

American Liszt Society

AN OFFICIAL PUBLICATION OF THE AMERICAN LISZT SOCIETY, INC.

Los Angeles International Liszt Competition an Incredible Event

By *Geraldine Keeling and
Judith Neslény, Co-Directors*

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The eighth biennial Los Angeles International Liszt Competition was held on November 20–21, 2004 at Azusa Pacific University. It was an incredible event! 141 contestants (pianists and vocalists ages 12–35) came from 64 studios in 11 states and 3 countries. Eleven judges came from 8 states and 3 countries.

This competition is designed to encourage interest in both the music and the life of Franz Liszt. Each contestant not only performs a piece by Liszt, but also receives one volume from the three-volume biography of Liszt by Alan Walker.

We are very grateful for the support given to this competition by the American Liszt Society. Most of our judges are ALS members. In 2004 our distinguished piano jury included Mariann Ábrahám, Paul Barnes, David Butler-Cannata, Jay Hershberger, Edward Rath, Robert Roux, Jeffrey Shumway, Tamás Ungár and Alan Walker. Members of the voice jury were Janet Obermeyer and Carmen Tajada.

The winner in the Budapest Concert division was pianist Steven Vanhauwaert, student of Kevin Fitz-Gerald at the University of Southern California. He will be performing a solo recital at the Liszt

Ferenc Museum and Research Centre in Budapest on May 28, 2005, and at the Gyula Music Festival in Hungary the following week. Steven is also competing in the Liszt Competition in Utrecht in April.

The winner in the New York Concert division was vocalist Rebecca Black, student of Jane Randolph in California. She was accompanied by Jonathan Summers, who came from London. They will be giving a concert at the Hungarian Consulate in New York in the spring of 2005.

The American Liszt Society Award of \$500 was shared by two pianists, Emeshe Mali from Budapest and Matthew Cameron from Brooklyn. Emeshe took second place in the Budapest Concert division and Matthew placed third. They also each entered two other divisions and received recognition in each. They certainly epitomize the ALS ideal of promoting the music of Liszt.

The Los Angeles International Liszt Competition has ten divisions: Budapest Concert, New York Concert, Voice, Concerto, Longer Works, and five age divisions. It is unique in the world — the only Liszt competition to offer categories from ages 12 and under through age 35.

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President's Message



Dear Members,

We look forward to a new year of Liszt activity. We have a new newsletter and website editor to welcome. Ed Rath from the University of Illinois, Urbana-Champaign, is well known to all of us for the beautiful work he did on the festival on his campus last year. He collaborated with Ian Hobson and me and was responsible for the smooth flow and efficient presentation of the events of a memorable festival. I want to thank him for this and for his willing acceptance of the new task. Please support him by sending him items for the newsletter or suggestions for the website.

Our sincere thanks and appreciation go to Jo Makowski and to Mary Mastroianni, our former newsletter and website editors, respectively. Jo produced many beautiful editions of the newsletter and Mary was the constructor of our first website. The society is indeed fortunate to boast so much talent, freely given in the name of Liszt.

The next festival, to be held in April at the University of Nebraska-Lincoln, is described in detail in this issue and on the website. Paul Barnes, festival coordinator, has put together an exciting program that deals with a side of Liszt that only in recent years has come to be acknowledged and appreciated. Largely due to the writings of Alan Walker in his monumental three-volume biography of Liszt and in other writings and lectures, the deeper, more spiritual and artistic character of this great composer has emerged as part of a fuller picture. Paul has structured a festival of works by Liszt and other composers that will provide you with listening experiences that you may have never before encountered. Featured is music that you will not often hear in live performance, such as *Christus*, a monumental work for chorus, orchestra and soloists. The religious aspect of Liszt's music, especially from the late years of his life, contains many of the elements that project his influence far into the future of musical composition. We invite you to come to Nebraska in April.

Subsequently, there will be another Great Romantics Festival in Hamilton, Ontario, in October, hosted by McMaster University and constructed by Alan Walker. This ever-popular and always exciting festival has just celebrated its 10th anniversary, and no Lisztian should be without the experience of this musical event. Beyond 2005 we look forward to festivals in Athens, Georgia, in 2006 and in San Francisco the following year. These festivals are for you and by you. If you want to get involved on any level, please contact me.

Thomas Mastroianni
President, American Liszt Society
1420 Chilton Dr.
Silver Spring, MD 20904

Letter from the Editor



As the new editor of this publication, I am very excited about what this publication can do in the preservation and expansion of scholarship and performance concerning the music of Franz Liszt. I thought you might find it interesting to know how I became interested in this wonderful composer, the namesake of our Society.

My love affair with the music of Liszt goes back to a concert performed in fall 1962 by the great Jorge Bolet, in which he included the *Vallée d'Obermann*. After hearing and meeting this wonderful Liszt interpreter, who later became a friend and mentor, I immediately set off to learn the work and also to look more thoroughly into other Liszt works. A few months later, I could only sit and listen in what is best described as a state of shock when I heard the *Totentanz* for the first time. Of course, I immediately went out and bought the only copy of the music I could find — an Eulenburg edition in miniature score format. About a year later, my performance of the *Funérailles* in the middle of a winter snow thunderstorm in central Wisconsin was a turning point in my pianistic career, and it was then that I became committed to musical performance as my life's calling.

Not long after this, I became acquainted with the ALS's publication of the late Liszt works, and I can remember our excitement in the Lawrence Conservatory to find new music that was not recently composed but sounded — to us at least — contemporary. After a few more sojourns with Liszt, including the first *Mephisto Waltz* and *Valse oubliée*, I made the transition into graduate school at Indiana University, a move that would profoundly affect my life.

It was at Indiana that I met and studied with the great Hungarian pianist and teacher, György Sebök. A graduate of the Liszt Academy of Budapest, Mr. Sebök became the greatest musical influence in my life, and he has remained that even after his untimely death in 1999. Sebök's interpretation of Liszt, and the way he could relate the music to Hungarian folk music, gypsy music, the language of Hungary, and Hungarian culture in general, were inspiring beyond belief. His encouragement and teaching led me finally to perform *Vallée d'Obermann* and also the *Rhapsodie espagnole*, Hungarian Rhapsodies Nos. VI and XIII, and the *Polonaise in E*, just to mention some of the repertoire. And all this combined to lead me to a deep appreciation not only for Liszt, but for Hungary, its people, and its heritage. I remain a Hungarophile and continue on my quest to learn the complicated Magyar language. This feeling of closeness to Hungary was made all the more vivid in my 23-year administration of a summer musical program in Eisenstadt, Austria, not far from Raiding and the Hungarian border, and trips to Budapest and many other Hungarian cities increased my appetite for Hungary — and its cuisine as well!

Some 30 years later, I visited the Liszt Museum and the Liszt Academy and was introduced to even more concerning Liszt's influence on music and culture of the 19th century and beyond.

Now I find myself in the honored position of editor of the ALS Newsletter, maintainer of the Society's website, and member of the board of directors. Perhaps by doing my best in these capacities I will begin to repay Franz Liszt for the terrific musical and personal debt I owe to him, and I dedicate myself to this goal in memory of my mentor and friend, György Sebök.

Ed Rath

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News of Chapters and Members of Note . . .

Welcome To Our Newest Chapter!

The ALS has a new chapter! Located at the Lionel Hampton School of Music at the University of Idaho, the chapter is headed by Professor **Steven Spooner**. Steve had wanted to become a member of the ALS and be active with a local chapter. Unfortunately (or fortunately, depending on your outlook!), there was no chapter in the Northwest. “Both **Paul Barnes** and **Justin Kolb** of ALS suggested that I start one here on the campus of the University of Idaho. We’ve been active promoting concerts and have sponsored two recitals this past year. We also plan to bring a small student group to the 2005 Festival at the University of Nebraska in April.”

Steve is greatly interested in Liszt’s life and works. Steve completed his doctorate in performance and literature at Indiana University, which included a performance document entitled *Liszt and the Culture of Transcription*. Steve will be presenting a lecture recital on this paper at the 2005 Liszt Festival.

Here is some information about Steven Spooner. He is a New Orleans native who is quickly becoming one of the more noted American pianists of his generation. He has performed at a host of prestigious venues such as the Salle Cortot, Holland’s Vredenburg Centre, Geneva’s Fête de la Musique, and numerous halls across Europe, Latin America, South America, and the United States.

He is a top prizewinner at both the Artlivre International Piano Competition and the Hilton Head International Piano Competition. His performance at the 1999 International Liszt Competition was a sensational success that resulted in several return invitations to Holland. Dr. Spooner’s orchestral engagements include performances with the Brevard Symphony

Orchestra, Crescent City Symphony, New Orleans Civic Symphony, Ozark Chamber Orchestra, and the São Paulo Philharmonic.

His diversity was evident in his collaboration with vocalists at the Paris Conservatory, where he was awarded First Prize and recipient of the Niekamp Career Grant for most outstanding pianist in the interpretation of French art song. He has been a frequent guest artist at several music festivals and performs with some of the brightest instrumental stars of today, including international double bass sensation Daxun Zhang and prize-winning violinist Leor Maltinsky.

Dr. Spooner is now performing an enormous recital series akin to Anton Rubinstein’s historic recitals of 1885. These concerts consist of 17 solo piano recitals embracing much of the standard piano literature. In addition, he has recorded a large portion of the standard vocal literature for Everythingmusic, makers of Maestro software, and has released his critically acclaimed debut solo recording of Liszt transcriptions on EMR Classics.

Steven has studied at Loyola University, Paris Conservatory, Moscow and Tbilisi Conservatories in the former Soviet Union, and holds a D.M. in performance and literature from Indiana University, Bloomington. He has served as guest artist-in-residence at the Paris Conservatory Summer Sessions and was most recently Coordinator of Accompanying at Indiana University. Dr. Spooner is currently Assistant Professor of Piano at the Lionel Hampton School of Music, University of Idaho.

Welcome Steve and the entire chapter at the University of Idaho. We’ll see you in Lincoln in a few weeks!

Baltimore-Washington Chapter

(Nancy Roldán, President)

The American Liszt Society Baltimore-Washington chapter (ALS/BW) is pleased to announce the inaugural annual William Garrison Memorial Festival and Piano Competition that will take place on September 24, 2005, in Baltimore.

Funds for the 2005 event were raised in September 2004 at the “I Love a Piano” Memorial Concert following William Garrison’s premature death of lung cancer. He was a versatile musician and wonderful human being, and is sorely missed in the Maryland/DC/Virginia music community. In a personal letter to Nancy Roldán, William’s wife Jenifer expressed her wish to donate funds to the Baltimore-Washington chapter and requested the president to create a venue to help American pianists. The distinguished list of musicians performing at the 2004 benefit included a string ensemble and the Grace Chancel Choir. The audience and fellow musicians enjoyed the talents of conductors Edward Polochick and Bruce Eicher. Instrumentalists included ALS members **Jose Cueto**, violinist, and pianists **Thomas Mastroianni**, **Ernest Ragogini**, and **Nancy Roldán**. Elizabeth Hart helped us with the silent auction. The ALS Baltimore-Washington Chapter is most thankful for the cooperation of more than 30 volunteers who made this event possible, including the Friends of Bill Garrison Committee who participated in the organization and performance with a most generous heart. In addition to the current chapter president and treasurer positions held by Roldán and Mastroianni, the Garrison Piano Competition board of directors includes vice-president Ernest Ragogini, audition coordinator Patricia Graham, and secretary Kitty Allen.

For more information please visit our website at www.garrisonpianocompetition.org.

San Francisco Bay Area Chapter

(William Wellborn, President)

The San Francisco Bay Area chapter hosted two events in Fall 2004. On September 19, SF-ALS member **Donna Kline** hosted a lecture at her home by author Dr. Charles Barber. Barber spoke to 25 people about the life and career of Liszt pupil Alexander Siloti. He is the author of the recent book on Siloti entitled *Lost in the Stars*. The lecture was followed by a reception, and several new members were enrolled.

On October 22, the SF-ALS, in conjunction with the Victorian Englander House, once again presented an all-Liszt birthday concert. SF-ALS members **Steven Bailey**, **Daniel Glover**, and **William Wellborn** were among the performers for this sold-out concert.

Upcoming events for the spring of 2005 include a lecture by Donald Manildi of the Piano Archive of Maryland on Saturday, April 9, at the San Francisco Conservatory, and the second annual Young Pianists Play Liszt concert at the San Francisco Conservatory on Saturday, May 14.

William Wellborn's new disc, *Piano Portraits*, is now available on the CAMBRIA MASTER RECORDINGS label, and features music of Scarlatti (a world premiere recording), Mozart, Chopin, Debussy, Granados, and Liszt. The disc is available through the Cambria website, www.cambriamus.com, or through amazon.com.

New York Chapter

(Gila Goldstein, Founder-President)

The New York chapter presented its most recent concert on November 10, 2004, with pianist Louis Nagel, Professor of Piano at the University of Michigan, Ann Arbor. Mr. Nagel's program, which he played magnificently for a cheering crowd, included Haydn's *Sonata in C sharp minor*, Beethoven's "*Moonlight*" *Sonata*, three pieces by Liszt, and Mussorgsky's *Pictures at an Exhibition*. The program took place, as always, at the Hungarian Consulate in Manhattan, with a lovely reception following.

As of 2005, the New York chapter will expand its activities and will be called the NY/NJ chapter. **David Witten**, pianist and Professor of Piano at Montclair State University, NJ, will be in charge of the NJ chapter activities. The first New Jersey concert will take place on Monday, March 21, 2005, at 8:00 pm, with Magdalena Baczewska as guest artist. The concert location is McEachern Recital Hall at the Music School at Montclair University (phone 973-655-7263 for details).

On April 20 and May 17, 2005, the chapter will co-host two events. Pianist Boaz Sharon will perform at Steinway Hall, 109 W. 57th Street in New York, at 7:00 pm. On May 17, the Mannes Festival, directed by pianist Pavlina Dokovska, will present an all-Liszt program at the Hungarian Consulate, 223 E. 52nd Street, New York, at 7:00 pm.

The next official New York chapter concert will take place in November 2005, and details will be announced in the fall 2005 issue of the ALS *Newsletter*.

News of Members



Pianist **Gila Goldstein** of the NY/NJ chapter performed two solo recitals in northern California in spring 2004.

The first was included on the Concerts Grand Piano Series at Santa Rosa Junior College (a new series established by ALS member **Terry McNeill**), and the second took place at Old First Church in San Francisco. Gila also performed a recital in Grantsville, MD, at the Penn Alps Concert series. In fall 2004 she played the Brahms *Variations and Fugue on a Theme by Händel*, Op. 24 at the Great Romantics Festival in Hamilton, Ontario. She also performed a program that included the solo, chamber, and vocal music of Paul Ben-Haim and his Israeli and Jewish contemporaries in Tel-Aviv, Jerusalem, New York, London, and Berlin. Her second recording of Ben-Haim's works will be released in late 2005. Her upcoming performances include a recital at the University of Michigan, and a performance at the ALS Festival in Nebraska, both in April, and another tour of northern California in July.

ALS member **Madeleine Hsu Forte** is artistic director at Roméo Records for the production of *Songs of Yesterday for Today*, American popular songs of the Golden Age, CD 7230, recently released by Qualiton. **Allen Forte** is pianist/arranger, and Martha Oneppo is the vocalist. The Fortes will be artists-in-residence at the University of North Texas in February 2005, lecturing, performing, and conducting workshops and master classes.

Great Romantics Festival Celebrates Its 10th Anniversary

By Edward Rath

The Great Romantics Festival celebrated its 10th anniversary in October 2004. A three-day schedule filled with concerts, lectures, and social activities marked the first decade of one of North America's most interesting music festivals. The city of Hamilton, Ontario (CAN), in association with the American Liszt Society and the School of the Arts at McMaster University, sponsored the event.

The festival began on October 7 with a lecture on "New Found Liszt" by William Wright of Glasgow, Scotland. Wright spoke about Liszt transcriptions of works by Hérold, Pezzini, and Schubert. (See the article by Wright elsewhere in this issue.) This was followed by a recital performed by Alexander Serendenko, entitled "Out of Russia," which featured works by Balakirev, Rachmaninov, and Prokofiev. Christ's Church Cathedral was the location for an organ recital by Robert Morrow, featuring works by J.S. Bach and Brahms. The Arthur-LeBlanc String Quartet, consisting of Hibiki Kobayashi and Brett Molzan (violins), Jean-Luc Plourde (viola), and Ryan Molzan (cello) performed the Beethoven *String Quartet in F Minor*, Op. 95 ("Serioso"). Pianist Valerie Tryon later joined the group for a performance of Schumann's *Piano Quintet in Eb*, Op. 44.

After the chamber music concert, the participants in the Festival were guests at a reception hosted by the Dante Alighieri Society. The day's concluding event was a stellar concert that included a performance by the Hamilton Philharmonic Orchestra with Robert Trory, conductor, and violin soloist Jonathan Carney. The program consisted of the Weber *Overture to "Der Freischütz"*, the Sibelius *Violin Concerto*, and Tchaikovsky's *Symphony No. 5*.

Friday, October 8, began with a piano recital by Miriam Gómez-Morán. The program included the *Two Rhapsodies* from Op. 79 of Brahms, and Schumann's *Faschingschwank aus Wien* and the less-often heard *Fantasiebilder*. Following shortly thereafter was a lieder recital presented by Lita Classen, soprano, and Allan Behan, piano, of songs by Schubert, Wolf, and Strauss. A post-luncheon recital of music by Schumann (*Violin Sonata in A Minor* and the *Dauidsbündlertänze*) and Brahms (*Violin Sonata in D Minor*) was performed by Earl Carlyss (violin) and Ann Schein (piano).

Shota Nakano's afternoon recital included the Chopin *Ballade in G Minor* and *Nocturne in Db Major*, Schumann's *Kreisleriana*, and Rachmaninov's *Second Sonata*, and concluded with Ravel's *La Valse*. Afterward, McMaster University President Peter George hosted the festival at a reception in the McMaster Student Centre.

Jonathan Summers began activities on Saturday, October 9, with a lecture on "Chopin and the Keyboard." ALS New York chapter founder Gila Goldstein followed with recital performances of a chorale prelude by Brahms and his monumental *Variations and Fugue on a Theme by Händel*, Op. 24. Immediately following was a recital of lieder by Franz Liszt, performed by Janet Obermeyer (soprano) and Leslie De'Ath (piano). In a recital reminiscent of the 19th century, with multiple pianists involved, the festival was treated to the concluding musical event of the weekend: a performance of the complete Chopin *Études*, Op. 10, Op. 25, and Op. posth. Participating in this great finale were William Aide, Jay Hershberger, Thomas Mastroianni, Ann Schein, Alexander Serendenko, and Valerie Tryon.

The concluding activity was a Banquet by Candlelight at the Hamilton Convention Centre, at which Alan Walker made a special presentation discussed elsewhere in this issue.

The next Great Romantics Festival will take place in October 2005, with exact dates to be announced shortly. For more information and complete details, please go to the festival website at <http://www.artset.net/greatromantics.html>.

Los Angeles Competition

Continued from page 1

In addition to the above concerts, our winners will be presented in the following venues: Great Romantics Festival in Canada, Nixon Library Concerts, Santa Barbara Library Concert, Jonathan Club Concert, and Trinity United Methodist Church Concert.

The ALS Festival in Lincoln will present four winners of the Los Angeles International Liszt Competition. Joseph Tsai (age 13), Katherine Harris (age 15), and Soonmee Kwon (age 23) were all first-place winners in their respective divisions in 2004. Martin Leung (age 18) received first-place in 1998 and 2000 and was the youngest contestant to receive recognition in the 2002 Budapest Concert division. CDs and videos from the 2004 competition will be available at the ALS Festival in Lincoln.

2005 American Liszt Society Spring Festival

Heaven on Earth: Exploring the Sacred in Music

University of Nebraska-Lincoln School of Music, April 14–16, 2005

“Art is heaven on earth, to which one never appeals in vain when faced with the oppressions of this world.”

—Franz Liszt



From Festival Coordinator Paul Barnes

It has been both a joy and challenge to serve as festival coordinator for the 2005 ALS Spring Festival to be held April 14-16, 2005 on the campus of the University of Nebraska–Lincoln. The penetration of spirituality into music has fired my imagination and directed me professionally for many years. To craft a festival devoted to this very topic has been a true labor of love for me personally. I hope that each of you will find food for your soul, mind, and body as we gather here in Lincoln for three inspiring days.

Festival to Feature *Christus* and *Via Crucis*

You should have all received your official festival brochure in the mail, but if you have not, the brochure is available on-line from the UNL School of Music website www.unl.edu/music. As many of you already know, the festival capstone performance will be Liszt's monumental oratorio *Christus*, performed by the University of Nebraska–Lincoln School of Music choirs and orchestra at Lincoln's Lied Center for Performing Arts.

This will be the premier performance of the new edition of *Christus* prepared by David Friddle, currently a DMA student at the Frost School of Music at the University of Miami. This new edition will be published by Bärenreiter in 2005. David will lecture during the festival on the interesting aspects of preparing this new edition, and he has contributed an article on the subject in this issue of the *ALS Newsletter*. Liszt scholar Alan Walker will also deliver a lecture on *Christus*.

Also featured will be a performance of Liszt's late choral work *Via Crucis*, his progressive and poignant setting of the fourteen stations of the cross, at Lincoln's beautiful First Plymouth Congregational Church with the Abendmusik Chorus.

Gala Piano Recital

The opening evening of the festival will feature a gala piano recital of music inspired by spiritual themes. ALS members Gila Goldstein, Kevin Sharpe, Robert Roux, Thomas Otten, Jay Hershberger, and Louis Nagel will perform works by Bach, Messiaen, Franck, and Liszt.

Young Lisztians at the Festival

The Festival will also feature younger Lisztians from around the world. Winners from several age categories of the Los Angeles International Liszt Competition will be performing, as well as student members from the Lincoln chapter of the ALS. With all of these young people devoted to the music of Liszt, the future indeed looks bright for the American Liszt Society! Please read the following festival schedule to see all of the exciting performers and lecturers who will be participating. I've structured the festival to provide many opportunities to relax and reconnect with our members. The festival features many receptions culminating in a wonderful banquet *all' Ungarese* preceding the *Christus* performance. The closing reception following *Christus* will give interested Lisztians the opportunity to indulge in one of Liszt's favorite activities on the outdoor terrace of the Lied Center: you may bring your own cigar or order one at the registration table when you arrive!

Important Deadlines!

Those interested in the Hungarian banquet must register by April 1, 2005, to ensure seating. And since seating is limited, please register early.

Also, please be warned that the Saturday of the festival is a very active one at UNL. It will be critical for all interested in attending the festival to book your hotel room at either the Embassy Suites or the Holiday Inn by March 23 and March 26th respectively. Those attending the festival will also be given the option of ordering a box lunch for Saturday, as restaurant availability will be limited.

Location

Lincoln International Airport serves the Lincoln area with Northwest, American, and United flights. Free shuttles to and from both the Holiday Inn and the Embassy Suites are available. Omaha Eppley International Airport is approximately 50 minutes outside of Lincoln and has all major airlines.

Convention Hotels

Holiday Inn Downtown (402-475-4011) has 30 rooms reserved at the convention rate of \$71 for up to four people. The hotel is two blocks from the UNL School of Music. Rooms will be reserved for ALS members until March 26, 2005. The other hotel is the Embassy Suites Lincoln (402-474-1111), which is directly across the street from the UNL School of Music. Rates in these suites are \$109 for a single and \$119 for up to four. The room comes with a free breakfast. Rooms will be reserved for ALS members until March 23, 2005.

Cost

Registration fees for the 2005 ALS Spring Festival will be \$60, which includes an official program book, preferred seating to all lectures and recitals, and tickets to all three major evening performances. There is no proration for partial attendance. The festival banquet on Saturday evening before the *Christus* performance will cost \$35 for the meal itself with an additional \$15 for wine.

Registration and Payment

Registration and payment of fees should be made in advance and not later than April 1, 2005. This will ensure your reservation for the banquet, which is subject to limited seating. Please complete the registration form available online at www.unl.edu/music, and mail with your check made payable to Liszt Festival 2005 for the appropriate amount to:

Liszt Festival
UNL School of Music
c/o Paul Barnes
120 Westbrook Music Building
Lincoln NE 68588-0100

If you must register and make payment at the conference itself, please do so between the hours of 9:00–10:00 am on Thursday, April 14, in the lobby of Kimball Recital Hall.

Festival Schedule

(musical and academic events only; for full schedule and locations of all events, please refer to the festival at www.unl.edu/music)

Wednesday April 13

6:00 pm
ALS Board Meeting

Thursday April 14

9:30 am
Registration at Kimball Recital Hall

10:00 am
Opening ceremony
Alan Walker, McMaster University; Thomas Mastroianni, The Catholic University of America; Giacomo Oliva, Dean, Hixson-Lied College of Fine and Performing Arts; John Richmond, Director, University of Nebraska–Lincoln School of Music; Paul Barnes, University of Nebraska–Lincoln

10:30 am
Lecture Recital: Alexandre Dossin, University of Wisconsin–Eau Claire
“After a Performance of *Dante Sonata* (reflections quasi lecture)”

11:15 am
Lecture: Gerald Holbrook, Union College
“Catholic Liturgical Music at the Time of Liszt”

1:30 pm
Lecture: David Friddle, Frost School of Music, University of Miami
“*Christus*: Following the Paper Trail.” A new, critical edition of *Christus* was created for the 2005 ALS Festival and will be published in 2005 by Bärenreiter. The costs of producing the new edition were underwritten by The Presser Foundation,

the Dr. M. Lee Pearce Foundation, and the University of Miami Phillip and Patricia Frost School of Music, William Hipp, Dean.

2:30 pm
UNL Alumni and student recital
Ashley Oakley, Sophomore BM, Oregon; Egle Uljas, Freshman BM, Estonia; Nathan Knutson, Alumnus, BM, South Dakota; Milvia Rodriguez, DMA, Cuba; Miodrag Martinovic, DMA, Serbia

4:00 pm
Lecture Recital: Veronica Jochum, New England Conservatory
“Petrarch Sonnets as Symbols of Love Tied to Prayer”

7:30 pm
Gala Piano Recital: Kimball Recital Hall
Gila Goldstein, NY concert pianist; Kevin Sharpe, University of Florida; Robert Roux, Rice University; Thomas Otten, University of North Carolina; Jay Hershberger, Concordia College; and Louis Nagel, University of Michigan, perform works by Bach, Messaien, Liszt, Utterback, and Franck.

Friday April 15

10:00 am
Lecture Recital: Thomas Mastroianni, The Catholic University of America
“Liszt: Religion and Death: *Années de Pèlerinage*, Volume 3”

11:00 am
Lecture Recital: Eugene and Elizabeth Pridonoff, Cincinnati College Conservatory of Music, University of Cincinnati
“Russian Orthodox Chant and Other Religious Influences in the Piano Music of Rachmaninov”

1:30 pm

Lecture Recital: William Wellborn,
San Francisco Conservatory
“Religion in the Music of Alkan”

2:30 pm

Recital: Winners of the Los Angeles
International Liszt Competition
Joseph Tsai, Katherine Harris, Martin
Leung, and Soonmee Kwon perform
respectively *La Campanella*, *Hungarian
Rhapsody No. 8*, *Tarentella*, and *Rhapsodie
espagnole*

4:00 pm

Lecture Recital: Steven Spooner,
University of Idaho
“Liszt and the Culture of Transcription”

7:30 pm

Pre-concert lecture, David Cannata, Temple
University
“*Vexilla Regis prodeunt*: Liszt’s *Via Crucis*“
(1879)

8:00 pm

Organ Recital and *Via Crucis*

Saturday April 16

10:00 am

Recital: Mark Clinton, University of
Nebraska–Lincoln Works by J.S. Bach, as
transcribed by Myra Hess and Egon Petri,
plus works by Liszt

11:00 am

Lecture: Alan Walker, McMaster University
“*Christus*: Liszt’s Last Will and Testament”

1:30 pm

Lecture Recital: Justin Kolb, author,
clinician, concert pianist
“Herman Cohen: Puzzi and His Peers”

2:30 pm

Lecture: Elyse Mach,
Northeastern Illinois University
“*Song Without End*”: Reel or Real?

4:45 pm

Lecture: Daniel Siedell, Curator, Sheldon
Memorial Art Gallery
“Art and the Incarnation in the Christian
East and West”

5:30 pm

Festival Banquet *all’ Ungarese*

7:30 pm

Christus, an oratorio on texts from Holy
Scripture and the Catholic Liturgy
UNL Symphony Orchestra, University
Singers, University Chorale, Varsity Men’s
Chorus, Concert Choir, Collegiate Chorus.
Tyler White, conductor, Pete Eklund, choral
conductor.

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Amalfi Coast Music Festival Includes Many ALS Members on its Faculty

The Amalfi Coast Music Festival in Italy will celebrate its 10th anniversary this summer with a tribute to the American Liszt Society. The core of the festival will be a mini-Liszt Festival celebrating Franz Liszt’s association with Italy and Italian culture. Michele Campanella, a distinguished Italian Lisztian, will perform, as will other festival faculty, many of whom are ALS members. This summer’s faculty includes Paul Badura-Skoda, Ian Hobson, Fernando Laires, Thomas Mastroianni, Luiz de Moura Castro, Eugene and Elizabeth Pridonoff, and Fabio and Gisele Witkowski. The festival takes place June 26 to July 8, 2005. Concerts will be presented in cities such as Amalfi, Capri, Sorrento, Ravello, Minore, Vietri, and Salerno. ALS members are offered a discount on registration fees. For details, see the festival website at www.musicalstudies.com.

William Wright and his recent Liszt discovery: the Hérold-Herz-Liszt *Cavatine de Zampa*

William Wright, of Glasgow, Scotland, submitted the following information concerning his recent discovery of a work by Liszt.

In July 2002 while I was accessing research data from the internet I happened to enter the “Albert Schweitzer - Gunsbach” website. The following description of items exhibited at the House Museum arrested my attention.

“In the former living room is Schweitzer’s piano fitted with organ pedals on which he played for forty-eight years in Lamberéné. It was a gift from the Paris Bach Society. He received it in 1912, as a reward and in gratitude for the many years during which he acted as organist to the Society . . . On the walls are photographs of his parents and friends, concert programmes, [and] an autograph of Franz Liszt offered to Albert Schweitzer . . . in 1949. “

After a careful examination of the photocopied two-page keyboard manuscript [the “autograph” referred to above], kindly sent to my address in late July 2002 by Sonja Poteau, Director of the Gunsbach Museum, it soon became clear to me that Liszt wrote the measures during his stay in Paris in the early eighteen thirties. There were no calligraphic notational difficulties. Even so, a word scrawled at the top of the first autograph page that resembled the Spanish word for “bagpipes” appeared problematic. I am most grateful to my colleague, Pauline Pocknell, who came to my aid with the suggestion that the elusive word might be “Zampa,” a suggestion that led me to seek out a piano reduction of Hérold’s opera *Zampa*. from the Glasgow University music library.

An initial scrutiny of the score of the three act opera, set to a tale of a wicked pirate who seduces then abandons a Sicilian lady before being seized by her ghost and dragged into the abyss, seemed unpromising. Nothing in the Overture or in Act One bore the slightest resemblance to the Schweitzer double-page manuscript. However, the opening measures of the “Cavatine” at the beginning of Act Two appeared strikingly reminiscent of the opening “Finale” measures on page one of Schweitzer’s *Zampa* autograph.

In July 2002 the possibility of the rest of the piece coming into my hands seemed remote. Where would I look? Certainly not in the same library. But that is precisely where I found it 20 months later.

After abandoning all hope of locating a *Zampa* piano paraphrase in Liszt’s hand, I began to investigate the library’s collection of keyboard works from the Paris Early Romantic Virtuoso School: works that Liszt would have studied, taught, and performed in the French capital in the late eighteen twenties and early thirties, works by Kalkbrenner, Hérold, Herz, Bertini, and others.

In March 2004, the tenth of March to be precise, a charming piece by Hérold from the collection caught my attention: his *Andante et Rondeau* for piano on a “Zampa” motif. I became even more interested when I discovered that the opening measures of the *Rondo* were the initial bars of the *Zampa* “Cavatine” in Act Two of the opera. That discovery led me to look for arrangements on the same theme by other composers. The only other available arrangement happened to be a Hérold-Herz *Cavatine de Zampa*, Op. 66, for piano, one of just three copies then known to be held in Britain.

It soon became clear that the Schweitzer *Zampa* double-page autograph was a Lisztian correction sheet and contained editorial material used by him when performing the keyboard Hérold-Herz.

Liszt tastefully furnished the Hérold-Herz piano piece with embellishments and minor melodic deviations before performing it in Paris around 1832. The transcription is based on the cavatine, “Il faut céder à mes lois et comment s’en défendre,” found at the beginning of the second act of Hérold’s *Zampa*, an opera premiered to great acclaim on 3 May 1831 at the Opéra Comique in Paris.

This charming early Romantic keyboard composition, with introduction, theme, five variations and rondo finale, exhibits fascinating features of the young Hungarian composer’s editorial skills. The piece is based on the following three sources:

1. a two-page *Zampa* autograph located at the Schweitzer Museum, Gunsbach, Alsace;
2. a copy of the Hérold-Herz *Cavatine de Zampa*, op. 66, published by “les fils de B. Schott, Mayence et Anvers” (plate number 3679), held in the British Library, London;
3. a copy of the Hérold-Herz *Cavatine de Zampa*, op. 66, published ca. 1833 by Goulding and D’Almaine, London, located at the University Library, Glasgow, Scotland;

I gave the first modern performance of the uncatalogued Hérold-Herz-Liszt *Cavatine de Zampa* at a public concert held in McMaster University, Hamilton, Ontario, on 7 October 2004, the opening day of the 10th Great Romantics Festival. Justin Kolb will perform the work at the 2005 Liszt Festival in Lincoln, Nebraska.

Gabriele Erasmi honored at the 2004 Great Romantics Festival

Dr. Gabriele Erasmi, a scholar of the humanities, Professor Emeritus of Modern Languages at McMaster University, and the President of the Dante Alighieri Society, was made an honorary lifetime member of the American Liszt Society during the final banquet of the Great Romantics Festival in Hamilton, Ontario, in October 2004.

In his remarks concerning the citation, Alan Walker spoke about Dr. Erasmi as “someone I am proud to call a personal friend.” He continued with the following tribute.

Some years ago, when I was writing the second volume of my *Life of Franz Liszt*, I came across a small cache of documents in Rome that were housed in the archives of San Giovanni in Laterano. One or two of them concerned the birth of Liszt’s son, Daniel, and others related to the planned marriage of Liszt to Princess Carolyne von Sayn-Wittgenstein. Liszt’s marriage never took place, as we know, and there was strong evidence that many more documents would be found in the secret archives of the Vatican Library itself, shedding light on that mystery. I worked in those archives for about a week, rummaging among the dusty papers of Monsignor De Luca and Monsignor Gustav Hohenlohe. This particular search revealed that there was a still more important cache of documents, probably uncatalogued, from the archives of Zhitomir, in Ukraine, which were also in the Vatican Library. I knew that this task was beyond me. Most of the documents were in Latin, and many of them used clerical shorthand, commonplace among the Church scribes in the 19th century, but a closed book to many scholars today.

It was at this point that I contacted Gabriele Erasmi and showed him my photocopies, which he immediately began to read with the same fluency that you or I might read the *Hamilton Spectator*. I had found my collaborator! Gabriele not only translated everything to perfection, but a few months later we somehow raised the money to get him to Rome and the Vatican in order to retrieve the remaining documents that no one had set eyes on in the hundred and forty years that had meanwhile elapsed. I recall very clearly a conversation we had just before he set out. “Gabriele,” I said, “if you find something really important, just send a one-word telegramme saying, ‘Bonanza.’” Time passed. About ten days later I got a telegramme from Gabriele, saying “Bingo.” “Bingo”? What was that supposed to mean?¹ The fact that he had forgotten the code-word threw me into temporary turmoil, but all soon became clear. Gabriele had rolled up his sleeves, gone into the inner recesses of the library, and had indeed uncovered that additional cache of long-lost documents.

The result was our collaborative effort “Liszt, Carolyne, and the Vatican: the story of a thwarted marriage,” a tale of blackmail, bribery, intrigue, and deception, all of which formed the backdrop to Liszt’s unhappy attempt at matrimony.

We can say of Gabriele’s work something that cannot always be said of musicology: it made a difference. Never again will it be possible to write that dramatic part of Liszt’s life story, concerning the composer’s thwarted marriage to Princess Carolyne, without consulting the Vatican documents that Gabriele translated into English. Never again will it be possible to pile fiction upon fantasy, Hollywood style, when dealing

with this matter. Whether Gabriele knew it or not at that time, he was making a difference. This is work that the members of the American Liszt Society were among the first to appreciate, and we are now delighted to make a formal acknowledgment of it tonight. By inducting Gabriele into the ranks of its honorary members, the American Liszt Society is bestowing an honour that it has extended on only four previous occasions in its thirty-five year history.

I am now going to call upon the president of the ALS, Dr. Thomas Mastroianni, to present Dr. Erasmi with the scroll of the Society, admitting him to lifetime membership. The scroll reads:

“Be it resolved that by the authority invested in the Board of Directors of the American Liszt Society, and in recognition of his services to the music of Franz Liszt, Dr. Gabriele Erasmi, Professor Emeritus of McMaster University, is hereby elected to lifetime membership in the Society, with all the rights and privileges pertaining thereto.”

The citation was signed by seven members of the ALS board of directors.

Congratulations and best wishes to our most recently inducted honorary lifetime member, Dr. Gabriele Erasmi.

1. In his reply to this citation, Gabriele denied ever mentioning the word “Bingo,” explaining to the audience that such a term would never have occurred to any self-respecting philologist. The actual word he had used, he maintained, was the Greek “Eureka!” Naturally, I accept his recollection of events, but point out that it did nothing to dispel the state of discombobulation into which his one-word telegramme had plunged me.

Would the real *Christus* please stand up?

Some comments on Liszt's *Christus*



David Friddle,
Frost School of Music,
University of Miami

Liszt composed *Christus* intermittently during the 1850s and 1860s. He dated the manuscript 1866 and wrote to Franz Brendel, on 2 October 1866, that, “My *Christus* Oratorio has, at last, since yesterday been brought to such a state of readiness that only the revising, the copying and the pianoforte score remain to be done. Altogether it contains 12 musical numbers (of which the “*Seligkeiten*” and the “*Pater Noster*” have been published by Kahnt), and lasts about three hours.”¹

Christus was, however, not finished in 1866; Liszt added “*O Filii et Filiae*,” which brought the number of movements to 13, or 14, if one counts the first movement—“*Einleitung*” and “*Pastorale und Verkündigung des Engels*” — separately, as did the first publisher Schubert and all subsequent publishers. Liszt also reversed nos. 4 (“*Die Hirtengesang*”) and 3 (“*Stabat mater speciosa*”); transposed no. 4 (formerly no. 3) up one whole tone; cut a substantial chunk out of no. 5 (“*Die drei heiligen Könige*”); and dispensed with the fourth trumpet — found in no. 10, “*Der Einzug in Jerusalem*” — altogether.

J. Schubert & Co. published *Christus* in 1872, Kahnt in 1873. Liszt supervised the publication and checked the score plates. One might therefore surmise that the final version would be free from error, and would contain each and every musical expression, performance indication, dynamic marking, and articulation that Liszt set down in the manuscript. Unfortunately, such an assumption would be mistaken. As reported by August Göllerich, the mistakes were so numerous that Liszt even prepared an errata sheet for Kahnt in 1886.²

There are dozens of errors in the Schubert score that made their way into later editions. Liszt knew that Schubert did not always maintain the highest level of quality control. “There is nothing more vexatious to me than careless editions, full of errors, such as Schubert would like to have, if only one gave his genius an unrestricted run!”³ Even though Schubert’s procedures fell short of the idealized editorial mark, his firm is not solely responsible for the inaccuracies that now appear in *Christus* editions.

As was his custom, Liszt had a “fair” copy produced for the publisher. Today the only surviving fair copy of *Christus* is in the Goethe-Schiller Archiv (GSA) in Weimar,⁴ although there is a set of handwritten parts for no. 5, “*Die drei heiligen Könige*,” in the Sächsisches Staatsarchiv in Leipzig.⁵ The notation of GSA is not in Liszt’s hand, but the plentiful emendations, corrections, and rehearsal letters certainly are. For one reason or another, a large number of Liszt’s performance markings in the manuscript — articulations, slurs, text expressions, and the like — never found their way into the fair copy or Schubert.

I believe that one can plausibly argue that Liszt, while checking the proofs, would probably not have deleted a single staccato dot, say, over the third beat of a particular measure in the second clarinet part, even though the other woodwinds are so marked.⁶ Or that he would decide that the double basses should play a passage of octave D-sharp whole notes unisoni, despite having first marked the same passage divisi in the manuscript.⁷

So, how did all of these mistakes and omissions slip past Liszt, the copyists and editors? It would appear that all parties, Liszt included, must share the blame. Either Liszt was incredibly mercurial about the addition and subtraction of musical elements to and from the manuscript of *Christus* in the publication process, or he just failed to notice. He may not have even checked the fair copy or Schubert's plates against the manuscript; to save valuable time he may have simply tried to examine them while trying to correct and amend everything from memory. We may never know. Certainly the copyists failed to exactly reproduce the manuscript; Schubert's editors were either incompetent or negligent.

Consequently, the *Christus* that now exists in published — and, thus in recorded — form is not the *Christus* that Liszt set down on music paper (30 cm x 44.5 cm, in brown ink augmented by subsequent phrase markings, dynamic indications, articulations etc., in polychromatic pencils), in his cell at the monastery of Madonna del Rosario outside Rome. By creating a new, critical edition of *Christus*, I aim to remedy that situation.

As my primary sources I used a digitized version of the manuscript,⁸ the 1872/4 Schubert edition — which contains the abridgements authorized by Liszt for the 1873 Weimar premier performance,⁹ and is signed by Liszt's pupil Alexander Gottschalg — both from the British Library, reproductions of the fair copy and color slides of additional manuscript pages from the GSA,¹⁰ and pages from the score of *Christus* that Liszt gave to Hans Richter after the 1873 Jubilee performance in

Budapest — which contains corrections and cuts made in Liszt's hand — from the Hungarian National Library in Budapest.¹¹ I was aided by Liszt scholars in the United States and abroad, library staff in five countries, and a small army of students from the University of Miami. Funded by the Presser Foundation, the Dr. M. Lee Pearce Foundation, the University of Miami Phillip and Patricia Frost School of Music's dean, William Hipp, the University Graduate College and Provost's Office, I have refit the many puzzle pieces found in this mélange of documents into a score that I hope is more faithful to Liszt's original conception.

The *Christus* that we will hear in Lincoln, performed from the new score, is hardly a radical overhaul. Rather, it is a good faith attempt to restore the several layers of expression that were inadvertently peeled away from Liszt's initial outpouring as documented in the manuscript. Following many months of intensive study of the primary sources, I am persuaded that Liszt's handwritten score is the closest approximation of the music that he heard in his mind's ear.

Musicologists and scholars still debate whether to give primacy to a published score that was known to and approved by a composer or to the original sources. Liszt was devoted to *Christus* and composed it with the knowledge that he might never hear it performed. It manifested his religious inspiration and personal theology and was his musical last will and testament. Accordingly, I find it difficult to believe that Liszt would consciously lessen the expressive

potential of *Christus* by deleting from the published score any written directive that would help future performers to discover and re-create each and every pearl of artistic beauty that is the essence of this magisterial work.

1. Liszt to Franz Brendel, Monte Mario (Madonna del Rosario), 2 October 1866, in *Briefe*, ed. La Mara (Leipzig, 1893), 2:94.
2. August Göllerich, *Franz Liszt* (Berlin, 1908), 173.
3. Liszt to Franz Brendel, 7 September 1863, 2:52.
4. Franz Liszt, *Christus*, GSA 60/B 33, Goethe-Schiller Archiv.
5. Franz Liszt, "Die drei heiligen Könige," Musikverlag C.F. Kahnt, Nr. 81, Sächsisches Staatsarchiv Leipzig.
6. A few examples will suffice: "Einleitung," sixteen bars before letter M, Vn 2 & Vla, in addition to Vn 1, marked *dolce semplice* in manuscript, which was left out of Schubert; "Hirtengesang," letter M, all woodwinds, in addition to Flutes, marked *f* in manuscript; "Die drei heiligen Könige," eight bars before letter G, *ben sostenuto legato e tranquillo assai* misattributed to Vn 1 in Schubert when it is clearly intended for Vn 2 in manuscript; "Der Einzug in Jerusalem," two bars before letter R, Vla has accent mark (^) to match Vn 1 in manuscript, which was left out of Schubert; "Resurrexit," letter G, strings marked *fp* to match woodwinds and horns in manuscript, which was left out of Schubert. Moreover, Liszt extensively used hairpin markings to indicate crescendo and diminuendo; many of these were omitted in Schubert. Phrase markings indicated as slurs were almost universally changed from the manuscript.
7. "Einleitung," five bars before letter W, CB marked *divisi* in manuscript, which was left out of Schubert.
8. Franz Liszt, *Christus*, 1866, Rare Books and Music, ADD 34,182, British Library.
9. Franz Liszt, *Christus*, (Leipzig: J. Schubert & Co., 1872/4), Music, Hirsch iv. 829, British Library.
10. Franz Liszt, *Christus*, GSA 601B 2, Goethe-Schiller Archiv.
11. Franz Liszt, *Christus*, (Leipzig: J. Schubert & Co., 1872), Ms Mus 3.522, Országos Széchényi Könyvtár.

A Review of the 2004 Liszt Festival



Elyse Mach

(This article is based on Dr. Mach's article that appeared in the May issue of *Clavier*)

The piano music of Franz Liszt reigned high at the 40th Annual Festival of the American Liszt Society, hosted by the School of Music of the University of Illinois in Urbana. Bona fide lovers of the piano works of Liszt traveled from as far away as France and Taiwan to attend and did not leave disappointed. Most impressive was the high caliber of playing, with lectures that were equally commanding. Ian Hobson, the festival's artistic advisor, and Edward Rath, the associate director of the School of Music, should be applauded for their work to create an event of such fine stature.

The festivities began with a welcome from Kathleen Conlin, dean of the College of Fine and Applied Arts; Karl Kramer, director of the School of Music; Thomas Mastroianni, president of the American Liszt Society; and Ian Hobson. Most memorable was Mastroianni, who emphasized Liszt's dedication to promoting the talents of other artists and expressed the hope that Liszt had set an example for teachers today.

William Kinderman gave the first lecture, "The Diabolical and the Sacred in Liszt: From the *Totentanz* to *The Bells of Strassburg Cathedral*," which addressed the dichotomy of Liszt's works. He said the first performance of the *Totentanz* ("Dance of Death") in 1861, was not by Liszt, as previously believed, but Hans von Bülow, Liszt's student who later became his son-in-law. Kinderman showed slides of woodcuts by Hans Holbein, whose images of death taking on the face of a musician influenced Liszt to write this particular work. The terrible cholera epidemic of 1832 also inspired Liszt. He became so preoccupied with death during this time that people heard him by day and night playing the "Dies Irae" theme in a multitude of variations.

Alan Walker, honored musicologist and author of the three-volume definitive biography of Franz Liszt, presented the lecture "Liszt the Conductor." It concentrated on a facet of Liszt's talent and expertise that remains overshadowed by his enormous reputation as pianist and composer. Walker acknowledged Liszt as the first modern orchestra conductor, who directed his first concert in January 1840 at the age of 29. His conducting career lasted only two years, from 1848–50; yet in that time he introduced sectional rehearsals, which were nearly unheard of, conducted with sweeping arcs, and made eye contact with players. To instigate dynamic changes he rose from a bent position to standing on his toes. Liszt described sounds by referring to colors and is said to have once urged an ensemble to play more blue. He strove for the richer coloring in his own works by selecting special keys: Ab major was his key of love, E minor the key of hell, E major the key of prayer, and F# major the key of the divine. It was also Liszt who championed the direction of modern music, frequently choosing newer works for his concerts.

The first day included a performance by Thomas Otten for the presentation "Liszt the Transcriber." It featured exciting interpretations of the Liszt transcriptions of "Senta's Ballad" from *The Flying Dutchman*, Isolde's "Liebestod" from *Tristan und Isolde*, and "La Campanella" from *Grandes Études de Paganini*.

The next day Frank Cooper lectured on "Liszt and the Orchestra," and Allan Ho discussed Liszt and Saint-Saëns. A lecture-recital by Thomas Mastroianni, "Italian Art and Literature in *Années de Pèlerinage*, volume two," featured eloquent playing and slides of the poems, paintings, drawings,

and sculptures of writers and artists who inspired the set. Illustrations projected on a screen showed the key and rhythmic relationships of the pieces.

Other recitals included memorable playing of Liszt's *Les Préludes* and *Reminiscences de Don Juan* by duo-pianists Arianna Goldina and Remy Loumbrozo. After the concert a group of Lisztians went to the Levis Center near the university campus to enjoy congenial conversation and a tantalizing dinner of artichoke heart and eggplant soup, field greens with roasted pear salad, half-rack of lamb and chicken breast, and a non-Atkins delectable warm apple tart with cinnamon ice cream. Several of us later enjoyed a few minutes of quiet refuge to finish off the evening, each relaxing with a cigar. Liszt probably would have nodded in approval, having smoked more than his share many years ago.

The final day of the festival began with James O'Brien, who spoke on "Liszt's *Malediction: An Enigma Unraveled*," and another presentation by Jerome Lowenthal, "Notes on Liszt's *Piano Concerto No. 3*." Paul Barnes gave a dynamic lecture-recital, "In His Teacher's Footsteps: The Transcriptions of Alexander Siloti," and said Siloti was the first to lecture before he gave a concert. He also recalled that Siloti always taught wearing a black velvet jacket. Among the Siloti transcriptions Barnes played, the most beautiful was the Bach/Siloti *Prelude in B Minor* from the *Clavier-Büchlein* for Wilhelm Friedemann Bach, a lovely piano piece that should be in every pianist's repertoire.

Justin Kolb conquered the difficult Liszt transcription of Beethoven's *Symphony No. 5 in C Minor* in his recital, and 18-year-

old Esther Keel, a freshman at Juilliard, impressed the audience with the *Hungarian Rhapsody No. 6* and *Mephisto Waltz*. Several talented University of Illinois piano students played solo pieces during the conference as well.

Festival guests had the unusual opportunity to hear three versions of one of Liszt's finest piano works, the *Sonata in B Minor*. William Heiles performed the solo version as Liszt intended; the duo-piano transcription by Camille Saint-Saëns was played by Ian Hobson and Claude Hobson on the second day; and on the last day the *Sonata*, transcribed for orchestra by Felix Chardon, was performed by the Sinfonia da Camera with Ian Hobson conducting. Although I was grateful to hear these rarely performed transcriptions, I believe Liszt really knew best when he composed the work as a solo piece.

A highlight of the event was Liszt's works for piano and orchestra played by outstanding solo artists with the Sinfonia da Camera, directed by Ian Hobson. Jerome Lowenthal performed the *Concerto in Eb*, Op. Posth., S.125 (c.1836-39), a recently discovered work; Robert Roux offered fine playing for the well-known *Concerto No. 1 in Eb*; Michael Lewin gave a virtuoso interpretation of the technically difficult *Totentanz*; and Kevin Sharpe offered a spirited performance of the *Hungarian Fantasy*. One of the most beautiful and electrically charged performances was Anton Nel playing the *Concerto No. 2 in A*. It was riveting, from the first note to last.

Those who attended this festival came away with the memories of fine music making, informative lectures, and a spirit of camaraderie that prevailed throughout the

event. Certainly these qualities are the mark of a great festival, in addition to the renewal of old friendships and the beginning of new ones.

Elyse Mach is professor of music at Northeastern Illinois University and a Consulting Editor of *Clavier*.

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