberger, President, American Liszt Society

## Kurland Lecture Hall

9:15 AM Lecture: "Liszt and Bad Taste"

Professor Richard Taruskin

Everyone will probably agree that no great musician has been as frequently accused of bad taste as Liszt, and that these accusations have had no effect on his stature as a great musician, even among the accusers. So what is bad taste, then, if it is so easily separable from artistic stature? It is a concept that has been poorly historicized or contextualized, if at all.

## Black Box Experimental Theater

10:30 AM Recital: Slavic Reflections: Liszt Transcriptions of Russian Composers

From Deux Mélodies Russes, arabesques for piano, S. 250 (LW A86) (1842-43).....Franz Liszt (1811-1886)  
Le Rossignol - Romance de Alexandr Alabieff, S. 250 (1842)  
Yun Ha Hwang

Der Asra – Anton Rubinstein, S. 544/2 (1883).....Franz Liszt  
Antonio Iturrioz

Polonaise from the opera "Eugene Onegin" by Tchaikovsky, S. 429 (1879) .....Franz Liszt  
Han Wang

Autrefois (Lyubila Ya / I loved) – Mikhail Wielhorsky, S. 577i (1842) .....Franz Liszt  
Galop – Bulhakov, S. 478 (1843)  
Benjamin Krasner

From Deux Melodies Russes, arabesques for piano, S. 250 (LW A86) (1842-43) .....Franz Liszt  
Chanson bohémienne de Piotr Boulakhov  
Daniel Glover

Tscherkessen March from the opera Ruslan and Ludmila by Glinka, S. 406/1 (1843).....Franz Liszt  
Alexandre Dossin

## Cypress Recital Hall

11:30 AM Master Class: Mikhail Voskresensky, piano

## Valley Performing Arts Center Courtyard

1:00 PM Catered Picnic Lunch

## Cypress Recital Hall

2:00 PM Lecture Recital: "Nikolai and Alexander Tcherepnin: the Beginning of a Musical Dynasty"  
Justin Kolb and David Witten, pianists

In this special presentation, these two ALS stalwarts combine their respective talents to offer a unique look at the music and personalities of Tcherepnin, father and son. David has devoted himself to the study of the complete piano works of Nikolai and Alexander, while Justin Kolb was personally acquainted with and studied with Alexander and his Chinese wife Lee Hsien-Ming Tcherepnin.

3:00 PM Vocal Recital: Songs by Liszt, A. Rubinstein, Alabieff, Rimsky-Korsakov, Balakirev, Mussorgsky, Tchaikovsky and Rachmaninoff

Fourteen Songs, Op. 34.....Sergei Rachmaninoff  
 XIV. Вокализ (*Vocalise*) (1873 - 1943)

Six Romances, Op. 4.....Sergei Rachmaninoff  
 IV. Не пой, красавица (*Do not sing*)

Enfant, si j'étais roi, S. 283.....Franz Liszt  
 Hein Jung, soprano • Gabriel Dobner, piano (1811-1886)

6 Songs, Op. 38.....Pyotr Ilyich Tchaikovsky  
 (1840-1893)

- I. Серенада Дон Жуана (*Serenade of Don Juan*)
- II. Среди шумного бала (*Amid the din of the ball*)
- III. День ли царит (*When day reigns*)
- IV. Нет, только тот, кто знал (*Only he who knows longing*)
- V. Нам звёзды кроткие сияли (*The meek stars shone for us*)
- VI. Как над горячею золой (*As over the burning ashes*)  
 Kevin McMillan, baritone • Gabriel Dobner, piano

Le Rossignol.....Alexandr Alabieff  
 (1787-1851)

Six Poems, Op. 38 (1878) .....Sergei Rachmaninoff

- I. Ночь в саду у меня (*In My Garden at Night*)
- II. К ней (*To Her*)
- III. Маргаритки (*Daisies*)
- IV. Крысолов (*The Rat-Catcher*)
- V. Сон (*A Dream*)
- VI. А-у! (*A-oo!*)  
 Moonyoung Kim, soprano • Yun Ha Hwang, piano

То было раннею весной... (*It was in early spring*). Op. 38, No. 2.....Pyotr Tchaikovsky  
 (A.K. Tolstoy, 1871)

Не пенится море... (*The sea does not foam*). 1895.....Mily Balakirev  
 (A.K. Tolstoy, 1858)

Ой, честь ли то молодцу лен прясти? .....Modest Mussorgsky  
 (*Oy, is it proper for a fine fellow to weave flax?*). 1877 (A.K. Tolstoy, 1857) (1839-1881)

Звонче жаворонка пенье... (*The lark sings louder*). 1877.....Anton Rubinstein  
 (A.K. Tolstoy, 1858)

Горними тихо летела душа небесами.....Nikolay Rimsky-Korsakov  
 (*A soul flew quietly in the mountainous heavens*). Op. 27, No 1 (A.K. Tolstoy, 1858) (1844-1908)

Не брани меня, мой друг... (*Do not reproach me, my friend*). S. 340a, 1886.....Franz Liszt  
 (A.K. Tolstoy, 1858)

Не верь мне, друг!.. (*Do not believe me, friend!*). Op. 14, No. 7.....Sergei Rachmaninoff  
 (A.K. Tolstoy, 1856)

Antonina Chehovska, soprano • Liza Stepanova, piano

Friday, June 3, 2016

## Cypress Recital Hall

4:30 PM American Liszt Society Medal Presentation: Evgeny Kissin  
Dr. Jay Hershberger, President, American Liszt Society

4:45 PM Concert: Twelve Transcendental Etudes .....Sergey Lyapunov  
(1859-1924)

- I. Колыбельная (*Berceuse / Lullaby*)  
Paul Barnes
- II. Призрачное рондо (*Rondes des Fantômes / Dance of the Ghosts*)  
Andrei Andreev
- III. Трезвон (*Carillon / Pealing of Bells*)  
Eduardo Moreira
- IV. Терек (*Térek / River Terek*)  
Tatiana Muzanova
- V. Летняя ночь (*Nuit d'Eté / Summer Night*)
- VI. Буря (*Tempête / Storm*)  
Yin Zheng
- VII. Идиллия (*Idylle / Idyl*)  
Ksenia Nosikova
- VIII. Былина (*Chant Épique / Epic Song*)  
Michael Boyd
- IX. Эоловы арфы (*Harpes Éoliennes / Aeolian Harps*)  
Ednaldo Borba
- X. Лезгинка (*Lesghinka / "In the style of Balakirev"*)  
Andrei Andreev
- XI. Хоровод сильфов (*Rondo des Sylphes / Dance of the Elves*)  
Alessandro Andrade da Fonseca
- XII. Элегия памяти Франца Листа (*Élegie en Mémoire de François Liszt / Elegy in memory in Franz Liszt*)  
Antonio Iturrioz

6:15 PM Dinner

## Kurland Lecture Hall

8:00 PM Lecture: "Liszt and Anton Rubinstein" Terry McNeill

## Black Box Experimental Theater

8:45 PM Concert: Antonio Pompa-Baldi, pianist  
Works by Liszt, Grieg and Rubinstein

- Ballade No. 1 in D-flat Major, S. 170.....Franz Liszt  
(1811-1886)
- Ballade No. 2 in B Minor, S. 171.....Franz Liszt
- Sonata in E Minor, Op. 7.....Edward Grieg  
(1843-1907)
- I. Allegro Moderato
  - II. Andante Molto
  - III. Alla Menuetto, ma poco piú lento
  - IV. Finale: Molto Allegro

- - Intermission - -

Six Etudes, Op.23 (1849-50).....Anton Rubinstein  
(1829-1894)

- I. F Major
- II. C Major ("Staccato Etude")
- III. C-sharp Minor
- IV. E-flat Major
- V. F Major
- VI. G Major

# Saturday, June 4, 2016

## Music Department Courtyard

8:00 AM Registration

## Kurland Lecture Hall

8:30 AM "Russian Pianism and Liszt: Early Recordings" Victor Ledin

An audio exploration of the first fifty years of the 20th century in Liszt performances by some of the most intriguing Russian pianists of that time. From Friedheim, Siloti and Sapelnikoff, through Barere, Shapiro, Brailowsky, Borovsky and many others -- Russian pianists left an enormous legacy of unique interpretations of Franz Liszt's music.

## Cypress Recital Hall

9:45 AM Recital: Lisztian Heritage

Works by Glinka, Balakirev, Borodin, Cui, Glazunov, Arensky, Scriabin, Feinberg

Prayer (1847) .....	Mikhail Glinka (1804-1857)
	John Hord
Petite Suite (1870 – 1885) .....	Alexander Borodin (1833 - 1887)
I.    Nocturne in G-flat Major	
VI.   Serenade	William Wellborn
Preludes Op. 64 (1903) .....	César Cui (1835 – 1918)
IX. in E Major	
X. in G-sharp Minor	Charles Parsons
The Bahchisarai Fountain, Op. 46 No. 1 (1899).....	Anton Arensky (1861 - 1906)
At the Forest Spring	Nadia Shpachenko
Suite on the Name 'Sascha,' Op. 2. Introduction & Prelude (1883) .....	Alexander Glazunov (1865 - 1936)
Etude Op. 31 No. 3 (1891)	Derek Parsons
Etude in C-sharp Minor Op. 42 No. 5 .....	Alexander Scriabin (1872-1915)
Poeme Satanique Op. 36 (1903)	Caroline Hong
Prelude in C Minor (1907) .....	Alexei Stanchinsky (1888 - 1914)
Etude in G Minor (1907)	Tien Hsieh
Sonata No. 1 (1915) .....	Samuil Feinberg (1890 - 1962)
	Read Gainsford
Islamey (1869) .....	Mily Balakirev (1837 - 1910)
	Jura Margulis

11:30 AM Lecture: Ginastera's 100th anniversary: Luiz de Moura Castro

A lecture given by our venerable board member and distinguished concert pianist Luiz de Moura Castro, commemorating the 100th anniversary of the birth of Alberto Ginastera, also with works by Hector Villa-Lobos. The literature presented features the summit of these South Americans' compositional language utilizing Lisztian pianism.

Saturday, June 4, 2016

## Music Department Courtyard

12:15 PM Lunch: Catered Picnic Lunch

### Nordhoff Hall, Room 107

- 1:30 PM Recital: Organ Works by Liszt, Cui, Glazunov, and Goedicke
- Two Preludes in G Minor & A-flat Major, Op. 64 (1903).....César Cui  
(1835 – 1918)
- Prelude & Fugue in D Major, Op. 93 (1906-07) .....Alexander Glazunov  
(1865 - 1936)
- Prelude & Fugue in E-flat Major, Op. 34, No. 2.....Alexander Goedicke  
Timothy Howard (1877 - 1957)
- Prelude & Fugue on BACH, S. 260 (1869-70) .....Franz Liszt  
Ying Duan (1811-1886)

### Cypress Recital Hall

- 2:30 PM Master Class: John Perry, piano
- 4:00 PM Recital: Liszt's Russian Offspring  
Works by Anton and Nikolai Rubinstein, Hofmann, Blumenfeld, Horowitz, Siloti, Rachmaninov, Pabst & Medtner
- Romance in E-flat Major, Op. 44 No. 1 (1859) .....Anton Rubinstein  
Valse-caprice in E-flat Major (1870) (1829-1894)  
Peter Toth
- Mazurka in F Minor, Op. 11 No. 1.....Nikolai Rubinstein  
Alexander Agate (1835 - 1881)
- Kaleidoscope from Charakterskizzen, Op.40 (1908) .....Jósef Hofmann  
Michael Seregow (1876 – 1957)
- Etude in A-flat Major for the Left-hand, Op. 36 (1905) .....Felix Blumenfeld  
Impromptu in G-flat Major, Op. 13 No. 2 (1890) (1863 - 1931)  
Daniel Paul Horn
- Complainte.....Alexander Siloti  
(1863 - 1945)
- Danse Excentrique (1920-21).....Vladimir Horowitz  
Alexander Djordjevic (1903 - 1989)
- Etude-tableau in E-flat Minor, Op. 39 No. 5 (1916-17) .....Sergei Rachmaninoff  
Polka WR (1911) (1873 - 1943)  
Eugene Alcalay
- Onegin Paraphrase, Op. 81 (1880) .....Pyotr Tchaikovsky – Pavel Pabst  
Daniel Glover (1840 - 1893) (1854 – 1897)
- Canzona Serenata, Op. 38 No. 6 (1919-22) .....Nikolai Medtner  
Gila Goldstein (1880-1951)

## Cypress Recital Hall

5:30 PM Lecture Recital: Martha von Sabinin Song Cycle Recital Hall Larry Bakst, tenor & Richard Zimdars, pianist  
 Martha von Sabinin studied with Franz Liszt from 1853-1860. She later worked at the Russian Imperial Court from 1860-1868. She also played a role in the founding of the Russian Red Cross.

6:15 PM Dinner

## Valley Performing Arts Center, Great Hall

8:00 PM Recital: Vadym Kholodenko, pianist

Années de pèlerinage II, S. 161 (1846-49).....	Franz Liszt
V. Sonetto 104 del Petrarca	(1811-1886)
VI. Sonetto 123 del Petrarca	
Années de pèlerinage I, S. 160 (1848-55)	
IX. Les cloches de Genève	
Hungarian Rhapsody No. 19, S. 244 (1885)	
Invocation, S. 172 (1847)	

- - Intermission - -

24 Preludes, Op. 11 (1888-96).....	Alexander Scriabin
	(1872-1915)
I. Vivace in C Major	
II. Allegretto in A Minor	
III. Vivo in G Major	
IV. Lento in E Minor	
V. Andante cantabile in D Major	
VI. Allegro in B Minor	
VII. Allegro assai in A Major	
VIII. Allegro agitato in F-sharp Minor	
IX. Andantino in E Major	
X. Andante in C-sharp Minor	
XI. Allegro assai in B Major	
XII. Andante in G-sharp Minor	
XIII. Lento in G-flat Major	
XIV. Presto in E-flat Minor	
XV. Lento in D-flat Major	
XVI. Misterioso in B-flat Minor	
XVII. Allegretto in A-flat Major	
XVIII. Allegro agitato in F Minor	
XIX. Affettuoso in E-flat Major	
XX. Appassionato in C Minor	
XXI. Andante in B-flat Major	
XXII. Lento in G Minor	
XXIII. Vivo in F Major	
XXIV. Presto in D Minor	

Fantasie, Op. 28 (1901)

10:00 PM Reception VPAC Courtyard



# Sunday, June 5, 2016

## Music Department Courtyard

8:00 AM Registration

## Kurland Lecture Hall

9:00 AM Panel Discussion: Liszt and Russian Music: Historical Threads  
Richard Taruskin and Roxanne Cogan; Dmitry Rachmanov, Moderator

## Cypress Recital Hall

10:30 AM Chamber Music and Piano Ensemble

Elegy No. 2 for Violin & Piano, S. 197 (1877).....Franz Liszt  
Lorenz Gamma, violin • Ming Hsu, piano (1811-1886)

Sonata for Piano Four-Hands, Op. 89 (1871) .....Anton Rubinstein  
I. Moderato con moto (1829-1894)

Grand Galop Chromatique for Piano Four-Hands, S. 219 (1838) .....Franz Liszt  
Marina Lomazov • Joseph Rackers, piano duo

Paraphrases on Tati-Tati (Chopsticks).....F. Liszt, A. Borodin, C. Cui, A. Lyadov, N. Rimsky-Korsakov  
Nan Cai • Wen Pei Doris Wang, piano duo

Suite No. 2 "Silhouettes," Op. 23 (1892) .....Anton Lisztsky  
II. La coquette (1800-1906)  
III. Polichinelle

Matthew Gianforte, piano • Meeyoun Park, piano

Paraphrase de Concert sur l'opera Eugene Onegin de Tchaikovsky (1880).....Pyotr Tchaikovsky – Pavel Pabst  
(1840 - 1893) (1854 - 1897)

Two Piano arrangement by A. Jaroszewski  
Janice ChenJu Chiang, piano • Svetlana Nagashevskaya-Maddox, piano

## Music Department Courtyard

11:45 PM Catered Picnic Lunch

## Cypress Recital Hall

1:00 PM Los Angeles International Liszt Competition 2014 Winners  
Works by Franz Liszt (1811-1886)

### Division II (ages 13-14)

Tarantella, S. 162/3 from *Années de Pèlerinage, Deuxième année: Italy: Venezia e Napoli*  
Christine Cheng

Polonaise No. 1 in C Minor, S. 223/1

Aldric Matthew P. Gozon

### Division III (ages 15-16)

Gounod's Waltz from *Faust*, S. 407

Tammy Wu

Hungarian Rhapsody No. 12, S. 244/12

Anna Boonyanit

### Division VI (Longer Works)

Ballade No. 2 in B Minor, S. 171

Daniel Linder

### Division V (ages 21-35)

Concert Paraphrase of Verdi's *Rigoletto*, S. 434

Jacopo Giacomuzzi

## Valley Performing Arts Center, Great Hall

3:00 PM Concerto Gala Finale

Prelude performance:

Symphony No. 3 "Slavyanskaya" (1950) .....Boris Kozhevnikov  
I. Allegro, decisively (1906-1985)

March Grandioso (1901) .....Roland F. Seitz  
(1867-1946)

California State University Northridge Wind Ensemble  
Laurence Stoffel, Music Director & Conductor

Piano Concerto in A Major, S. 125 (1849-61) .....Franz Liszt  
Peter Klimo (1811-1886)

Piano Concerto in C-sharp Minor, Op. 30 (1882-83) .....Nikolai Rimsky-Korsakov  
(1844-1908)

- I. *Moderato – Allegretto quasi polacca*
- II. *Andante mosso*
- III. *Allegro*

Ksenia Nosikova

-- Intermission --

Piano Concerto in in F-sharp Minor, Op. 20 (1896) .....Alexander Scriabin  
(1872-1915)

- I. *Allegro*
- II. *Andante*
- III. *Allegro moderato*

Yuan Sheng

Rhapsody on Ukrainian Themes, Op. 28 (1907).....Sergey Lyapunov  
Daniel Glover (1859-1924)

Festival Orchestra  
Members of the Thousand Oaks Philharmonic and CSUN Symphony  
John Roscigno, Music Director & Conductor

## Orange Grove Bistro

6:00 PM Festival Closing Banquet

# PROGRAM AND RECITAL NOTES

## June 3 Slavic Reflections Recital

Notes by Charles Parsons

Liszt's first visit to Russia was at St. Petersburg in 1842, where he gave six public performances and various private performances, culminating with a final recital at Mikhail Vielgorsky's home. Liszt's transcription of *Autrefois* is a tribute to Vielgorsky, a Russian official and composer of Polish descent who was an eminent patron of Russian music. Other transcriptions from this period of time include *Deux Melodies Russes* (*Le Rossignol* by Alexandr Alabieff [set to a poem by Anton Delvig]), and *Chanson bohémienne* by Piotr Boulakhov), and Mikhail Glinka's *Tscherkessen March*. (Glinka attended Liszt's first concert in St. Petersburg, having been impressed by Liszt's sight-reading of his orchestral score.)

Liszt's second visit to Russia in 1843 took him to St. Petersburg again and then Moscow, where his transcription of Konstantin Bulhakov's *Galop Russe* dates from this year.

Anton Rubinstein's *Der Asra* is based on Heinrich Heine's poem which tells the story of a slave who each day gazes after a Sultan's daughter on her daily walks to a fountain; as he watches her, he grows paler day by day. When she takes notice of him and asks for his name, he replies that he is named Mahomet, from Yemen and of the race of Asra, who die if they love. Liszt captures the simplicity of the poem and setting in his transcription, while also highlighting despair from lack of resolution.

The Eugene Onegin paraphrase is dedicated to Liszt's pupil Karl Klindworth, who was professor of piano at the Moscow Conservatory from 1868 to 1882, where he met Tchaikovsky.

## Liszt's transcription of the Polonaise from Evgeny Onegin by Tchaikovsky

Notes by Han Wang

Liszt created this transcription based on the material from scene 1 of the third act of Tchaikovsky's opera *Eugene Onegin*, with which Liszt became acquainted shortly after the opera's premiere after he read the score of the opera circa 1879. Although written during Liszt's later period, the transcription's pianistic style harkens back to Liszt's earlier brilliant style. Apart from stating the polonaise theme, Liszt offers showy elaborations, particularly in the section between the second lyrical subject and the final bravura episode, arousing the glamor of his brilliant piano writing. Among Liszt's later works, this polonaise transcription stands apart.

## Nikolai and Alexander Tcherepnin: the Beginning of a Musical Dynasty

Notes by Justin Kolb

Nikolai Tcherepnin (1873-1945) – student of Rimsky-Korsakov and teacher of Prokofiev – was a Russian-born composer and conductor, and the first of his family's musical dynasty. His piano music reveals a diversity of influences, including Russian exoticism and French Impressionism. His son, composer/pianist Alexander Tcherepnin (1899-1977), was also world-traveled and world-renowned. His music has at times been called "Eurasian." His piano output of the 1930s includes etudes that demonstrate the influence of Chinese scales and Chinese folk instruments.

In a special presentation, these two ALS stalwarts, David and Justin, combine their respective substantive talents to offer a unique look

at the music and personalities of Tcherepnin father and son. David Witten has devoted himself to the study of the complete piano works of Nikolai and Alexander, while Justin Kolb was personally acquainted with and studied with Alexander and his Chinese wife Hsien-Ming Tcherepnin. Both drawing on their insight into the music of the Tcherepnins and how it was created, conference participants are in for an uplifting presentation about these two Russian Masters (along with a brief look at Ivan and Serge, the third generation). Here's an interesting note on pianistic succession: In 1967, Emil Gilels and Sviatoslav Richter both attended Alexander's performance in Moscow of his second piano concerto.

## June 3 Vocal Recital

Antonina Chehovska, soprano. Liza Stepanova, piano

Notes by Liza Stepanova

Our program celebrates the twenty-five-year friendship between Franz Liszt and the distinguished Russian writer, poet, and dramatist, Count Alexei Konstantinovich Tolstoy. The two men first met in 1847 during Liszt's third tour of Russia and Ukraine, the same fateful year when he met Caroline von Sayn-Wittgenstein. They reconnected in Weimar, where Tolstoy's play *Ivan the Terrible* was produced, and continued their warm relationship in Rome, where Tolstoy spent most of his later life.

Tolstoy's admiration for Liszt can be seen in his description of the composer's playing during one of Liszt's visits to the poet's home:

One can no longer speak of technical tricks—even the ones that [Liszt] uses, are not perceived or not felt as such. There are no more piano or even sounds, and we take in the music not through hearing but in a whole new way. I believe that Liszt was never, not even during his greatest triumphs, as great or as profoundly simple in his greatness [as on this occasion].

In turn, Liszt advocated for translations of Tolstoy's poems into German and wrote to Olga von Meyendorff that it was "a further reason to do justice to a great poet and a perfect gentleman." Following Tolstoy's death in 1875, Liszt sent warm condolences to the widow:

A celebrated poet, who was far from equalling your husband in nobility of soul and lofty intelligence, said: "The only good thing remaining to me in the world is to have sometimes wept." I feel this benefit when thinking of my noble friend Alexei Tolstoy; his memory is stamped with immortality.

The clearest sign of Liszt's high regard for Tolstoy is in his musical output: Liszt's only two Russian-language compositions are settings of Tolstoy's verse. The first is the substantial spoken melodrama entitled "A Blind Bard." The second, "O, Do Not Reproach Me, My Friend," (included in our program) is one of Liszt's last songs. The years 1856–59 marked an unprecedented outburst of lyric poetry for Tolstoy, particularly love poetry directed at his future wife, Sofia Andreevna. In a striking parallel to Liszt's companionship with Caroline, Tolstoy had to wait thirteen years to marry Sofia, who had a previous marriage and who was disliked by Tolstoy's mother. Sofia became Tolstoy's true intellectual companion and instilled in him a greater musical appreciation. In the poems, Tolstoy often lovingly addressed her as "my friend." It is perhaps no coincidence that Liszt turned to one such verse late in his life, with Caroline still at his side.

Many of Russia's greatest composers were equally attracted to Tolstoy's lyricism. Tchaikovsky famously said: "Tolstoy is an inexhaustible source of texts to set to music; he is one of the poets

who I feel most drawn to." Tchaikovsky's setting of "It Was in Early Spring," the only 1870s poem in our program, imbues an older man's reflection on youthful love with a present-tense sense of excitement remembering the encounter. The unabashed lyricism reminds us that the op. 38 romances were composed in the same year as the opera Eugene Onegin. In turn, the next songs finds us towards the end of a composer's career. Balakirev's only Tolstoy setting was written in 1895, at a point when he had largely turned away from his earlier friends and associations and was drawn to contemplative poetry describing nature and solitude. The following romance also has autobiographical undertones. Mussorgsky chose one of Tolstoy's so-called folk poems in which the poet borrowed words, turns of phrase, and even whole sentences from traditional Russian songs. Scholars speculate that the image of a singer wasting away at a precinct may evoke Mussorgsky's own frustration with his day job as a civil servant. By contrast, Rubinstein set some of Tolstoy's most optimistic verse. A sweeping vocal melody and a generous piano part, typical of Rubinstein's work, perfectly convey the new tide of artistic inspiration described in the poem. Rimsky-Korsakov's romance marvelously depicts a compassionate soul's eternal flight in heaven through slowly moving but colorful harmonies, its opening reminiscent of Liszt's masterpiece "Ihr Glocken von Marling." Korsakov's many songs are yet to be fully discovered by Western performers and this romance certainly makes a strong case to compete with much more popular works by Tchaikovsky and Rachmaninoff. Following Liszt's song described above, we conclude with an exuberant, youthful setting by Rachmaninoff of another love poem to "my friend."

The year 2017 will mark Tolstoy's bicentennial. We hope that our early celebration is only the first of many tributes to this wonderful poet who inspired Liszt and so many other brilliant musicians.

### **Rachmaninoff Op. 38**

*Notes by Charles Parsons*

Sergei Rachmaninoff composed his Six Songs for Voice and Piano, Op. 38 during autumn 1916, and is one of Rachmaninoff's most sanguine works.

In the summer of 1916, following a particularly stressful concert season, Rachmaninoff sought treatment for wrist pain at a sanatorium in the Crimea, where he reunited with an acquaintance, the soprano Nina Koshetz (1891-1965), with whom he had performed some of his songs earlier that year. As a result of their chance meeting, they planned to perform together again in the coming year, provided that Rachmaninoff could quickly produce some new songs. The new songs came in the form of Op. 38, dedicated to Koshetz, and the pair premiered them before the end of 1916.

The poems set in Op. 38 are all in the Symbolist style characteristic of Russia's Silver Age of poetry. Rachmaninoff had consciously rejected such a modern poetic idiom for his previous song cycles, but by 1916 was at great pains to give himself a modernist makeover. As just one example of the many effects that may jolt a listener hearing Op. 38 for the first time, the final song, "A-oo", is not tonally closed, fading away, perdendo, its final harmonies unsettlingly vague and unresolved.

### **June 3 Lyapunov's 12 Transcendental Etudes**

*Notes by Charles Parsons*

Liszt's influence in Russia extends a tendril to Sergei Lyapunov by way of Karl Klindworth, a former pupil of Liszt's. A fine pianist, Lyapunov studied piano with Klindworth at the Moscow Conservatory of Music, as well as composition with Sergei Taneyev, a former pupil of Pyotr Il'yich Tchaikovsky. Being

attracted more to the nationalistic New Russian School than the cross-cultural elements of Taneyev and Tchaikovsky's music, Lyapunov traveled to St. Petersburg after graduating from the Moscow Conservatory to seek out Mily Balakirev, who took Lyapunov under his wing. Thenceforth, Balakirev remained the primary influence of Lyapunov's compositional work.

The juxtaposition of Lisztian and Russian influence in Lyapunov's work is most renowned in his own Douze études d'exécution transcendente (Twelve Transcendental Etudes), Op. 11. This set of etudes is not only dedicated to the memory of Franz Liszt, but also completes the cycle of the twenty-four major and minor keys, continuing the ascending fourth and parallel minor key scheme of Liszt's set, beginning with F-sharp major and concluding with e minor. Lyapunov spent eight years composing these pieces (1897-1905), and what resulted is a set of etudes influenced by Lisztian pianism made unique by Russian melody and folk elements.

The titles are as follows:

- I. Berceuse (Lullaby) in F-sharp Major
- II. Rondo des fantômes (Dance of the Ghosts) in D-sharp Minor
- III. Carillon (The Sounds of Bells) in B Major
- IV. Terek in G-sharp Minor (inspired by Lermontov's The Gifts of [the river] Terek)
- V. Nuit d'été (Summer Night) in E Major
- VI. Tempête (Storm) in C-sharp Minor
- VII. Idylle (Idyll) in A Major
- VIII. Chant épique (Epic song [Bylina]) in F-sharp Minor
- IX. Harpes éoliennes (Aeolian Harp) in D Major
- X. Lesghinka (Courtship Dance) in B Minor
- XI. Rondo des sylphes (Dance of the Elves) in G Major
- XII. Élégie en mémoire de François Liszt (Elegy in memory of Franz Liszt) in E Minor

### **June 4 Lisztian Heritage Recital**

#### **Mikhail Ivanovich Glinka (1804 - 1857) Prayer**

*Notes by John Hord*

Prayer is the third piece for solo piano in a set of four titled "A Greeting to My Native Land". In a letter to a friend he wrote: "This prayer departed with a scream from my soul in 1847 in Smolensk during a terrible nervous feeling." Glinka transcribed Prayer for chorus and orchestra in 1855. This shorter version of the solo piano work was arranged by John S. Hord. Incidentally, one of the minor planets, 2205 Glinka, is named in his honor as is a crater on Mercury.

#### **June 4 Liszt's Russian Offspring Recital**

*Notes by Péter Tóth*

##### **Anton Rubinstein: Waltz-Caprice**

One of those delightful recital items that would have been known to anyone who went to piano concerts 100 years ago but that the grim reaper of Serious Classical Music nearly killed off, the Rubinstein Waltz-Caprice (or Valse-Caprice) of 1870 remains one of the better-known works of this Western-leaning Russian composer. A light-hearted and virtuoso salon piece composed in 1870, the Waltz-Caprice makes an excellent encore in the end of a recital.

##### **Anton Rubinstein: Romanze in E-flat Op. 44 No. 1**

Anton Rubinstein's Soirées à Saint-Petersbourg, Op. 44, a set of six piano pieces composed in 1860 of which the Romance in E-flat major is the first, are no longer the famous and highly regarded drawing room pieces that once they were; like all of Rubinstein's music, they have disappeared from the active repertory and been relocated in the musical novelty aisle. And yet, when Rubinstein

played this slight Romance in E flat major, audiences were said to swoon; and, when taken up by amateurs in dimly-lit European salons, it was as instantly recognized as pieces like, say, Beethoven's "Moonlight" Sonata or Joplin's The Entertainer are today.

**FELIX BLUMENFELD: ETUDE IN A-flat MAJOR FOR THE LEFT HAND, OP. 35;**

**IMPROMPTU IN G-flat MAJOR, OP. 13, NO. 2**

*Notes by Daniel Paul Horn*

I occasionally wonder if it is time to reassess the programming habits of piano recitalists. In an age that serves up entire evenings of compositional monuments in rich meals of late sonatas and complete partitas, we tend to overlook the lesser, perhaps guilty pleasures in which performers and listeners once reveled -- the charming music of the salon. Perhaps we pianists and our audiences would benefit from a more varied musical cuisine than we typically offer -- one that allows not just weighty entrées, but lighter appetizers, sweets, and after-dinner drinks as well.

It's probably unfair to categorize Felix Blumenfeld as a mere salon composer. He was a serious and well-rounded musician. A fine pianist, strongly influenced by Anton Rubinstein, he also distinguished himself as a conductor, leading the Russian premiere of Tristan und Isolde, and introducing works of Rimsky-Korsakov and Scriabin, including the latter's Poème d'extase. He is perhaps best remembered as a teacher: passing through his studio were memorable figures like Vladimir Horowitz, Simon Barere, and Maria Yudina. (His nephew Heinrich Neuhaus also developed a considerable pedagogical reputation of his own.)

As a composer, he produced a symphony, an Allegro de concert for piano and orchestra, and a substantial Sonate-Fantasie for solo piano. Yet, as I gradually read through them, it is the shorter pieces that draw me in -- works like the ten Moments Lyriques, Op. 27; the intoxicating transcription of Glazunov's First Concert Waltz (recorded beautifully by Vladimir Leyetchkiss); and certainly the two works on this program. The Etude, Op. 36, dedicated to Leopold Godowsky, is no doubt Blumenfeld's best-known piece. An ingenious exploration of the piano sonorities possible using just one hand, many pianists have been scared away by it (or by Barere's astonishing live recording); yet, practicing it is a tremendously rewarding and even pleasurable task -- one experiences tactile delight in creating the washes of sound that waft aromatically over the keyboard. The second Impromptu from Op. 13 is a slighter affair, though appealingly elegant. Like the étude, it features a rather extended coda, and both pieces seem to suggest a variety of approaches. Whether played intimately or in a more heroically grand manner, they offer delectable samples of the rich pianistic menu concocted by the master pianist-composers of Russia's Silver Age. One only hopes that the verdict in the current edition of the New Grove's Dictionary -- "Although sincere and attractive pianistically, [Blumenfeld's] music did not outlive him" -- is still a premature obituary.

**Onegin Paraphrase, Op. 81 (1880)**

**Pyotr Tchaikovsky – Pavel Pabst**

*Notes by Daniel Glover*

Paul Pabst (1854-97), a German pupil of Liszt, is chiefly remembered today for his impressive transcriptions of music from Tchaikovsky's operas and ballets. At the suggestion of Anton Rubinstein, he relocated to Russia, and taught at Nicholas Rubinstein's famed Moscow Conservatory. He has the distinction of teaching more future professors at the same school than any other pianist in the history of the institution. Among his illustrious pupils were none other than Sergei Lyapunov, Nikolai Medtner, and Constantine Igumnov. Medtner was very fond of his teacher and was

crushed at the premature death of Pabst at the age of 43. Tchaikovsky and Rachmaninoff were Pabst's personal friends, and Tchaikovsky referred to him as "a pianist from God," and "a pianist of divine elegance." Rachmaninoff and Pabst premiered Rachmaninoff's Suite No. 1 for Two Pianos, Opus 5, and Pabst's Concert Paraphrase on "Eugene Onegin," Opus 81 was a part of Rachmaninoff's repertoire in his youth. The piece utilizes music scattered from various scenes throughout the opera, and appears to have been patterned after Liszt's paraphrase on the Waltz from Gounod's "Faust." The paraphrase begins as the opera does, with a ruminative prelude, and segues directly into the Waltz from Act II, featuring scintillating piano writing high in the treble. A brief transition ushers in Lensky's declaration of love for Olga, which is broadly expressive, and emotional. Pabst saves his most clever sleight-of-hand trick for the final portion, which combines the Waltz in the right hand in ¾ time with Lensky's aria in 4/4 time in the left hand simultaneously. It is a miracle of pianistic ingenuity. An onslaught of octaves and a final reference to the Waltz closes this brilliant piece. Pabst's only orchestral work, his Piano Concerto in E-flat, Opus 82, was rediscovered in 2005, after having been presumed lost, and it has been recorded. A documentary film by David Kent-Watson

## June 5 Chamber Music Recital

### **Arensky Suite No. 2**

*Notes by Matthew Gianforte*

Anton Arensky (1861–1906), best known for his D-Minor Piano Op. 32, composed four suites for two pianos, four hands (Op. 23, 33, and 62). While Suites 2–4 are far less often performed than the First Suite, they are nonetheless deserving of more attention by duo pianists. The Second Suite, Op. 23, composed in 1892 and nicknamed "Silhouettes," is divided into five movements, or character vignettes, that are reminiscent of those in Schumann's Carnaval, Op. 9: Le Savant, La Coquette, Polichinelle, Le Rêveur, and La Danseuse. La Coquette is set as a charming waltz, with melodic contours that suggest a flirtatious banter between one pianist and the other. Polichinelle (Pulcinella/Punch) comes from the stock character in commedia dell'arte (a further reference to Schumann)—a crass individual who relishes constant embroilment. This movement is characterized by the alternation of a whimsical melody, accompanied by trills in thirds, and a series of chords skipping across the keyboards. Despite the implicit references to Schumann, the piano writing in the suite is clearly derived from the Lisztian tradition.

## June 5 Concerto Gala

*Wind Ensemble Prelude*

*Notes by Lawrence Stoffel*

### **"Allegro: Decisively" from Symphony No. 3 "Slavyanskaya" (1950) Boris Kozhevnikov (1906–1985)**

Legend would tell us that the United States Marine Band ("The President's Own") performed a feat of great espionage upon their return home from the Soviet Union in 1990. As the military tells us, "Combining music of Sousa with images of Lenin, the Marine Band toured five cities in the former Soviet Union, becoming the only American military band to tour the USSR before its transformation into independent states." The tour generated a bounty of propaganda during the waning months of the Cold War. What we did not learn about until years later was the wealth of Russian band music discovered by the Marine Band musicians while on tour and, as some would tell, smuggled into the United States upon the bands' return home. Boris Kozhevnikov's "Slavyanskaya" Symphony is one of a handful of contraband works heretofore never heard in the Western world until the fall of the Iron Curtain. Although

composed in 1950. the compositional style of this symphony is pure Classicism colored with Romantic sentimentality — a musical example of Socialist Realism. The conservative compositional language (for the 1950s) provides evidence that Boris Kozhevnikov, a Soviet military bandmaster, was equally savvy in playing Communist politics — he composed music that was conservative enough for the censors, yet zestfully Slavic and subversively nationalistic. (Tonight's contemporary performance edition of this remarkable symphony is the product of the acclaimed U.S. Marine Band conductor, Col. John Bourgeois.)

**March Grandioso (1901)**

**Roland Seitz (1867–1946)**

Typical of countless American bandmasters of the 19th and early-20th Century, Roland Seitz was as versatile and gifted a musician as he was a businessman. Seitz (also known by the sobriquet, "The Parade Music Prince") lived a successful career as an instrumentalist, composer, bandmaster, and music publisher. But unlike some of his contemporaries, Seitz was a college-educated and classically trained musician. No doubt that his high-art pedigree can be credited as the inspiration for his best-known march, Grandioso. Just as Franz Liszt paid tribute to other composers through his numerous transcriptions, paraphrases, and fantasies, so too did Seitz pay tribute to Liszt. The first strain of the March Grandioso is a none-too-subtle treatment of the principal theme ("Allegro eroico") from both Liszt's Hungarian Rhapsody No. 14 and the Hungarian Fantasy. So taken by this melody, Seitz composes the march with the unusual treatment of having no second theme before the Trio. The Liszt Hungarian melody serves as the sole melody in the entire first half of the March Grandioso! (Tonight's contemporary performance edition of this march is by Andrew Glover of C.L. Barnhouse Co.)

**Piano Concerto in A major, S. 125 (1849-61) Franz Liszt (1811-1886)**  
*Notes by Charles Parsons*

Liszt first drafted his second concerto in 1839-1840, during his virtuoso years, only to shelve it for a decade. Upon returning to it, he revised with repeated scrutiny, up to four times through 1861. The first performance was given in Weimer by the dedicatee, his student Hans von Bronsart, with Liszt conducting. Like the first concerto, it is a single movement work, but is different in conception, where the orchestra plays a more significant role and the piano is less virtuosic and more accompanimental. (While in manuscript, Liszt called this concerto Concerto symphonique, a term borrowed from Henri Litolff.)

**Piano Concerto in in F-sharp Minor, Op. 20 (1896)**

**Alexander Scriabin (1872-1915)**  
*Notes by Charles Parsons*

Written in 1896, Scriabin's only piano concerto came near the end of his formative period where he was highly influenced by Frederic Chopin, and is his first work involving orchestra. The concerto's first public performance was in October 1897, conducted by Vasily Safonov with the composer as the soloist. Scriabin performed his concerto many times in Russia in Europe, including a performance in Moscow conducted by Rachmaninoff in 1911. A neglected jewel of the repertoire, Scriabin's piano concerto does not follow in the romantic bombast of Tchaikovsky and Rachmaninoff, nor does it engage in Lisztian transcendental pianism. On the contrary, Scriabin embarks on a personal and intimate journey of cultivated self-examination with delicate pianism, a testament to his reputation as the "Russian Chopin" in his early career.

**Rimsky-Korsakov Piano Concerto in C-sharp Minor**

**Nikolay Rimsky-Korsakov (1844-1908)**

*Notes by Charles Parsons*

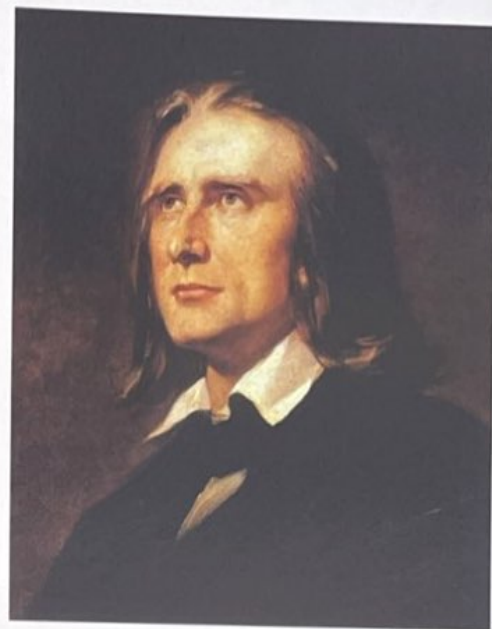
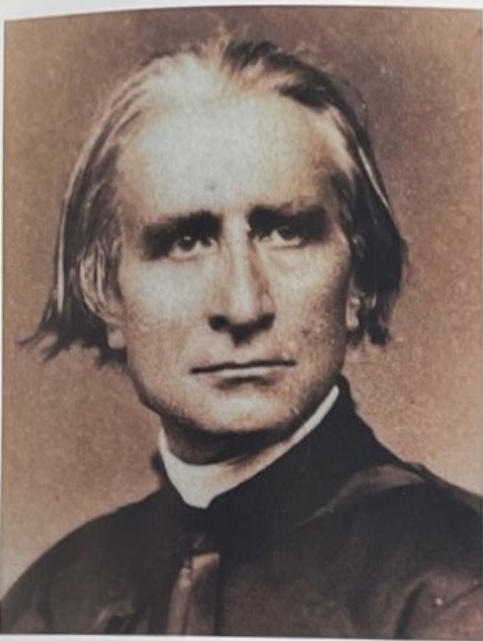
Rimsky-Korsakov's piano concerto was composed between 1882-1883 and dedicated to the memory of Franz Liszt, to whom it owes its single-movement structure and embellished pianism. Based on a theme from Balakirev's influential folksong collection published in 1866, the concerto was debuted in St. Petersburg at one of Balakirev's Free School Concerts, and was Rimsky-Korsakov's last piece to be wholly approved by his former teacher. The concerto consists of a slow introduction, an Allegretto with polonaise rhythm, a central Andante mosso section, and an Allegro, maintaining a three-movement structure compacted into a single movement. This concerto proves to be an influence to other Russian composer's concert works, including Arensky, Glinka, and Rachmaninoff, whose own first piano concerto came less than ten years later.

**Rhapsody on Ukrainian Themes, Op. 28 (1907)**

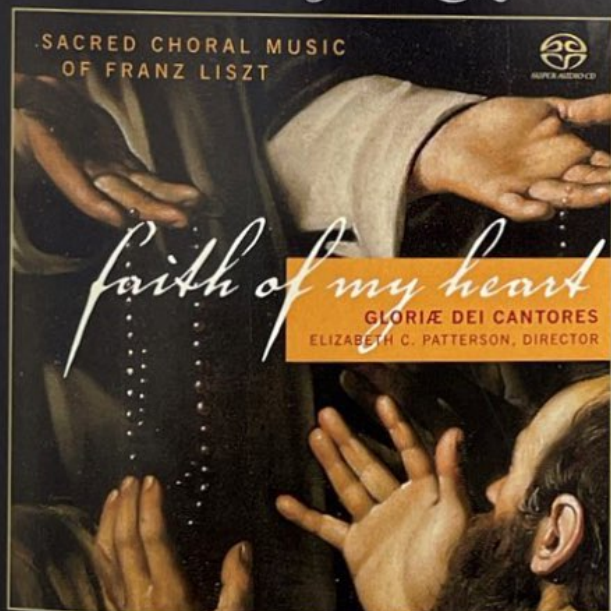
**Sergey Lyapunov (1859-1924)**

*Notes by Daniel Glover*

Sergei Lyapunov (1859-1924) composed three works for piano and orchestra, in addition to completing Balakirev's Piano Concerto No. 2 in E-flat major and orchestrating Balakirev's Islamey. According to M. D. Calvocoressi, his music is "more purely lyrical, fundamentally contemplative and less vehement than Balakirev's. Lyapunov remains with Lyadov as Russia's most attractive Minor poets." Even though he was a devoted disciple of the Russian "nationalist" school, Lyapunov studied with Tchaikovsky in Moscow, and thus had a somewhat more European background. He later moved to St. Petersburg to be close to Balakirev and the nationalists. His final years were spent in France, where he died and is buried. Lyapunov's Rhapsody on Ukrainian Themes, Opus 28 illustrates the rich fountain of folk music from the Ukraine that Russian composers had freely drank from. In fact, two themes from Tchaikovsky's masterpiece, Piano Concerto No. 1 in B-flat Minor, are of Ukrainian origin (the first themes of both the first and last movements; although not the famous introductory theme). His orchestration displays a familiarity with the colorful master orchestrator Rimsky-Korsakov, and he employs a large orchestra, which includes piccolo, English horn, three trombones/tuba, as well as tambourine, cymbals and bass drum. The structure of his Rhapsody is more or less free form, but it is clear that Liszt's own Hungarian Fantasy must have certainly been in his consciousness as he composed the piece. A beautiful solo from the oboe and winds sets the tone, and is reminiscent of the opening of Rimsky-Korsakov's Concerto in C-sharp Minor. The writing for the winds is exquisite throughout the work. The piano enters with typical Lisztian arpeggios, a common technical feature of nearly all of Lyapunov's piano writing. A secondary dance-like theme appears later on and provides needed contrast. The pianist is afforded the opportunity to display his/her octave technic with some dazzling octaves in whole tone harmony. Lyapunov seemed to enjoy creating fugal textures from the material without fully developing it into fugues. The opening theme returns in the middle of the piece, and ushers in a delightful dance episode which eventually incorporates the opening theme combined with the dance theme. The spirits of both Balakirev and Liszt loom large in the piece, and it is a pity the piece is not heard more often, as it's an utter delight to play.



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