

# The American Liszt Society

AN OFFICIAL PUBLICATION OF THE AMERICAN LISZT SOCIETY, INC.

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*Perpetuating the ideas of  
Franz Liszt through excellence in  
music performance and scholarship*

## In Memoriam: Thomas Mastroianni, 1934 - 2014



# President's Message

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In memoriam: Thomas Mastroianni

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Dear Fellow Lisztians,

Greetings to all of you from the ALS Board of Directors! I hope that you are having a prosperous and healthy new year.

2014 was bittersweet for The American Liszt Society. It was a year that saw a wonderful and inspirational 50th anniversary ALS Festival at James Madison University in Harrisonburg, VA. There were many new faces at the JMU Festival, and all of us were encouraged by the spectacular Lisztian outreach that festival coordinator Gabriel Dobner and his colleagues engaged in on behalf of the Society. Many thanks go to him and to all who made the Festival a memorable time of music, ideas, food, and fellowship all in the cause of Liszt. It was also a time to look back and honor a number of stalwart champions of Liszt in the history of the society: Luiz de Moura Castro, Frank Cooper, Reginald Gerig, Maurice Hinson, David Kushner, Fernando Lares, and Alan Walker all received honorary scrolls marking their tireless and Olympian efforts to advocate for the life and work of Franz Liszt. We are fortunate that they are still with us, and several are still active in spreading the “good news” for and about Liszt. We stand upon their shoulders as we attempt to do the same.

But 2014 also saw the passing of our beloved president, **Tom Mastroianni**, whose life modeled for us what it could be like to follow Liszt’s example of artistic and pedagogical excellence, his confraternal spirit of generous humanity, and his deeply spiritual life of service to those around him. Tom’s funeral service reflected these qualities through the presence of so many Lisztians from across the country and even the globe, through the encouraging words offered by his friends and colleagues, and through the legacy - so clearly presented that day - that Tom leaves to us.

At the JMU Festival, just three short months before his death, Tom invited us to look ahead to the next 50 years. He articulated for us a vision of a society that seeks to engage in outreach through local chapters. Just as there is a growing spirit in society of all things local - local food, local economies, local culture, *etc.* - so too Tom’s vision to encourage vibrant and active local chapters of The American Liszt Society is a reflection of the need for we humans to influence for the good our local artistic cultures, in order to bring the music and life of Liszt to a wider audience made up of those around us. This does not mean forsaking our yearly festivals, or any of the other fabulous nationally known events that the ALS supports, but rather, the Society seeks more of these events in different locales, supported by active local chapters who take this vision seriously. I invite all of you to join us in making Tom’s vision a noble legacy of the future for The American Liszt Society.

Jay A. Hershberger, DMA  
President  
The American Liszt Society

# Letter from the Editor

## In Memoriam: Thomas Mastroianni



Fellow Lisztians,

By now you will have learned of the passing of Dr. **Thomas Mastroianni**, immediate Past President of The American Liszt Society. When I received the news of Tom's death, I was - like everyone - saddened and surprised; perhaps shocked is a better word. It seemed like only a few weeks earlier we had talked and laughed with Tom at the ALS Festival in Harrisonburg; in fact it was a just bit more than three months since we had heard his challenge to the Society concerning activities of local chapters, to which Interim President Jay Hershberger refers in his message on page two of this Newsletter.

What can we say about Thomas Mastroianni? When I introduced him to the ALS Festival participants at the University of Illinois in 2004, I related how I had first met Tom when we were students at Indiana University in the mid-1960s. As we were in different piano studios, I knew him more by reputation as a fine pianist, a player with musical convictions and musical integrity, and just a nice fellow. He never changed except to develop those qualities even further. I came to appreciate this more and more once I was elected to the ALS Board of Directors, and also after Tom asked me to edit the Newsletter and maintain the website. He was so devoted to Liszt and the Society, and he touched the lives of so many through his dedication to music, and to making the world a better place in his roles as teacher, scholar, performer, husband, father, and friend.

I thought you might want to read the words of some of Tom's ALS associates as they reacted to his passing. I'm including these without direct reference to the writers, as I think it is more important to grasp the breadth and depth of the respect Tom so deservedly enjoyed.

"For me, Tom was not only a wonderful musical mentor and fellow Lisztian, but he was also a counselor of deep compassion and wisdom."

"Generosity - Dedication - Kindness. These are just a few of the words that define his caring spirit. I already miss him."

"My memory of Tom is positive, a perennial somewhat serene smile and, without a doubt, a giving heart.... This [is a time] for remembering Tom, each in his and her own way, and reflecting on his invaluable contributions to music and his warmth as a friend."

"Tom was an incredible person, teacher, and musician, enormously kind and generous; a human, humble, warm, classy, and admirable spirit; a wise man whom words cannot sufficiently describe."

"How wonderful is the power of music! Tom has left us, but his music will stay forever. His love for music and the absolute sincerity and honesty in his playing will always remain in my heart."

"We are of course remembering Tom's extraordinary contributions to the music world as he embraced and lived his life according to Liszt's charge: '*Génie oblige!*'"

"I am simply grateful for the honor to have known Tom, be in his company, and learn from him on so many different levels."

"He was such a beautiful friend and inspiration to me (all of us I'm sure); how we will miss his eloquence, generosity, warmth, and kindness. What a joy it was to have had him in our midst and how much we shall miss him!"

"All that Tom personified is the reason why we are all so deeply saddened by his untimely passing. That just underlines what a beautiful life Tom had and lived and what lovely memories he has left behind with each and every one of us to treasure."

"Words cannot begin to express what a kind and generous person Tom was. In my estimation, he also was a wonderful model of Lisztian ethos and exhibited such wonderful human qualities that are too numerous to mention."

"A poet friend of mine who lost his son wrote me the following words: 'I hope there is a God; He owes me an apology.' In the case of Thomas Mastroianni, He definitely owes Tom an apology."

Elsewhere in this issue you will find many references to Tom Mastroianni and the variety of ways he has been honored after his death. Donations in Tom's memory may be made to the Mastroianni Scholarship Fund at the Phillip T. Rome School of Music, Catholic University of America, Washington, D.C.

*Requiescat in pace!*

Edward Rath, Editor

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Layout: Lawrence Keach and Edward Rath  
Printed by Insty-Prints of Champaign, IL

This newsletter is published twice annually, with a circulation of approximately 500 per issue.

An official publication of the The American Liszt Society, Inc.  
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# 2015 ALS Festival Preview

The 2015 American Liszt Society annual festival will be held on September 16 - 18 at the College of Music of the University of North Texas, in Denton, Texas. It is a great privilege and pleasure to invite everyone to this important event. The theme of the festival will be "Liszt and Damnation." Because of Liszt's strong Catholic faith, listeners associate many important Liszt works with religious themes. But there was a very dark, often sinister aspect to a significant body of his works. The American Liszt Society 2015 Festival will explore this fascinating, yet not so well known, character of his music.

The festival will include a special evening concert by the College of Music Symphony Orchestra, with the program including the complete Act I of Wagner's *Die Walküre* and the Liszt *Totentanz*, as constructed by Ferruccio Busoni from an earlier version by Liszt. An evening concert will also feature organ works by Liszt. Winners of prizes in major international Liszt competitions will be heard in a concert. There will also be a special memorial concert given by friends of the late **Thomas Mastroianni**, who for many years was President of The American Liszt Society. His tragic and unexpected death this past fall deeply saddened all the members of the Society. Dr. Mastroianni was a devout Catholic in his faith. The concert will feature religious compositions by Liszt.

The numerous concerts and lectures during the festival will feature such themes as Liszt's *De Profundis*; the four *Mephisto Waltzes*; songs by both Liszt and Busoni; elements of damnation in Liszt's *Ballade No. 2*; Vianna da Motta's *Balada*, Op. 16; Busoni's transcription of the first *Mephisto Waltz*; and transcriptions of Wagner by Liszt's pupil, August Stradal. These are but a few of the programs that will feature Liszt's dark and death obsessed side, which in his later years became at times especially prominent.

A full and detailed listing of all the events in the festival will be given in the next issue of The American Liszt Society Newsletter, and check the ALS website for updates! The festival will be very special, and will welcome lovers of Liszt's incredible music.

Sincerely, **Joseph Banowetz**  
2015 Festival Artistic Coordinator

And here's a note of welcome from UNT College of Music Dean, Dr. James C. Scott:

"As Dean of the College of Music at the University of North Texas, it is a great joy to invite you to the 2015 American Liszt Society Festival to be held on our campus. Our highly regarded and long-standing piano professor Joseph Banowetz is serving as Artistic Director for the festival, and I have every confidence that it will hold up to the high standards of previous festivals that I have read about but never had the pleasure of attending.

"Our College of Music has the largest music major enrollment in the country, serving outstanding students from all over the world. With a full-time piano faculty of eight, we have many highly accomplished students who, along with residents of the entire Dallas/Ft. Worth Metroplex, will benefit from the activities of the festival. Three of these students, Arsentiy Kharitonov, Eva Polgar, and Daniel Zelibor, have been winners of the Los Angeles International Liszt Competition in recent years and will certainly be present. Our UNT Symphony Orchestra will accompany a performance by Joseph Banowetz of Liszt's *Totentanz* that will be live-streamed internationally, and is sure to be a highlight.

"All of us at UNT are eager to welcome everyone to the festival and do everything we can to make it as fulfilling for each attendee as possible."



University of North Texas Recital Hall

# New Book About Franz Liszt

*"En pèlerinage avec Liszt": Virtuosos, Repertoire and Performing Venues in 19th-Century Europe*, edited by Fulvia Morabito

In 2011, the musical world celebrated the 200th anniversary of the birth of Franz Liszt. Composer, itinerant piano virtuoso, organist, and conductor, Liszt was one of the greatest protagonists in the vast and complex arena of nineteenth-century European music. The 17 contributions that make up the volume, by an array of international scholars, pay homage to the great Hungarian musician while producing insight into the musicians, repertoire, events, and venues that inhabited contemporary musical life. The chapters are grouped according to four principal subjects: 1. Franz Liszt's life and work: new evidence and perspectives; 2. Liszt's influence on the European musical scene; 3. The musical journey of the XIX-Century Europe. The sound of XIX-Century Europe. The contributors to the volume are: Victoria Alemany, Nicolas Dufetel, Jean-Jacques Eigeldinger, Francisco José Fernández Vicedo, David Gasche, Florence Gétéreau, David Hurwitz, Sabine Koch, Mark Kroll, Ana Maria Liberal, Sandra Myers, Anne Penesco, Rui Pereira, Leon Plantinga, Siegwart Reichwald, Laure Schnapper, Renata Suchowiejko, and Jeroen van Gessel.

The list price of the 375-page book is \$138. By citing promotional code 358-15, American Liszt Society members can purchase the book for \$95 through the end of May. Members can place an order with ISD (Brepols' North American distributor) by phone (toll-free 888-590-4722); by email ([orders@isdistribution.com](mailto:orders@isdistribution.com)); or through their website ([www.isdistribution.com](http://www.isdistribution.com), or <https://www.isdistribution.com/BookDetail.aspx?aId=54473> to be taken directly to the book's page). If you place the order on their website, you will be prompted for the promo code to checkout. If you phone or write in with your order, you should cite the code in your correspondence.

# Los Angeles International Liszt Competition - Again a Great Success! by Edward Rath

Those who were in attendance at the Twelfth Biennial LAILC - as participants, adjudicators, or auditors - at both the competition itself and the final concert, could not help to have been impressed with the level of piano and organ playing and singing. The event took place in the fine facilities of Azusa Pacific University and the beautiful sanctuary of Trinity United Methodist Church in Pomona. Judges for the competition came from many parts of the United States and from Budapest. A photo of most of the judges identified by name is included on page 16 of this issue.

This year, the principal patron for the Competition was Dr. János Áder, President of the Hungarian Republic, whose greetings were read to the audience at the final concert by Dr. László Kálmán, Consul General of the Hungarian Republic at Los Angeles. Greetings from Dr. Andrea Vigh, President of the Franz Liszt Academy in Budapest, were presented by Professor Andrea Meláth, Head of the Voice Department at the Academy and herself one of the adjudicators of the Competition. Also making presentations were a member of the LA County Supervisors and a representative from Steinway and Sons.

An event like this doesn't just happen. It takes months of preparation, coordination with multiple venues, sponsors, teachers and students, and behind it all complete dedication. Certainly, as the brain child of the Competition's Founder, Professor **Geraldine Keeling**, and at the inspiration of Dr. **Mária Eckhardt**, one could only expect such an undertaking to blossom into an outstanding example of devotion to the music of Franz Liszt. Add to this the outstanding co-direction of Professor **Judith Neslony** and the friendly assistance of numerous volunteers, and you have the formula for success. Thus, The American Liszt Society has every reason to be proud of its participation in the Los Angeles International Liszt Competition, just as it has with regard to the increasingly successful Liszt-Garrison Festival and International Piano Competition, about which you may read elsewhere in this issue.

Congratulations to everyone who participated in the LAILC, best wishes for continued success to all who performed, and thank you to Gerry, Judy, and all their co-workers and supporters!

## *Winners of the 2014 Los Angeles International Liszt Competition (First-place winners only)*

Category	Participant	Teacher
Division XI (Budapest Concert*)	Somang Jeagal	Kevin Fitz-Gerald
Division X (New York Concert)	Zsófia Staszny	Júlia Pászthy
Division IX (Voice)	Melinda Ehrlich	Joann Zajac
Division VIII (Organ)	Haesung Park	Ladd Thomas
Division VII (Concerto)	Enhae Chung	Gregory Allen
Division VI (Longer Works)	Athena Tsianos	Bernadene Blaha
Division V (ages 21 - 35)	Jacopo Giacomuzzi	Kevin Fitz-Gerald
Division IV (ages 17 - 20)	Jaemo Ku	Norman Krieger
Division III (ages 15 - 16)	Anna Boonyanit	Hans Boepple
Division II (ages 13 - 14)	Aldric Matthew P. Gozon	Molly Nguyen
Division I (ages 12 and under)	Sarah Tuan	Corey McVicar

\*Includes all-expense paid trip to Budapest, London, and Washington D.C. for concerts.

### Additional Prizes

Dr. Ernó and Katinka Daniel Memorial Prize	Somang Jeagal	Kevin Fitz-Gerald
The American Liszt Society Awards	Enhae Chung Jacopo Giacomuzzi	Gregory Allen Kevin Fitz-Gerald
Zoltán Rozsnyai Memorial Award	Enhae Chung	Gregory Allen
Margaret Corel Memorial Prize	Zsófia Staszny	Júlia Pászthy
The CA Federation of Music Clubs for California Residents	Distributed to numerous participants in almost all categories	
Best Performance Awards (Excluding Division XI)		
"O lieb, so lang du lieben kannst" Opera Paraphrase/Transcription <i>Étude de Concert/Konzertstücken</i> Paganini Étude Hungarian Rhapsody <i>Années de Pèlerinage</i> <i>Mephisto Waltz</i> , <i>Legendes</i> , or <i>Harmonies poétiques at religieuses</i>	Nandani M. Sinha Anne Liu Sakurako Eriksen Sarah Tuan Jacopo Giacomuzzi Christine Cheng  Jeamo Ku	Vladimir Chernov Inessa Litvin Bernadene Blaha Corey McVicar Kevin Fitz-Gerald Ariel Yang  Norman Krieger



# A Conversation with Nancy Roldán

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

**Nancy Roldán:** I was born in Mendoza, Argentina on a winter day, near the highest mountain in the Americas, the Aconcagua or “stone sentry” - my own powerful guardian, at least in my imagination. Like most Argentines, my ancestry covers many world regions: my maternal branches are Portuguese and French, my paternal branches are Spanish and Native (South) American. My family was musical but nobody was a professional musician. There was always classical music at my home, which reached us via public radio. My father was in the army, my mother at home. When I was five years old several things brought about meaningful changes in my life. The huge house of many, many rooms where I had been born became a haven for families arriving from the far-away horrors of the war: people from Poland, Italy, Greece, Czechoslovakia, and other European countries, most after internment in concentration camps, became my new everyday extended family. I became teacher and best friend to their toddlers. Around this same time, a beautiful mahogany upright piano became a permanent resident in our home. Regular piano lessons started soon thereafter. School, ballet, flamenco, folklore dance classes, and English occupied most of my time throughout my elementary school years. Because I was sometimes bored in school I skipped a couple of grades, graduating from elementary school fairly early.

My father encouraged me to do anything and everything I wanted, supporting independence and original thinking.

The last years of elementary school coincided with a major move to a new home in a new neighborhood. After admission exams I attended secondary school at the Thomas Godoy Cruz Normal School for Teachers, graduating with a degree to teach elementary school. The secondary school system in Argentina included several courses, of which I mostly loved anatomy, mathematics, and literature. During the summers I taught my neighbors whatever I knew, including piano, dance, and

remedial math or grammar. When I was 14, an enterprising neighbor who had started a “children's club” put me in charge of directing a folklore festival for which I also danced. I completed high school at 16. Regarding music, at that time I had become an accomplished sight-reader and completed all the requirements to graduate from my private music instruction.

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

**NR:** After secondary school I decided to pursue medical studies, entering the pre-med courses at the Universidad Nacional de Cuyo (UNC). At the same time I was preparing myself to enter a piano competition, which had been announced on public radio. My study time was divided between medicine and music. A visit to the hospital morgue would be decisive for my career choice. It was not seeing dead bodies but witnessing the cruelty of vivisection that caused me to absolutely withdraw from pursuing medical studies. At this point my concentration was 100% placed on my piano studies.

**ER:** Was there a single event or series of events that captured your interest in music, or someone in particular that sparked that interest?

**NR:** My mother would listen to the classical radio station every day, which allowed me to get acquainted with great music performed by the likes of Rubinstein and Kreisler. Regarding my own performances for friends and family, the repertory consisted of classical, folklore, and songs my parents enjoyed. Around the time I was preparing for the piano competition mentioned above, a member of the UNC Symphony Orchestra visited us. After performing, I asked her for a referral to a university teacher. Ada Senzacqua, who taught at the UNC School of Music, became my first “advanced” and true teacher. After my audition she asked me to play some passages in a different way. The moment was a revelation: music transformed beyond tempo and articulation, becoming somehow alive. I was mesmerized and wanted more. Senzacqua then suggested preparing a program for admission to the

UNC School of Music, explaining what I needed to work on. Realizing all I was lacking caused my going back home and crying for an entire day. I thought I had been lied to, and had wasted all those years preceding this encounter. On the next day, aware that tears would not help, I made my decision. First of all I moved my piano away from the living room, rolling it on its strong legs onto the tiled floor that surrounded my home, finally placing the piano in the last room at the back of the house, away from everything and everybody. I studied eight hours or more every day, addressing every possible detail she had pointed out, and completed the program she had given me, just to show her what I could do within a week. At my first lesson she agreed with my plan to prepare the freshman year repertory program. Along with the preparation of my admission recital I prepared freshman courses, including music history, harmony, and ear training. My teachers for these subjects were two composers, Eduardo Grau from Spain and Elifio XIII Rosáenz, from Buenos Aires. My life became music. The discipline to practice and study took every bit of attention, and nothing could distract me from my goal.

**ER:** How did music shape your university educational pursuits?

**NR:** After entrance exams I was admitted as a sophomore and welcomed in the studio of the most admired piano teacher in the school of music: Juan Florentino Salomone (later Salomón). If meeting Senzacqua had been amazing, studying with Salomón became the most important years of my entire existence as a musician. He shaped my musical ear “beyond pitch,” revealing a magical world where sound could be bent to my will, without any possible verbal explanation. He had been an amazing pianist with a golden touch. When I met him he was already plagued by the beginnings of MS, but he taught and was able to convey ideas like nobody else I have ever met. Pianist and composer, he was an inspirational musician.

Salomón constantly challenged his students with new repertory and opportunities. My first orchestral experience included performing in the complete series of Bach concertos for one to four pianos with the UNC

*(continued on next page)*

# A Conversation with Nancy Roldán

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Symphony Orchestra during my first year with him. When I was 19, I performed the Khachaturian *Concerto* with the UNC orchestra, a Mendoza premiere. Through him, and later with Francisco Amicarelli, I joined a group of disciples of Vincenzo Scaramuzza. In addition to piano studies, I was lucky to be exposed to other excellent instruction. One such harmony and counterpoint teacher was pianist/composer Miguel Francese, whose teaching of figured bass and score reading have no equal, in my opinion. Another important figure in my musical and personal development was Rodolfo Kubik, choral conducting teacher and the most demanding conductor I've ever met. After working with him, I have never heard choirs sounding so perfectly celestial anywhere. I was the accompanist for the large chorus (university) ensemble and also his pianist for the UNC Choral Chamber Ensemble, which toured throughout Cuyo and Chile. Kubik's incredible ears could detect one person out of tune among hundreds! He would point to the culprit until the pitch was perfectly tuned!

Kubik's effective and powerful way of playing the piano intrigued me: he relied on weight to avoid the pain of his injured thumbs, probably caused by abuses from the Fascist regime in Italy, which he opposed. Born in Pola, a city located in what is now the Czech Republic (he died in Buenos Aires in 1985), Kubik was also a super-talented musician/composer who immigrated to Argentina and was responsible for creating numerous choirs throughout the country. Besides curricular activities, my passion for music included attending rehearsals, master classes, and every possible concert happening in town. Among them, concerts by the New York Philharmonic under Leonard Bernstein, and recitals by Byron Janis and Abbey Simon, helped keep my passion alive. Those college years would prepare me for upcoming life abroad.

Other formative experiences included my election as president of the student body and student liaison with the faculty. During my presidency, my enterprising friends and I organized a series of interdisciplinary lecture-recitals that addressed the connection between literature, architecture, history, and music. Early during my university life I also met

the man who would become my husband and father to my children. Hugo Cavallero was a most talented pianist and arranger with a dream about jazz and the USA, a dream that eventually brought us to this country. My childhood experiences and university life under the influence of wise and worldly teachers prepared me for the world I would get to experience after leaving Argentina. A hunger for knowledge would guide my life's every step.

## **ER: When did Liszt enter your musical life?**

NR: Liszt entered my life early, not with many compositions, but via the *Hungarian Rhapsody No. 2* in the four-hand piano version that my brother and I performed many, many times. The Rhapsody would usually close our family gatherings with a bang: I would play primo and my brother secondo. These performances stopped once he began secondary school, leaving me to do solo performances for family and friends. In those days Liszt was considered too challenging to be performed during one's formative years, and was usually left for College, when people were serious about music.

Juan Salomón was the one who assigned me works by Liszt. The first one was the *Polonaise in E Major*, followed by the *Transcendental Studies*. (I own and treasure Salomón's score of the *Transcendental Studies*, which contains his notations.) Franz Liszt has been with me all the time, first in Argentina, then reappearing during my years in Puerto Rico when I fell in love with the first *Mephisto Waltz*; later in Baltimore, where I first met **Fernando Laires** and attended one of the ALS festivals at Peabody in the 70s; and later in the 80s when I founded the Baltimore-Washington chapter with **Tom Mastroianni**.

My most extraordinary memory of "feeling" Lisztian occurred in Italy in 1989, while performing several works that Tom had asked me to prepare for that year's festival at Vietri sul mare. My repertory included Liszt's *Liebesträume in A-flat Major* and his transcriptions of Verdi's "Scene in the Tower" from *Il Trovatore* and Bellini's *Norma*. Performing in the town of Ravello was magical despite my misgivings, which gradually disappeared as we performed for, listened

to, and were inspired by each other. A transformation occurred that changed my perspective on performance and performing for and with musicians. That was the year of my 50th birthday and the first time I met and heard **Luiz de Moura Castro** and **Louis Nagel**.

## **ER: Is there a favorite Liszt work in your repertoire? Tell us about how you came to put this one work at the top of the list!**

NR: A challenging question. I love Liszt, having learned much about piano playing from learning his works. Among other things, I am fascinated by Liszt's lyricism and his ability to create breathtaking sonorities. This brings me to the *Consolation in D-flat*, a piece I perform often. It seems to flow on its own, as an improvisation. This one might be at the top of my list. Among my favorites are also the pieces for violin and piano, most of which I have performed with **José Cueto**.

## **ER: Could you tell our readers about your current professional activities.**

NR: The year started with a duo-recital with violinist José Cueto at the end of January. It includes a March fundraiser at Notre Dame of Maryland University (NDMU) for the benefit of the Liszt-Garrison 2015 first decade celebration, a performance with orchestra in May, summer chamber music performances, and the preliminary competition auditions in June leading to the Liszt-Garrison Festival/Competition at NDMU.

## **ER: A few years ago, we read in this Newsletter about the Liszt-Garrison Festival and International Piano Competition. For our new members, and to recall the event for our members of long standing, perhaps you could tell us about the beginning of the Festival/Competition and with whom you worked to establish it.**

NR: After 10 years of work with this "growing enterprise," it is a little difficult to explain its development in a few words. It all began with plans for a concert to assist a dear friend and piano technician, William (Bill) Garrison, to cover his cancer treatment expenses. The benefit

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turned into a memorial as the illness prematurely took him away. The memorial was possible with the cooperation of many of his friends and many musicians from the Baltimore-Washington area who participated in the benefit under the ALSBWC aegis. The original plans to give the proceeds to his wife Jenifer for their children's education changed after she asked me to "do something for pianists" with the funds. After much thought, I decided to create a competition to "support pianists with their career goals" via prizes and performance opportunities.

I asked **Ernest Ragolini** to join me in developing the plan. His support has been essential to the event's success throughout the years. The first Festival/Competition took place in 2005 at Grace United Methodist Church in Baltimore, where we had held Bill's memorial service. In 2006 we moved to College of Notre Dame, now Notre Dame of Maryland University (NDMU), an institution the chapter has called home ever since. The support of all NDMU presidents is greatly appreciated and has been a major factor in the success of Liszt-Garrison.

Changes have occurred throughout the years, including the name of the event, which was first called "William Garrison." There is an entire document outlining the Liszt-Garrison history, which will be uploaded in our website for everybody's information. It is too long to include as part of this conversation. I invite all interested to visit the website ([lisztgarrisoncompetition.org](http://lisztgarrisoncompetition.org)). In addition to the monetary awards, prize recipients obtain exposure via performance opportunities in the Baltimore-Washington area, Florida, New York, in ALS Festivals around the country, and in 2010 also in Bayreuth, Germany. In 2013 the event was co-hosted by the Hungarian Embassy in Washington DC, where we presented the last round of the Artist Category competition and the Gala Recital, featuring 2011 winners.

I extend my heartfelt gratitude to the different presenters and organizations that have supported our chapter and our competition representatives throughout the years. A list of presenters and venues who have featured Liszt-Garrison musicians in the past appears on our website. Essential to the continuity of

the event has been the dedication of judges and guest artists, most of them ALS members who have not hesitated to support our efforts year after year, in the true spirit of "*génie oblige*."

**ER: How has the event changed over the years to become what it is today?**

**NR:** We started with a solo piano competition; now we have three categories within the competition. Important additions to the original solo piano event, Artist, are the inclusion of categories for Young Artist and Collaborative Artists (duos with piano) since 2006. Introducing the duo category as a chamber ensemble happens to be unique among competitions around the world. For reasons unknown, duos with piano (voice and piano, or any instrument and piano) have not yet entered the mind of the music world as chamber ensembles. How can anybody consider the extensive repertory of major duo-sonatas, such as masterworks by Debussy, Brahms, Poulenc, Franck, Fauré, Strauss, and Liszt, less than chamber ensembles?

Regarding the actual festival/competition format: Creating a friendly learning experience via festival presentations, which contestants must attend, has proven positive. Contestants have the opportunity to meet other participants and are encouraged to attend other auditions; all are exposed to presentations by artists of renown, and feel appreciated for what they are, beyond the results of the competition. Anonymity is maintained throughout the final rounds. Year after year, previous contestants and winners return to support us via performances and to assist us in running the actual competition. For festival performances, in recent years we have relied more on past winners of the competition than on guest artists. This decision provides past winners with more exposure and performance opportunities. Mentoring talented musicians is a most rewarding experience. On a personal note, the festival/competition has allowed me the opportunity to meet many wonderful artists and young musicians whom I am happy to count as my friends. Their support and enthusiasm motivate all involved to move ahead.

**ER: Any hopes and plans for the future of the event?**

**NR:** It is my dream that the event will continue, fulfilling its mission to support and encourage musicians to follow their passion, mentoring them in the art of being musicians who are also caring, human individuals following in the footsteps of Liszt and the ideals we have shared with them. This year marks our tenth anniversary, and the celebration will be presented under the title "Magyar," honoring Franz Liszt and, specifically, Béla Bartók and his contributions, in honor of the 70th anniversary of his death in New York.

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

**NR:** Open your mind by exploring other disciplines, practice with dedication, but don't just play an instrument, and if you are a pianist, develop your ears to play like an orchestra. Attend concerts with an open mind and an open heart. Read, travel, interact with people in your community, become a human being learning to live and to give. Learn about yourself. Read the biographies of great men and women who have preceded us. Seek inspiration. Stay away from electronic games as they take much time away from the reality of life!

**ER: You regularly perform as a solo and a collaborative pianist; do you have any upcoming plans for recitals, and does Liszt have a place in them?**

**NR:** In December of 2014, José and I completed the recording of works by Piazzolla arranged by yours truly for violin and piano. We hope to complete the CD production this year, sometime between now and October. Performing tango has been a discovery and a continuous learning experience thanks to many performances shared with two great *bandoneón* masters: David Alsina from Argentina, and Raúl Jaurena from Uruguay. They have inspired me. Tango is for Argentina like jazz is for the USA, a language I am still learning. Regarding Liszt, the Liszt-Garrison Competition is my personal way of making Liszt's works known, in particular the ensemble and art songs, which are inexplicably neglected by the music world at large. I include his

(continued on next page)



# A Conversation with Nancy Roldán

(concluded)

works in my programs whenever possible. On January 23 of this year José and I played Liszt's *Second Elegie* in the first part of a concert featuring European music. Liszt and Hungarian music will also be programmed in the March 28 fundraiser. In May I have been invited to perform the Ravel *Concerto in G* for piano and orchestra with Concert Artists of Baltimore. There will be Liszt in my summer concerts, and, of course, the Liszt-Garrison Festival in October will have plenty of Liszt - and also of Bartók.

**ER:** And Liszt in the future? What do you hope for on the part of others?

**NR:** After all these years I am still surprised that "rumors" and old anecdotes about Liszt interfere with the knowledge about the true Liszt. I hope that musicians will take time to read and get real information about his contributions to music and humanity. The ALS festivals are most valuable to disseminate information. Alan Walker's books are simply extraordinary and have greatly contributed to my knowledge of Franz Liszt. Other authors have contributed and continue to contribute to the evolving scholarship on Liszt. On a positive note, compared to 20 years ago, the music world is relatively more mature regarding Liszt.

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

**NR:** I love to be in Nature and silence. I love animals and would love to communicate with them. Our most recent companion is a beautiful cat we call Nagu. I am an avid reader and enjoy writing. I love to garden. My love for the healing arts never ended. In the late 80s, I decided to attend the Baltimore Holistic Center to study anatomy and physiology. Knowing about the wonders of the human body and its healing abilities is enlightening. I lecture on wellness and the performer, something I have done in the US, Argentina, Brazil, and Italy.

**ER:** Anything else in conclusion?

**NR:** The search for an ideal technique to allow for freedom of expression did not

stop in Argentina. Lots of performances, meetings with and listening to great pianists, an analytical mind, and further studies and encounters with great musicians have provided answers and solutions. Several degrees happened as the result of research and studies of different subjects I considered essential to my development. Prizes and special honors encouraged me along the way. Competitions were fantastic learning experiences that allowed me to gradually understand my own weaknesses and strengths. After Argentina I lived in New York, the Bahamas (where my daughter Gabriella was born), Puerto Rico (where my son Alberto was born), and now in Maryland, touring for years in Europe and in the Americas. I love to teach and have learned from teaching, creating new programs everywhere I lived. Major appointments include the UNC (Argentina); an unforgettable experience conducting children's choirs in Freeport, Bahamas; teaching later at the University of Puerto Rico and at the PR Conservatory of Music; and finally closing my association with academia in 2007 after 30 years at the Johns Hopkins University Peabody Conservatory.

I continue giving master classes and lectures. Memorable musical encounters that left lasting impressions include meeting and performing for some extraordinary human beings. The list includes Alexander Petruska, whom I met in New York soon after my arrival in the USA; Pablo Casals and Jesús María Sanromá in Puerto Rico; Berl Senofsky, whose master classes at the Peabody Conservatory were legendary; my fellow Lisztians; composer Carlos Guastavino of Argentina; and my teachers who became life-long friends and inspiration. I am sure I have forgotten some names, for which I apologize.

In the course of my travels I learned to live in different worlds and understand different traditions, appreciating honesty and friendship above all. Many thoughts come to mind about the teaching of music, but those would take too many pages to share. Looking back, I realize that despite ups and downs, and the temptation to quit, music has been at the core of my existence from the very beginning. On a more personal level, my grandchildren Sam and Ariana make every moment of my existence worth living.

(Editor's Note: The Liszt-Garrison Festival and International Piano Competition was recently cited in the *Musical America* publication of "Top Competitions," available at [http://www.musicalamerica.com/specialreports/COMPETITIONS\\_2015.pdf](http://www.musicalamerica.com/specialreports/COMPETITIONS_2015.pdf).

## Liszt Posters Available to ALS Members

A series of very attractive posters tracing the life and musical activities of Franz Liszt are available for posting in your university music school or department, library, or other appropriate place. The series was created by Mária Eckhardt, past Director of the Liszt Memorial Museum and Research Center in Budapest. You may see a few of the posters as part of a display that was mounted by the University of Illinois Performing Arts Library in fall 2014 by going to <http://www.library.illinois.edu/mux/about/exhibits/HappyBirthdayMrLiszt.html>. To obtain the entire set of 16 posters, please contact Edward Rath, Editor of the ALS Newsletter, at [e.rath@comcast.net](mailto:e.rath@comcast.net). There is no charge for the posters, however, we would ask that you or your school pay for mailing the posters to the next interested party.

## 2015 Dues Due

Sounds like a trio from *Die Fledermaus*, doesn't it? Alas, not so lovely, but a necessity! - and a gentle reminder.

By now you should have received your annual membership notice with dues payable for 2015. Our Membership Secretary, Barbara Kolb, will appreciate your prompt remittance of this year's fees. Dues support the publication and mailing of the outstanding *Journal of the American Liszt Society* and two issues of the ALS Newsletter each year, plus operating expenses of the Society, which continue to escalate. If you have questions, please contact Barbara Kolb at [barbsthings@gmail.com](mailto:barbsthings@gmail.com). Thank you for your kind attention to this request.

# In Memoriam

**Thomas Mastroianni**, immediate Past President of The American Liszt Society, died on Friday, September 19, 2014, at his home in Silver Spring, MD at the age of 80. Tom was the beloved husband of Mary Ann Mastroianni; father of Mary Lauren DeSimone (Neil), Michael Mastroianni (Janet) and Beth Riley (Shawn); grandfather of Matthew and Christian DeSimone, Alicia and Dean Mastroianni; and brother of Concetta "Chetty" Mastroianni. He is also survived by his nieces, Gretchen, Ingrid, Erica, Heidi, and Maura Ellen, and his nephews, Robert and Michael. A Mass of Christian Burial took place at St. John the Baptist Church in Silver Spring on Wednesday, September 24 at 12 p.m. and was attended by many members of The American Liszt Society. Interment was private.

Memorial contributions may be made to The Thomas Mastroianni Scholarship Fund at the Benjamin T. Rome School of

Music, Catholic University of America, Washington, D.C.

For more about Thomas Mastroianni, please see articles on pages two and three of this issue. Tom's website was still active as of the publication of this issue: <http://www.thomasmastroianni.com/index.htm>

"Claude Frank, a pianist of timeless values, died December 27, 2014. He turned 89 on Christmas Eve.

Nuremberg born, Claude reached the US in 1941. He studied there with Schnabel, his son Karl-Ulrich, and his student Maria Curcio.

He was a towering interpreter of the Beethoven sonatas and often appeared as a piano duo with his wife, Lilian Kallir, who died in 2004. Their daughter, Pamela, is a distinguished violinist and teacher."

(©Norman Lebrecht, used by permission.)

# An Invitation

PianoTexas International Academy and Festival invites you to Fort Worth in June 2015, to celebrate the genius of Frédéric Chopin, "The Poet of the Piano."

**Tamás Ungár**, Executive Director of the event, says that the Academy/Festival offers distinguished artists' recitals featuring works of Chopin; concerto concerts for selected participants to perform with the Fort Worth Symphony Orchestra; recitals for participants; master classes; private lessons; and conversations with distinguished artists. Programs are structured for young artists, with full tuition scholarships for all performing young artists; teachers/amateurs (combined), same activities as young artists but on a smaller scale; active observers, who take private lessons and play in recitals; and general observers (non-active participants). For further details, please go to [www.pianotexas.org](http://www.pianotexas.org).

**American Liszt Society Baltimore-Washington Chapter** • Nancy Roldán, *President*  
presents

## 2015 Liszt-Garrison Festival & International Piano Competition



### MAGYAR

*Hungarian folklore inspired much of the music of Franz Liszt and Béla Bartók. In turn, composers around the world wrote music of extraordinary beauty inspired by their own countries' traditions.*



**Notre Dame of Maryland University, Baltimore, Maryland**  
**October 21–25, 2015**

THE 2015 COMPETITION  
*For Pianists & Duo Ensembles with Piano*  
Application Postmark Deadline: May 15, 2015

*Chair:* Nancy Roldán • *Coordinator:* Patricia Graham • *Assistant coordinator:* Kymberley Deely

**[lisztgarrisoncompetition.org](http://lisztgarrisoncompetition.org)**

# Chapter News

## Baltimore/Washington Chapter. Nancy Roldan, President.

An enthusiastic audience attended the November 16 fundraiser titled "Serenata Siciliana," presented in celebration of **Thomas Mastroianni's** life. The event was originally planned last June, in coordination with **Helen Smith Tarchalski** and her husband Stanislaw, as hosts; members of the planning team also included then-President **Thomas Mastroianni**, **Nancy Roldán**, Chapter President, and **Ernest Ragogini**, BWC Executive Advisor. The event marked the official launching of the tenth anniversary celebration of the Liszt-Garrison International Competition, which will take place October 21-25, 2015 at Notre Dame of Maryland University under the title, "Magyar." A moving and exciting performance by **Joanna Kaczorowska** and **Pablo Lavandera**, 2009 First Prize Liszt-Garrison Collaborative Artists, included "Sicilienne" by Johann Sebastian Bach; Béla Bartók's *Six Rumanian Dances*; two numbers from the suite *Snapshots for an Andean Album* by Gabriela Lena Frank; "La notte" by Liszt, a favorite composition of both Liszt and Mastroianni; and *Three Polish Dances* by Henryk Wieniawski.

The food was delicious, prepared by the loving hands of longtime friends Leslie Hyde and **Sasha Katsnelson**; Tom's sister, Concetta Mastroianni, and Mary Lauren de Simone, Tom's daughter. Mary Ann Mastroianni, Tom's wife, was the guest of honor. The audience was delighted by impromptu performances of *Czardas* by Joanna and **José Cueto**, joined later by Pablo in a reading of Piazzolla's *Oblivion* for piano and two violins.

"Across the Seas: From Opera to Tango" is our next major event on March 28 at 7:00 p.m. at LeClerc Hall of Notre Dame of Maryland University. A fund raiser for the upcoming Liszt-Garrison International Competition and Festival, the evening will feature an artist ensemble performing the music that traveled from Europe to Argentina, giving birth to the Argentine Tango and its 20th century transformation in the music of Astor Piazzolla. The ensemble will consist of **José Cueto**, violin; Laura Ruas, double bass; **Nancy Roldán**, piano, and Susan Reynolds and Constantino Bastidas, tango dancers. Featured guest performers will include **Laura Strickling**, soprano, 2013

Liszt-Garrison Collaborative Artist First Prize winner; Gabriella Cavallero, actor/narrator and Tony Award nominee; **Kevin McMillan**, baritone, Grammy and Gramophone awardee; and **Gabriel Dobner**, piano, Special Award winner at the Hans Pfitzner Lieder Competition in Munich. The event is co-sponsored by the Music at Notre Dame Concert Series, **Ernest Ragogini**, Director.

General admission is \$20.00, or three tickets for \$50.00. Tickets are available only by mail. Send check or money order to P. O. Box 1707, Owings Mills, MD 21117, or you may use PayPal at [www.lisztgarrisoncompetition.org](http://www.lisztgarrisoncompetition.org).

New officers and committees of the Chapter include:

### Executive Board

Nancy Roldán, President  
Ernest Ragogini, Executive Advisor  
Susana Cavallero, Treasurer  
Patricia Graham, Community Outreach  
Megan Amoss, PR/Webmaster  
Thomas Mastroianni, *ad astra*

### Festival and Competition Committee

Nancy Roldán, Chair  
Patricia Graham, Coordinator  
Laura Mathews, Competition Assistant  
Kimberley S. Deeley, Assistant Coordinator\*  
H. Drew Rieger, Assistant to the President\*

\*Ms. Deeley was a student of Thomas Mastroianni; Mr. Rieger is a composer residing in Baltimore, MD.

### Competition Repertory Committee

José Cueto  
Gabriel Dobner  
Ernest Ragogini  
Nancy Roldán  
Steven Spooner

## Boston Chapter. Tish Anne Kilgore, President.

**Tien Hsieh** was the featured pianist for a Boston Chapter concert on October 22 at Boston University. The performance was a collaboration between the ALS Boston Chapter and Boston University's Piano Department. A prizewinner of the Los Angeles International Liszt Competition, Ms. Hsieh played a program of transcriptions, including the Bach-Liszt

*Prelude and Fugue in A Minor*, Beethoven-Liszt *An die ferne Geliebte*, and Mozart-Liszt *Réminiscences de Don Juan*; *Hungarian Rhapsody No. 3 in B-flat Major* and *Hungarian Rhapsody No. 5 in E Minor* ("Héroïde élégiaque") followed, ending with the *Après une lecture du Dante: Fantasia quasi sonata*. The concert was well attended by both university students and the general public. Ms. Hsieh was scheduled to repeat the program later in the week at the Liszt Memorial Museum and Research Center in Budapest.

## Chicago/Midwest Chapter (<https://www.facebook.com/LisztChicago>).

### Alexander Djordjevic, President.

On October 25, at 7:30 p.m., the Chicago/Midwest Chapter presented its Fourth Annual Liszt Birthday Celebration at Nichols Hall in Evanston, hosted by the Music Institute of Chicago. ALS members, faculty from Wheaton College and MIC (two of our hosting institutions), and a 15-year-old student in the MIC Academy performed the *Hungarian Rhapsody No. 5*; the "Tarantella" from *Venezia e Napoli*; the songs "Die Drei Zigeuner" and "O Lieb"; *Mephisto Waltz No. 1*; *Transcendental Étude No. 10*; "Rigoletto" Paraphrase, "Miserere" from *Il Trovatore*; "Festspiel" and "Brautmarsch" from *Lohengrin*; and the two-piano version of *Réminiscences de Norma*. The evening was dedicated to the memory of **Thomas Mastroianni**. You may view the concert on YouTube at <https://www.youtube.com/playlist?list=PLSvNuZUoh2zZJfgkXn2OubygKy-LhxjQ>

President **Jay Hershberger** attended the event and wrote, "In short, it was a fabulous event! The playing was magnificent from all involved. Nichols Hall of the Music Institute of Chicago is an elegant venue for concerts, and audience attendance was significant - the *Chicago Tribune* had designated the concert as one of the choice music events of the weekend.

"**Daniel Horn** and I also had the pleasure to visit **Reginald Gerig**, who was very appreciative of the Society's honor bestowed upon him at the festival at James Madison University this past June. He sends his greetings to all!"

On November 2, baritone **Kevin McMillan** and pianist **Gabriel Dobner** gave a recital of songs by Liszt, Wagner, and Wolf at the Pianoforte Chicago

(continued on next page)

# More Chapter News

Studios. The artists have been heard at several ALS festivals and were co-sponsored by Chicago Chapter host institution, Pianoforte Chicago. The artists also gave a recital for students of the Wheaton College Conservatory on Thursday, October 30, and presented a master class for Wheaton voice students on November 4.

At the January 3, 2015 meeting of the Chapter, members present decided that the following people would hold chapter officer positions, effective as of that date:

Alexander Djordjevic, President  
Daniel Paul Horn, Vice President  
Linda Bryson, Executive Secretary  
George Radosavljevic, Membership Secretary  
Renata Yuill, Treasurer  
Linda Bryson, Publicity

We had a productive meeting and look forward to continuing to spread the good word about Franz Liszt.

## South Florida Chapter. José Raul López, President.

The South Florida Chapter of the ALS presented its mini-Liszt Festival on October 18 - 19 at the Wertheim Concert Hall of Florida International University. The October 18 program presented graduate students from FIU, the University of Miami Frost School of Music, and Lynn Conservatory, as well as FIU faculty members **Kemal Gekić**, Silvije Vidović, and **José López** in works by Liszt and subsequent composers influenced by him (Ravel, Balakirev, Horowitz transcriptions, etc.). The October 19 program featured Kemal Gekić in Liszt solo works and Chopin's *Concerto in F Minor*, accompanied by the FIU Symphony Orchestra under the direction of graduate assistant conductor Darwin Aquino.

The Chapter received its first Community Development grant from the Miami-Dade Cultural Affairs Division and presented two programs, two master classes, and pre-concert lectures at the Deering Estate and the Coral Gables Museum on October 26 and December 13. Guest pianists included **Kemal Gekić** and Asiya Korepanova, a DMA candidate from the Frost School of Music. Professor Emeritus **Frank Cooper** provided the introductory

comments at the December concert.

## Indiana University Chapter. Karen Shaw, President.

The Chapter will host IU piano alumni as performers in two concerts as part of a Liszt Mini-Fest on June 20 (8:00 p.m.) and June 21 (4:00 p.m.), 2015 in Auer Recital Hall on the IU campus in Bloomington. One of the recitals will be dedicated to the memory of Thomas Mastroianni. As of this writing, the following are scheduled to perform: **Caroline Hong** and **Daniel Horn**, duo-pianists; Daniel Horn, piano and Denise Gamez, mezzo-soprano; **Mark Edwards** and **Karin Redekopp Edwards**, duo-pianists; **Matt Gianforte** and Meeyoun Park, duo-pianists; and piano soloists **Sung Hoon Mo**, **Eugene Alcalay**, **Kent Cook**, Mark DeZwaan, **Aaron Stampfl**, and **Steven Spooner**. IU piano alums who have not yet responded may do so to Karen Shaw at [shaw88keys@gmail.com](mailto:shaw88keys@gmail.com).

## New York/New Jersey Chapter (<http://gilagoldstein.com/liszt/>). Gila Goldstein, President.

The Fourth Taubman Piano Festival will take place June 26 - 28, 2015, at the Cali School of Music at Montclair State University in Montclair, NJ. **David Witten**, Vice President of the NY/NJ Chapter, serves as Festival Artistic Director. The Chapter is collaborating with the Festival in presenting two recitals by distinguished pianists who will include works by Liszt, such as the *Two Legends*, *Hungarian Rhapsody No. 10*, and the *Mephisto Waltz No. 1*.

Eduardo Delgado, Professor at the University of California-Fullerton, will perform at 8:00 p.m. on Friday, June 26. Rudolf Golez, who is Dean, College of Music at Liceo de Cagayan University in Northern Mindanao in the Philippines, will perform at 8:00 p.m. on Saturday, June 27. The artists' biographies and other information about the Taubman Festival may be found at <https://sites.google.com/site/taubmanfestival2015/services>. For further information and reservations, contact David Witten at [wittend@mail.montclair.edu](mailto:wittend@mail.montclair.edu) (973-652-4217). Admission is free, but donations will be accepted.

On October 9th, the NY/NJ Chapter presented two Liszt-Garrison winners: pianist **Liza Stepanova** and soprano **Laura Strickling**, who won the

collaborative category at the 2013 Liszt-Garrison Competition. Guest artist was Liza's husband, violinist Itamar Zorman, who was the top-prize winner at the 2011 Tchaikovsky Competition. We dedicated the entire concert to the memory of our beloved late president, **Thomas Mastroianni**, whom Liza and Laura had the honor to meet last year at the competition and at a dinner hosted later by the Hungarian Embassy. **David Witten** and **Gila Goldstein** spoke about Tom before the concert.

The performances of the three artists were superb. These are high-level young artists who already working as professionals at this stage. Laura and Liza performed songs by Schubert, Liszt, Rachmaninov, and Debussy. Laura, with her spinning and colorful voice, delivered such an expressive, convincing approach to the texts and the musical lines, with incredible accompaniment by Liza. Liza played three solo selections: a beautiful rendition of the Schubert-Liszt song transcription, "Die Junge Nonne," Liszt's "Les Jeux d'Eau à la Villa d'Este," which was exquisite, and the Wagner-Liszt transcription of the "Overture" to *Tannhäuser*. It was also impressive to hear her alternating with such ease between the roles of accompanist and a soloist. Itamar and Liza played two Russian song transcriptions, one by Mischa Elman of "None but the Lonely Heart" by Tchaikovsky, and the other by Kreisler of "Daisies" by Rachmaninov. Itamar's playing makes the listener think about the great violinists of the past: incredible depth, warmth, and sweetness of tone. All performances demonstrated clarity, flawless technique, and beautiful, mesmerizing sound. The artists' excellent interpretations were communicated and moved the audience a great deal. The artists ended the concert with a trio, followed by composer Alfred Bachelet's "Chère Nuit," which was glorious. We wish the artists best of success and many more performances to come.

## Oregon Chapter. Alexandre Dossin, President.

The Oregon Chapter held its annual Liszt Birthday celebration on October 22, 2014, with a performance of *Harmonies poétiques et religieuses*, dedicated to the memory of our dear **Tom Mastroianni**. The performance was live-streamed.

# Member News

**Sophia Agranovich** announces a release of her new CD, which had already received "four excellent reviews." The recording features both books of Brahms's *Variations on a Theme of Paganini*, Op. 35, Schumann's *Études Symphoniques*, Op. 13, and the Schumann-Liszt *Widmung* ("Dedication"). The CD is available at Amazon (<http://amzn.to/1M8e42D>), iTunes, ArkivMusic, Barnes & Noble, and other sites. To read an interview published in the March-April issue of *Fanfare Magazine* (Classical Music Reviews & Magazine: "Catching Up with Sophia Agranovich"), go to <http://www.fanfaremag.com/content/view/60489/10269>, and for reviews of Sophia's performances see [http://www.fanfaremag.com/component/option,com\\_ff\\_toc/task,latest/](http://www.fanfaremag.com/component/option,com_ff_toc/task,latest/) and on her website at <http://www.sophiagranovich.com/discography>.

**Paul Barnes** invites you to visit his updated website at <http://www.paulbarnes.net/>. He will be teaching for one month this summer in Vienna.

**Nathan Birkholz** is organist at First English Lutheran Church in Appleton, Wisconsin. In fall 2014, he started a recital series at the church featuring soloists, small ensembles, organ, etc. The first program was September 22 and was an American song recital with baritone Nathan Krueger, a UW Oshkosh Assistant Professor of Music, and Nathan at the piano. The program included works by Ives, Barber, Musto, and Bolcom.

**Luiz de Moura Castro** returned to Budapest in November 2014 to perform at the Liszt Academy. It was quite a gala event. **Bridget de Moura Castro** writes, "The hall was sold out, and we were only able to invite our hotel manager, his wife, and her parents to the event with difficulty. It was a wonderful concert in memory of Luiz' teacher at the Liszt Academy, Mihály Bächer, who would have been 90 years old. For us it was a joy to meet the fellow performers, colleagues from our time, current teachers at the Academy, and a couple of outstanding young pianists who were among the last to study with Bächer. A total of seven pianists were invited to perform. Luiz, the only non-Hungarian, was the first on the programme and also the only

performer to receive such enormous applause that made it necessary for him to give the only encore of the evening. He played three *Consolations* and the *Variations on Weinen, Klagen, Sorgen, Zagen*, and as encore the "Ritual Fire Dance" by Falla. For the next two days he gave masterclasses to students of the Academy that were attended by many students and current and past faculty of the Academy. **Tom Mastroianni's** most recent visit there was beautifully recollected in the opening speeches by the current head of the piano department, Kálman Dráfi, and Tom's name was also mentioned during the classes."

**Alexander Djordjevic** has been elected to the Board of Directors of The American Liszt Society and will serve as Historian/Archivist. Alex was recently named President of the ALS Chicago/Midwest Chapter. For more information about our newest board member, please see <http://www.alexanderdjordjevic.com/home.html>.

**John S. Hord** presented "Musical Sounds of the 20th Century: Mahler to Adams" on February 10 at the Valley Music Center in Fresno, CA. The event was sponsored by the Music Teachers' Association of California, Fresno Branch.

**José Raul López** has informed us that the Arts Faculty of the University of Chile has published the first Spanish translation of Lina Ramann's writings on observations, alternate versions, and cadenzas in selected works by Franz Liszt in accordance with his teachings (*Liszt Pädagogium*). The book includes contributions by A. Stradal, A. Göllerich, and others. The translation was supervised by pianist Paulina Zamora (graduate of the Eastman School of Music and Indiana University) and Carlos Poblete Lagos, Graduate Coordinator of the Faculty of Arts, University of Chile.

**Judith Nesleny** presented a lecture recital entitled, "Franz Liszt: The Artist, His Music, His Background," on Sunday, October 26, at the Church of Our Saviour in San Gabriel, CA. The presentation put Liszt in a historical perspective of 19th-century Europe. It also covered the state of Hungarian

music and some of the differences between folk music and gypsy musicians. As well, Judith discussed important stylistic characteristics that distinguish Liszt's music. She played excerpts from the Hungarian Rhapsodies - an important corpus of his compositional output - and discussed particular points of interest regarding performances of his music in comparison with other composers. Judith also gave suggestions on how to introduce students to Liszt's music.

**Edward Rath** performed the first piano part of the Bartók *Sonata for Two Pianos and Percussion* with members of the University of Illinois School of Music faculty. He also performed the Brahms *Sonata for Cello and Piano in E Minor*, with his long-time musical friend and fellow Milwaukeean, John Winninger, co-director of webcasts for the Jacobs School of Music at Indiana University-Bloomington. More recently, Rath gave a presentation on "Ten Points on the Performance of Haydn's Piano Music" with his long-time friend, associate, and mentor, Don V Moses, for the Phoenix Piano Teachers Association.

On February 19, students of **Roberta Rust** performed a recital of piano works by composers ranging from Bach to Rodgers and Hammerstein at the Wold Performing Arts Center at Lynn University in Boca Raton, FL. Featured pianists included Matthew Calderon, Munkhshur Enkhbold, Chance Israel, Vladislav Kosminov, Chen Liang, Yu Lu, Hikari Makamura, and Aneliya Novikova.

2014 was a great year for **Steven Spooner**. He released a new CD, *Memories and Inspirations*, a recording that carries special significance for Steven, as each of the selections on the CD are connected to one of his personal experiences. *Memories and Inspirations* also marks the genesis of a new record genre of narration recordings. The CD has no liner notes; instead, Steven shares his journey throughout, relating his earliest memories at the piano, as a child in church, his studies in France and the former USSR, the influence of Horowitz and Richter, among others, as well as his work with the legendary pianist, Earl Wild.

(continued on next page)



# More Member News

(continued from previous page)

Steven's travels took him to various locations around the globe earlier in 2014. He was able to spend extended amounts of time in both Italy and Indonesia, as well as in Singapore. In fall, he travelled extensively as well, but was most excited about his trip to Russia, as he was invited to perform at the Richter Museum in November. "Sviatoslav Richter has been my idol since my student days in the former Soviet Union, and you will notice that even my email address, *richtermaniac@gmail.com*, reflects this devotion. To perform in the master's house, and to touch his piano, has meant so much to me!"

Lastly, in early September, Steven was featured on a broadcast of WWFM's *The Piano Matters*, hosted by renowned pianist, author, and scholar, David Dubal. A webcast of this episode is available at <http://64.234.215.170/pm091714.mp3>.

**Ophra Yerushalmi**, whose film *Liszt's Dance with the Devil* was a highlight of the 2014 ALS Festival in Harrisonburg, has once again received kudos for her artistry. The film was shown February 1, 2015 in the Maysles Cinema in Harlem. Here are some of the comments Ophra received afterwards. "Such a beautiful film and so pleased you finished it in the way that made you happy. You should be very proud. What a wonderful and interesting audience." (Gaylen Rose, Filmmaker: *Killing Kaszner*.) "I hope you enjoyed last night's event as much as your lucky audience did. The film was great ... it was wonderful to learn about Liszt and hear all that exquisite music. Nice audience, too!" (David Margolick, Writer and Journalist.) "It was such a memorable evening - the screening of the film was exciting, and the discussion was lively and stimulating." Elizabeth Kitzinger, Artist). "Your film should be nominated for the Oscars!" (Joanna Rose, recipient of an American Academy of Arts Award.)

Ophra herself writes, "It is really interesting, time and again, to experience one's work differently with a different audience. The discussion, a true conversation, made me reflect further about Liszt (questions such as 'What is the difference between Liszt and Ravel?' for example). This reaffirms the importance of live performances, hearing or seeing a work on stage or screen as part of a community ... *a voice in the desert*."

Ophra also indicated that **Gila Goldstein** showed the film to students at the Music Department of Boston University on January 25.

In early spring 2015, Albany Records will release **Richard Zimdars'** new CD titled *Piano Character Pieces from Four Continents*. In addition to works by Alexander Tcherepnin, William Matthews, Natalie Williams, and Ji-Eun Moon, the album contains *Ballade* by Gilad Cohen, Assistant Professor of Performance and Music Theory at Ramapo College, who was a winner of Discover America VIII Competition in 2014. *Ballade* was one of the co-first-prize-winning works in the ALS Bicentennial Composition Competition. The new CD also includes *Transfigured Etudes* by Huck Hodge, Assistant Professor of Music at the University of Washington, who received a Guggenheim Fellowship in 2012. The set of etudes was one of the six compositions selected for the finals of the Competition, which was funded by Steinway & Sons and organized by Zimdars. Altogether there were 31 composition entries from 10 countries.

**Paul Barnes**, Matthew Bengston, and **James Giles** adjudicated the Competition.

## New Liszt Statue in Toronto

A new life-size Liszt statue was unveiled on Thursday, November 27, during a private ceremony at the Royal Conservatory of Music in Toronto. It was followed by a dinner in honor of Liszt and the patrons who commissioned the statue, Thomas and Judy Fekete. During the dinner Dr. **Alan Walker** was invited to make a short speech and he chose as his theme, "Liszt as Benefactor."

The statue, by the Hungarian sculptor Géza Stremény, is cast in solid bronze and depicts Liszt at about 35 years of age, as his years of vagabondage were about to end and his distant gaze is fixed on – Weimar?

The statue may be viewed on the second floor of the Royal Conservatory, where it is now on permanent display. (See page 16 for a view of the statue.)

# New Members and Updates

## DONATION ABOVE AND BEYOND NORMAL DUES

Jean-Louis Jaminet  
Brody D. Smith  
Sonya Woods

## NEW MEMBERS

Ryan Behan  
June E. Brewer  
R. Kent Cook  
Kymberley Stanton Deely  
Jun Fujimoto  
Susan C. Ha, DMA  
Brooks Hafey  
Celeste Jamerson  
Joohae Kim  
James Knight  
Brian Lee  
Marta Menezes  
Jorge Modolell  
Sofya Melikyan  
Jonathan Moyer  
Brody Smith  
Dr. Aaron Stampfl  
Liza Stepanova  
Laura Strickling

## EXISTING MEMBERS TO LIFE MEMBERS

Anton and Innes Kasanof  
Lori E. Piitz

## NEW LIFE MEMBER

Joel Hastings

Personal information about members has been deleted to ensure members' privacy.

Please help us keep our records up to date so that you receive all mailings in a timely fashion. Changes in mailing addresses and e-mail addresses, corrections in name spellings, *etc.*, should all be forwarded by e-mail to Barbara Mellon Kolb, Membership Secretary, at [barbsthings@gmail.com](mailto:barbsthings@gmail.com). Thank you in advance for your kind cooperation!!

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# Picture Page



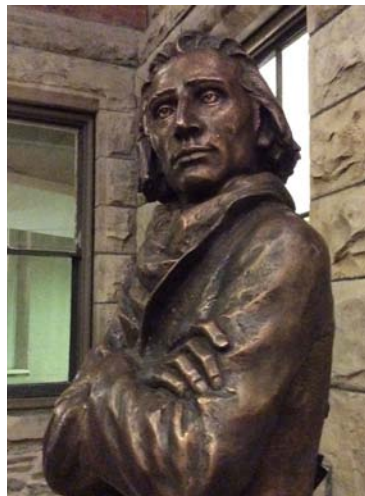
*Los Angeles Int'l Piano Competition Judges • Front: Nancy Roldán, Andrea Meláth, Gila Goldstein, Zsuzsanna Bódás, Emese Tökés, Eugene Alcalay • Middle: Gabriel Dobner, Adam Wibrowski, Thomas Otten, Edward Rath, Peter Tóth • Back: Kevin McMillan, David Cannata, Alexandre Dossin, Stephan Möller*



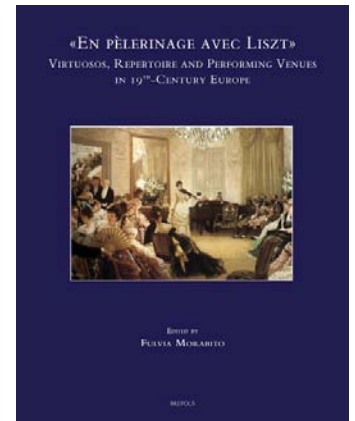
*Somang Jeagal, winner of the Budapest Concert Prize of the Los Angeles International Liszt Competition 2014*



*Zsófia Staszny, winner of the New York Concert Prize of the Los Angeles International Liszt Competition 2014*



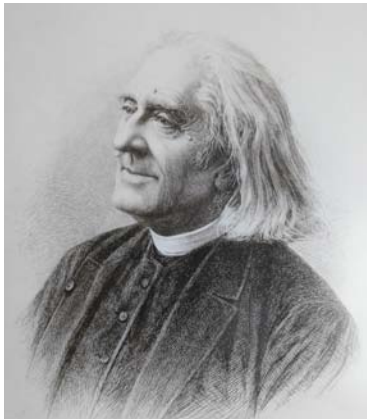
*New Liszt Statue in Toronto*



*New Liszt Book from Brepols. Cover image of En pèlerinage avec Liszt: Virtuosi, Repertoire and Performing Venues in 19th-Century Europe (Brepols Publishers 2014, ISBN 9782503553245)*



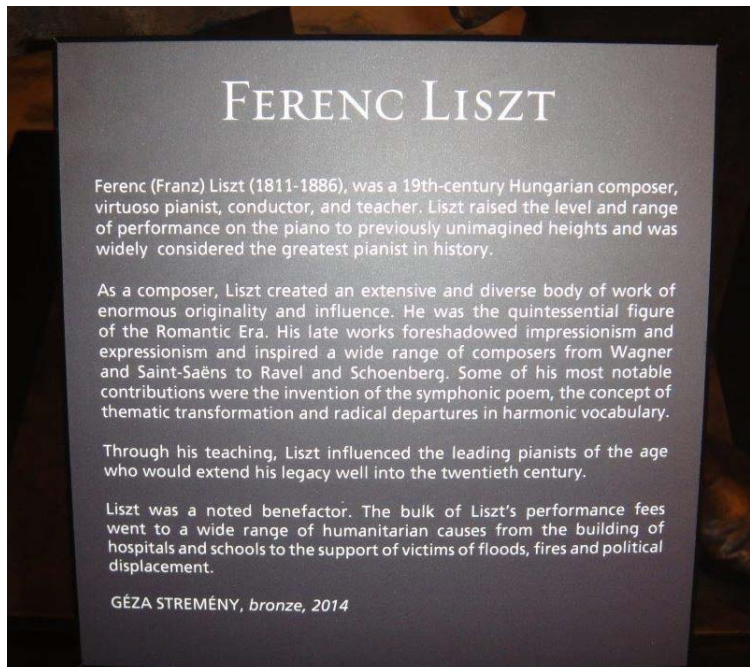
*Nancy Roldán, President, Baltimore/Washington Chapter*



*Franz Liszt in his later years (courtesy Joseph Banowetz)*



*Luiz de Moura Castro in concert at the Liszt Academy, Budapest*



*Text in front of the new Liszt statue in Toronto*