

The American Liszt Society

AN OFFICIAL PUBLICATION OF THE AMERICAN LISZT SOCIETY, INC.

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Franz Liszt, 1811 - 1886. Half-length, wood engraving, circa 1850. Photo courtesy Alamy, Inc, stock photo. Used by permission.

President's Message

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Where were you in 2020? I suspect that many of us living beyond this time will be asked that question by the younger generations we encounter. Much as the momentous events that surrounded Liszt in 1848 - 1849 and the Hungarian uprising remained etched in the lives of those shattered by it, whether as participants, victims, or bystanders, all of us have been affected in myriad ways by the ongoing global pandemic as professionals, families, and citizens of local communities. The economic well-being of the fine arts around the world has been shaken and disrupted by the lockdowns and prohibitions against public gatherings. Musicians, actors, playwrights, artists, music teachers, and the institutions associated with them at all levels have been thrust into previously unknown modes of being and working - if there is work at all - which have required different means of problem-solving, some effective, some lacking. No doubt, the innovative spirit that often arises out of such widespread crises will result in creative alternatives for performance, education, and research never before envisioned. Few of us have remained unaffected by the pandemic, and most of us, by this time, are adjusting as best we can.

Social media has been a boon to our active ALS members with live-streamed in-home concerts, lectures, and presentations. "Music in the Time of Need" featured ALS member Dr. **Richard Fountain** performing a variety of works in daily Facebook live concerts from his studio in Texas. ALS Vice President Dr. **Alexandre Dossin** offered weekly live "Piano Town Hall" virtual meetings with prominent pianists and teachers for the benefit of his students, which allowed anyone else to tune in, watch, and even ask questions. Many local piano teachers held virtual spring recitals, piecing together individual videos of their students into a seamless whole and posting them on YouTube, Facebook, and other social media platforms. ALS student members completed master's and doctoral degree recitals and dissertation defenses online. Upcoming summer music festivals and competitions such as the Chicago International Music Competition, the brainchild of ALS board member Dr. **Steven Spooner** and society member Dr. **Mei Li**, are now exclusively online and virtual for the present. The examples of creative ways around the public restrictions are too numerous to mention, and I am proud of the innovation and outside-the-box thinking that many ALS members have employed to bring beauty to the world.

However, there is still nothing like the in-person experience of the annual Festival of The American Liszt Society. It is the face-to-face encounters of friends and colleagues, sharing in great music, compelling lectures, and close fellowship over food and drink, that energize and renew us each year. It is therefore unfortunate that the 2020 ALS Festival: "Liszt and Hungary" at the University of Michigan is postponed until May 12 - 15, 2021. I wish to recognize Dr. **Matthew Bengston**, the festival director, for his tireless, enthusiastic, and deep commitment to "Liszt and Hungary." The specific program offerings he has put together, including a live professional "gypsy" ensemble, will certainly activate our musical salivary glands, and I am grateful for his unwavering commitment to this festival, especially during this time of social crisis. I especially wish to acknowledge the grace and steadiness with which he has navigated the substantial frustrations associated with the upheaval of a postponement.

I also want to acknowledge the work of Dr. **Éva Polgár** and Dr. **Katherine Hickey** for their outstanding work in rescheduling the upcoming Los Angeles International Liszt Competition. Initially scheduled for November 2020, the LAILC will now take place - assuming no further substantial difficulties with the pandemic - March 12 - 14, 2021. Application deadline: January 10, 2021.

Finally, The American Liszt Society is sad to bid farewell to pianist and teacher **Sandra Mauchley**, whose sudden heart-related death this spring has deeply affected those among us who knew and loved her. Sandra and her husband **Jay Mauchley** have been stalwart supporters of the ALS, frequent performing guests at our yearly festivals, tireless music educators, and dear friends and colleagues. The well-known Mauchley piano duo, who so richly blessed our ears with beautiful music over the years, is now silenced with the loss of Sandra. On behalf of the board of directors and the entire ALS membership, I offer heartfelt condolences to Jay and his family, wishing them comfort and consolation, and praying that even amid ongoing grief, fond remembrances of Sandra's life, animated as it was by Liszt's spirit of *génie oblige*, will bloom to assuage the pain of human loss. May her memory encourage and motivate us to follow her example in our life journeys.

Excelsior!
Jay Hershberger, President

Letter from the Editor



Fellow Lisztian,

I sincerely hope you and your loved ones are well during this time of medical and economic uncertainty. If you have suffered from some adversity, I extend my hope that things will soon become better for you and yours. Alan Walker recently remarked to me that the period of self-isolation reminded him of “. . . Liszt’s epoch-making tour of Europe in the fall of 1847, when he and his fellow passengers were placed in quarantine before being allowed entry into Turkey. And Chopin too had to get a *Gesundheitspass* before travelling from Vienna to Paris. So ‘social distancing’ and testing to qualify for one of those ‘health passports’ being proposed by our politicians is nothing new.”

Elsewhere in this issue, you will read about the loss of three members of The American Liszt Society. As if this were not enough, we have also lost three giants of the piano world, all of whom I knew at one point or another in my earlier years. I want to offer a few words about each in the order of their deaths.

Jörg Demus, one of the great Austrian pianists of the past 100 years, died April 16, 2019. I first met Jörg in summer 1982, when he invited me, along with Don and Anne Moses, co-founders of the Classical Music Festival, to his home on the Gahberg outside of Salzburg. His circular house was a treasure trove of keyboard instruments from all musical periods, but also included doors and ceilings from various buildings in many countries, and multiple artworks. Indeed, it was like stepping into another world in another century. He welcomed pianists and observers to his home for master classes for many years as part of the Classical Music Festival. He also drove to Eisenstadt on a few occasions, presenting master classes, and he gave a memorable recital in the Haydnsaal of Schloß Esterházy. Jörg was a marvelous pianist. He was a musical collaborator with Paul Badura-Skoda (they co-authored a book, *Die Klaviersonaten von Ludwig van Beethoven*), Elisabeth Schwarzkopf, Dietrich Fischer-Dieskau, Elly Ameling, and Peter Schreier, to name but a few. Demus was a unique personality, but a tremendously talented friend. One of my last memories of Jörg was watching him “handling” a plate of fried chicken in a restaurant in Iowa City, IA, following his piano recital at The University of Iowa. And he never failed to send a Christmas card while we were working together in Austria.

Paul Badura-Skoda, again one of the great Austrian pianists of the past 100 years, died on September 25, 2019. A friend of and frequent collaborator with Demus, Paul was a performer and a scholar of the highest caliber. Like Demus, Paul had a marvelous collection of historical pianos at his disposal, and he and his wife Eva invited pianists and observers of the Classical Music Festival to visit them in their home in Vienna. His website is still active at <http://www.badura-skoda.cc/en>. With the permission of Ludwig Badura, I include the following quote from that site as being the essence of Badura-Skoda as a pianist. “At 91, as he was still active on four continents, Paul Badura-Skoda was one of the last representatives of a generation for which music is the quintessence of European culture. Music reflects in each of the great composers the life and living style of his epoch, its striving for wisdom, sense, harmony, beauty, fulfillment in love as well as its search for the divine. When Paul Badura-Skoda played Bach, Mozart, Schubert, Chopin, Ravel, or Frank Martin, he succeeded in breathing into his performances the innate spirit of their works. What sets him apart from many other performing artists was his capacity to play not only the notes but also what happens between the notes, thus welding them into a poetic language, making them ‘speak.’ His concerts thus became a special experience for his listeners - an event. Like his teacher Edwin Fischer, he created a special, personal sound with many different tone colours. In his hands, his instrument (be it a modern grand or a period piano) sang like a human voice or took on the fullness of an orchestra.”

Abbey Simon died in Geneva, Switzerland, on December 18, 2019, just shy of his 100th birthday. Born in Brooklyn, Simon was a protégé of Josef Hofmann at the Curtis Institute of Music and a winner of the Naumburg International Piano Competition in 1940. A prolific pianist, he is arguably best known for his performances of the music of Beethoven, Chopin, Ravel, and Rachmaninoff. I remember his performance of the Liszt *Sonata* on a recital in Bloomington as one of the best imaginable. I also remember his turning pages for me in a doctoral seminar at Indiana University on Schumann. I kept saying how difficult one of the movements of Schumann’s *Fantasiestücke*, Op. 12, was, to the extent that Simon interrupted me with a curt, “Alright, Ed. You’ve made your point, now play the damn piece!” . . . but with a twinkle in his eye! (The other two “page turners” in that class were Jorge Bolet and

(continued on back page)

The American Liszt Society

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A Conversation with Sandra Mauchley

Editor's Note: Elsewhere in this issue, you will have read about Sandy Mauchley's death. The following interview was in its final stages in the days just before her passing. Thus, this conversation takes on special meaning, as it indicates things in Sandy's musical life that held special meaning for her as she looked back on her extensive career as a teacher and performer, and her widespread influence on young people over the years.

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

Sandra Mauchley: I was born in Spokane, Washington, during World War II. I attended the Spokane public schools throughout my early education. I chose to move out of my school district and attend Lewis and Clark High School to play the clarinet in the school band and orchestra. I was supposed to go to North Central High School, but they only allowed boys in their band!

I began piano lessons at the age of seven and loved it, studying with Thelma Langdon until I graduated from high school. By the 6th grade, I was a church organist, accompanied vocalists and instrumentalists throughout the greater Spokane area, and accompanied the all-city choir while also playing clarinet in all city bands and orchestras. As a piano soloist, I entered yearly solo and concerto competitions in the Greater Spokane and Allied Arts Music Festival, winning many medals and awards. In 6th grade, I wrote my first composition for piano called "Ocean Waves," performing it in a composition festival in Seattle.

While still in high school, the Spokane Kiwanis Club presented the "Zonta" award to me, recognizing my commitment to public service for providing music in churches, nursing homes, schools, clubs, and organizations throughout the greater Spokane area. Music was my passion, my love, my life.

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

SM: I knew that I loved music ever since my first piano lesson. I read every piece of music I could find, from popular songs to classics. I spent hours reading through countless compositions in all genres with my friends, who either sang or played various musical instruments.

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

SM: There were three music educators I met when I was in 5th grade who were influential in my musical career. R. K. Harris, director of bands, Gretchen Steeler, director of choirs, and Harold Paul Whelan, director of the orchestra, were hired by the Spokane superintendent to form all-city groups, where young musicians in the city met in the summer and either on Saturdays or evenings throughout the school year. Through these extraordinary musical opportunities, I began my early musical career. Music was to become my passion.

ER: When was your first recital?

SM: From the age of seven throughout high school, I always performed a solo on my teacher's yearly recital. I remember playing Rachmaninoff's "Prelude in G Minor" for my junior high school graduation and several Beethoven and Mozart piano concertos in various concerts. I mostly performed as a collaborative pianist until college when I played my first complete solo piano recital.

ER: How did music shape your university educational pursuits?

SM: Upon entering college, I began my piano studies with Dr. Jerry Bailey, who had recently graduated from the Eastman School of Music, having studied with Cecile Genhart. He was a remarkable teacher and mentor, and he truly inspired in me the love of music and convinced me to pursue the piano as a performance major.

I toured with the University Orchestra playing the first movement of Schumann's *Piano Concerto in A Minor*. I also played Gershwin's *Rhapsody in Blue* with the University Wind Ensemble under the direction of guest conductor Ferde Grofé. Beethoven's *Sonata in D Minor*, Op. 31, No. 2, Chopin's *Sonata in B-flat Minor*, and Liszt's "Funérailles" were pieces I played on my college recitals.

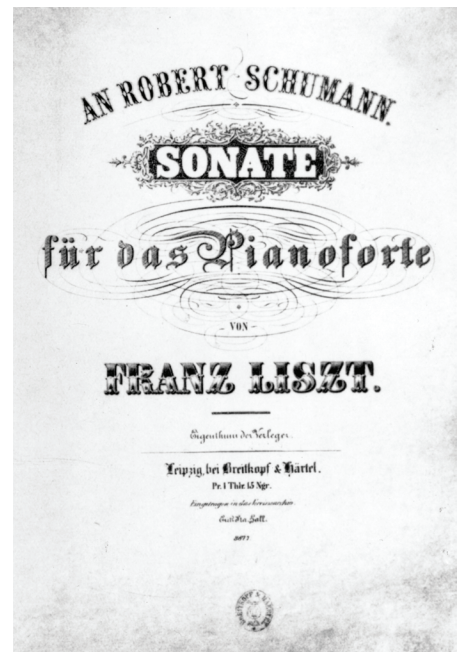
I also composed, arranged, and directed the incidental music to *The Cave Dwellers*, a play written by William Saroyan. The reviewer cited the music as "the highlight of the play."

ER: When did Liszt enter your musical life?

SM: After earning my undergraduate degree, I was awarded the Elsa A. Sawyer Fellowship in Music for outstanding performance ability at the University of Wisconsin in Madison. While earning my master's degree there, I studied piano with Paul Badura-Skoda and Gunnar Johansen, a Liszt scholar, educator, and humanist. Gunnar had studied with Frederic Lamond, a pupil of Liszt, and recorded many of Liszt's piano works filling up 51 LP's. Hearing Gunnar perform works by Liszt and studying great music with him was truly inspirational. I remember playing Liszt's *Sonata in B Minor*, Bach-Busoni's *Chaconne in D Minor*, Brahms' *Sonata No. 3 in F Minor*, and Brahms' *Concerto No. 2 in B-flat Major* with the Wisconsin School of Music Orchestra. My graduate recital consisted of the two Brahms pieces.

ER: Do you have one or two favorite Liszt piano works? Tell us about how you came to put one or another composition at the top of the list.

SM: In 2007, Jay and I attended our first ALS conference in San Francisco. There we performed Liszt's *Reminiscences of Mozart's Don Giovanni* for two pianos, and this performance and my introduction to The American Liszt Society will always hold a special place in my heart.



Titlepage of *Sonata in B Minor*, with dedication to Robert Schumann. Published in Leipzig. Lebrecht Music & Arts. Photo courtesy Alamy, Inc, stock photo. Used by permission.

A Conversation with Jay Mauchley

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

Jay Mauchley: I was born in Logan, Utah, where I attended public schools. My parents, who had no musical background, had encouraged my older sister, Gloria, to play the piano. By the time I was 9, Gloria had played for several years and was quite advanced on the instrument. I loved listening to her practice, so I begged my mother to let me take piano lessons. She finally gave in, telling me that she would pay for one month's worth of lessons, then decide whether I was serious enough to continue. I guess I was. I have played for 60 years!

Besides solo playing, I also greatly enjoyed collaborating with other musicians. From 7th to 12th grades, I was the pianist for the school choirs and the yearly school musicals. Two of my favorite musicals were *The Fantasticks* (8th grade), scored for piano and harp, and *Carousel* (12th grade), in which I was not only the pianist but also played the role of Jigger (the villain). Another student took my place on the piano when I was on stage.

Throughout junior high and high school, I played for singers and instrumentalists in district festivals and other venues. I spent several nights each month in high school performing for various clubs and organizations, either as a soloist or collaborator.

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

JM: From the beginning of my piano lessons, I loved practicing and learning new techniques and skills each week. As I progressed, I found that I had good sight-reading skills, which greatly aided me in my ability to learn music quickly, a valuable asset in collaboration with other musicians. This opened me up to new possibilities and experiences.

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

JM: In high school, I began studying piano with Irving Wassermann, Professor of Piano at Utah State University. He had a passion for music and great respect for composers that he passed on to me. He made me realize how fortunate I was to be able to play the piano, with its vast amount of excellent repertoire.

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

JM: Although I was involved in several joint recitals in high school, my first full-length recital was during my junior year in college. I played Schumann's *Fantasy*, Op. 17, Chopin's *Ballade No. 4 in F Minor*, and Prokofiev's *Sonata No. 7*.

ER: How did music shape your university educational pursuits?

JM: When I entered college, I chose mathematics as my major, although I continued to take piano lessons, music theory, and to accompany the University Choir. By my junior year, however, music became my passion. I decided that music was the one thing I wanted to do for the rest of my life.

ER: When did Liszt enter your life?

JM: During my sophomore year in high school, my piano teacher suggested that I learn Liszt's "Un sospiro." He demonstrated a few phrases, and I was fascinated by the hand-crossing technique, how fluent it sounded, and how impressive it was to watch. I was determined to learn the etude, the most challenging piece I had tackled at that point, and spent the next several weeks practicing mostly that piece.

ER: Do you have one or two favorite Liszt piano works? Tell us about how you came to put one or another composition at the top of the list.

JM: I change my mind often about this, but at this moment, my two favorite Liszt works are "Sonetto 104 del Petrarca" and "Vallée d'Obermann." I have always loved Sonetto 104 for the way it perfectly captures the character and dramatic contrasts so beautifully portrayed by Petrarch. "Vallée d'Obermann" has long been a favorite of mine because of Liszt's masterful use of thematic transformation to create great extremes of emotion and feeling. The journey from darkness to light, the broad palette of colors, and the profound nature of the piece are thrilling.

My teacher in graduate school, the late **Karen Shaw**, used to perform this piece frequently on recitals, and I have never heard anyone play it as convincingly. As a performer, she was able to communicate clearly to the listener the beauty and structure of music, particularly music from the Romantic Period. Her death last July was a significant loss to the piano world and a great loss to me personally. She was such a wonderful mentor.

University of Illinois Announces Liszt Scholarships and Fellowships

The School of Music at the University of Illinois is proud to announce the establishment of the Franz Liszt Piano Endowments, celebrating the music and career of Franz Liszt. One endowment will support scholarships for undergraduate students studying piano, while the other will support fellowships for graduate students studying piano. An anonymous donor established the endowments with a million-dollar gift in honor of **Edward** and **Lois Rath** for their dedication to the music of Franz Liszt, and their commitment and contribution to piano instruction and music education. To learn more about applying to the University of Illinois and how to be considered for these prestigious new awards, please go to music.illinois.edu.

Fourth Alan Walker Book Award

The fourth **Alan Walker** Book Award, offered triennially, will be presented for a new book in English, a translation into English, or a substantially revised new edition of a book in English that contributes to Liszt scholarship. Topics include the life and music of Franz Liszt, the life and music of a pupil of Liszt, and other Liszt-related research. The prize for the winning selection is \$1500 for books published after January 1, 2017, or book manuscripts accepted for publication with contracts signed before June 1, 2020. Jury for the award consists of a panel of American Liszt Society members. Names of jury members will be identified upon the announcement of the winner, approximately September 1, 2020. Although the deadline for submissions has passed, you may receive further information from **Richard Zimdars** at rzimdars@uga.edu.

New Web Address for LAILC

The new website address for the Los Angeles International Liszt Competition is www.lalisztcompetition.com

A Conversation with Sandra and Jay Mauchley

Edward Rath: You regularly perform as a duo-piano or piano, four-hand team. How and where did this musical collaboration begin?

Sandra and Jay Mauchley: As a member of the committee assigned to find a successful candidate for a new piano position at the University of Idaho, I helped hire Jay as my piano colleague in 1978. We began reading through duets and two-piano music and found that we were compatible in our musical tastes and styles. We gave our first recital in 1980. Among other pieces that we performed were Rachmaninoff's *Suite No. 1*, Mozart's *Sonata in D Major*, K. 448, and Lutoslawski's *Variations on a Theme of Paganini*. We have performed concertos and two-piano and our-hand recitals throughout the United States and Canada for the past 40 years.

ER: Do you have any upcoming plans for recitals or recordings, and does Liszt have a place in them?

SM and JM: Every year, we perform at the Red Lodge Music Festival in Montana, although it has been canceled for 2020 due to the coronavirus pandemic. We also give a yearly two-piano recital at the Interlochen Academy of the Arts in Michigan. At the conclusion of these camps, we perform a two-piano, eight-hand piece complete with costumes, narration, and a skit. While working at the University of Idaho, we created ten shows, each featuring over 35 pianists, and called them "Piano Bashes." Our philosophy was to present classical music, whether it be original works or arrangements such as overtures or symphonies, for audiences both young and old. We loved to make the audience laugh, so we included stories, costumes, and skits to accompany the music. The shows enthralled even pre-school children. In our retirement, we still enjoy playing two-piano, eight-hand pieces with our colleagues, wearing costumes, and creating a story with a skit. [Speaking to Edward Rath]: "We enjoyed having you at Red Lodge in summer 2019 when we performed Franz

von Suppé's *Poet and Peasant Overture*. Your filling in at the last moment when one of our colleagues broke his wrist was really fun for all of us!"

Upcoming plans for eight-hand music include Liszt's *Hungarian Rhapsody No. 2*, the *Grand Galop Chromatique*, and *Les Préludes*. This coming year we will perform [Sandy's original composition] *Time in the Space of Night* for two-pianos, four-hands. This piece received an Honorable Mention in the 1990 National Association of Distinguished Composer of the Year Competition (MTNA).

Other repertoire for this coming year includes Rachmaninoff's *Suite No. 2* and Beethoven's *Variations on a Theme by Count Waldstein*. The *Fantasy on Themes from Beethoven's Ruins of Athens*, transcribed for

and gorgeous landscapes. By performing the great works of Franz Liszt, we can help humanity experience our beautiful and colorful past.

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

SM and JM: Learn to play different styles of music and engage as early as possible with others as a collaborative musician. Be able to communicate easily by learning to listen to others and to express yourself clearly. Accompany choirs and organize small ensembles for church and school functions.

ER: You are both retired from teaching, so in moments of relaxation and time for yourselves, what other interests do you pursue, such as pastimes or hobbies?

SM and JM: We love to attend concerts, visit art museums, garden, hike, travel, and watch the Met Operas broadcast live on HD. We especially enjoy cooking and fine cuisine, the Feldenkrais Method (a system of gentle movements that promote flexibility, coordination, and self-awareness), and visiting our three children and six grandchildren.

ER: And in conclusion?

SM and JM: As Steinway Artists and Professors Emeriti at the University of Idaho, we continue to play yearly recitals and teach younger students in our community.

As Plato once said, "Music is a moral law. It gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, and life to everything. It is the essence of order, and leads to all that is good, just and beautiful, of which it is the invisible, but nevertheless dazzling, passionate, and eternal form." We hope to continue to spread the joy and love of music, especially in these troubled times. As Henry Wadsworth Longfellow once said, "Music is the universal language of mankind."



two pianos by Franz Liszt, is on our two-piano, four-hand "bucket list."

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

SM and JM: We would like to emphasize the important work that The American Liszt Society is doing to help spread the word about Franz Liszt and provide the opportunity to learn about one of the most influential musicians in history. Liszt was the humanitarian who helped characterize Romanticism and who, by transcribing operas and symphonies, brought artful music to the general public. Hearing Liszt's music arouses our imaginations, as it represents great literature, poetry, paintings,

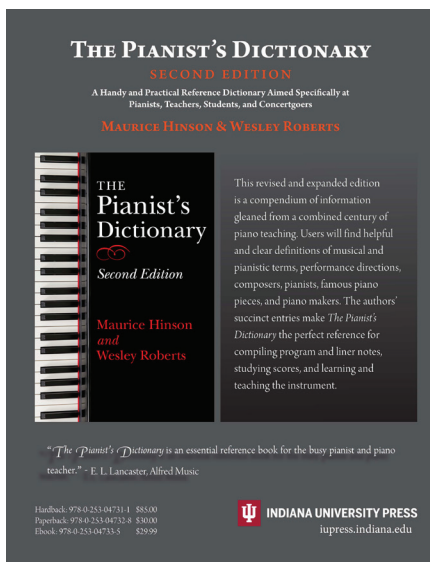
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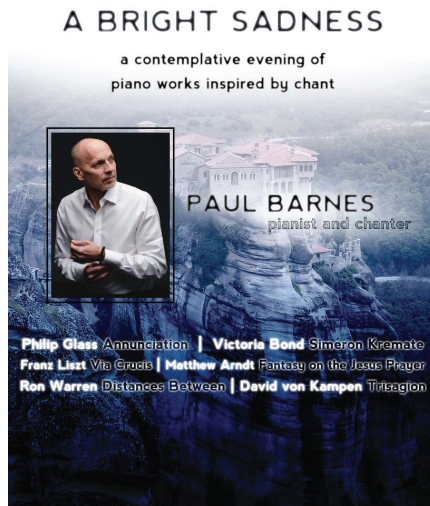
Dr. Alan Walker in his keynote address on Fryderyk Chopin, during the convention of the National Conference on Keyboard Pedagogy in Lombard (Chicago) in July 2019.



Album cover for Luiz de Moura Castro's new CD recording, which includes Liszt's Piano Concerto No. 2 in A Major.



Flyer announcing Wesley Roberts' updated and expanded version of Maurice Hinson's *The Pianist's Dictionary*.



Poster of Paul Barnes' concert program, "A Bright Sadness," in which he presented chants from Orthodox, Catholic, Protestant, Jewish, and Native American traditions.



Justin Kolb rehearsing in his concert space for one of his "From the Bench: Concerts with Commentary" programs.



Yi Zhong, NYINJ Chapter President Gila Goldstein, and Joseph Kingma after the NYINJ Chapter's concert on January 8, 2020.



ALS Board Members Elyse Mach and Daniel Paul Horn with Susan Tang (faculty member at Northeastern Illinois University), and performers Mikayla Jang and Joel Jamison, following a Liszt Connections recital in Chicago.

Member News

Sara Buechner is excited to announce the publication of her new edition of Koji Taku's *Variations on a Theme of Poulenc* for solo piano. "This delightful work was composed in 1957 and has long been unavailable. It is becoming increasingly popular since I revived it in my concerts 15 years ago, and I am constantly asked for copies of the score." Muse Press of Tokyo has now re-published the piece in a beautifully revised edition with extensive editorial notes by Sara in both English and Japanese. Also included is a biography of the Japanese composer, with photos. You may order the score from Muse Press, through PayPal: <https://muse-press.com/en/item/mp02801>. You can hear Sara's 2005 performance of the work at Seattle's Town Hall on YouTube: https://www.youtube.com/watch?v=_mo7gfcF-KI.

Sara performed an online recital as part of the Chautauqua Institute and Music Festival on Wednesday, July 15. The program included Mozart's *Sonata in D Major*, K.V. 284 ("Dürnitz"), the *Two Rhapsodies*, Op. 79, of Brahms, and three Gershwin foxtrot arrangements of her own: "Let's Call the Whole Thing Off," "He Loves, and She Loves," and "Fidgety Feet." Earlier this summer, she performed an online recital for the Shandee Festival, which was broadcast live on June 28th. You can reprise that live event on Facebook at https://www.facebook.com/watch/live/?v=3697016936981870&ref=watch_permalink. The program included Haydn's *Sonata No. 52 in E-Flat Major*, three works of Frédéric Chopin (the *Tarantelle*, *Barcarolle* and "Prélude in A-Flat Major"), and the colorful *Mujeres Españolas* of Joaquín Turina. Both recitals were filmed by noted videographer/pianist Hugh Sung.

Luiz de Moura Castro announces his new CD of Liszt's *Piano Concerto No. 2 in A Major*. This historical recording is taken from a 1985 performance in Switzerland with the Orchestre de Bienne under Jost Meyer. "It is super . . . live . . . really excellent." The Liszt work is part of a 2-CD pack with the second and third Rachmaninoff piano concerti and the *Rhapsody on a Theme of Paganini*.

Luiz's former student, Corbin Beisner, won first place in the International Liszt Competition in London. He earned highest honors when completing his studies with Kálmán Dráfi at The Franz Liszt Academy in Budapest. Corbin is currently living in Germany.

Richard Fountain performed works of Beethoven and Liszt in a recital on February 9 at Munson Hall on the campus of Azusa Pacific University School of Music. The event was sponsored by the Southern California Chapter of the American Liszt Society. The next day, Fountain presented a lecture on "Building a Successful Career."

Life member **Ian Hobson**, whose playing has been described by *Gramophone* as "intensely alive to expressive nuance, textural clarity and elastic shaping," recently performed the first of 15 recitals in a series devoted to Robert Schumann. The concerts, which will feature all of the composer's solo piano and chamber works with piano, take place at New York's downtown venue SubCulture (45 Bleecker Street) over the course of three concert seasons. The series began in February 2020 and, as of now, are scheduled through spring 2022.

The first concert on February 19, entitled "Fantasy Pieces," included *Fantasiestücke*, Op. 111, *Fantasiestücke*, Op. 12, and *Fantasia in C*, Op. 17. For a review by Frank Daykin, please go to <https://nyconcerthereview.com/reviews/subculture-presents-ian-hobson-the-robert-schumann-cycle-in-review>.

Ian recently directed the Sinfonia Varsovia in Poland and made the first recording of Moritz Moszkowski's *Joan of Arc: Symphonic Poem in Four Movements*, Op. 19. This Toccata Classics recording has received the Diapason d'Or, given by reviewers of *Diapason* magazine in France. You may hear the recording on YouTube, <https://youtu.be/w-MJ3QYc38w>

Antonio Iturrioz lectured and performed at the only festival in the United States to honor Leopold Godowsky and his 150th birthday, February 13. The event in Seattle was organized by Dr. Dainius Vaicekonis, who opened the festival with the monumental *Triakontameron* suite, written by Godowsky in Seattle 100 years ago.

Antonio writes, "The conclusion of my lecture involved Liszt, and this is what I said: 'Godowsky was not only a great musician but a man of culture so comprehensive as to make him a commanding personality, irrespective of the boundaries of the specific sphere in which he functioned. It is probable that no other pianist since Liszt has influenced so many of his pianist colleagues or inspired in them so much analytical interest as he did.'

"Rachmaninoff said, 'Godowsky is the only musician of our age who has given a

lasting, a real contribution to the development of piano music.' Together with Rachmaninoff and Busoni, Godowsky represents the end of the era of the great Post-Romantic composers of the piano."

Dr. Vaicekonis honored Antonio with the following statement: "What made this festival more special was the participation of the Director of the New International Godowsky Society, Antonio Iturrioz, who gave us not only an interesting and excellent lecture-recital but also a great master class for [Seattle Pacific University] piano students."

Justin Kolb writes, "Approaching the final recital of our fourth sold-out season of 'From the Bench: Concerts with Commentary,' **Barbara** and I decided to survey purchasers of tickets to determine whether to reschedule the third and final recital of our January-February-March series. The decision was in favor of rescheduling the March event. As all tickets are paid in advance via check or PayPal, it was easy to contact each of the 50 audience members.

"We were hoping for a late summer or more likely fall date. As of this printing, however, it seems likely that the future concert will occur well into 2021. Though the virus numbers are relatively low in our sector of the Catskills, we are hunkered down begloved and masked. Barbara invests her time in her studio, creating mosaics, and I'm in the house with my black beauty, a nine-foot Steinert concert grand. It is a 1917 credible Steinway 'knock off.' We recently replaced the hammer set and dampers. To motivate practicing, I've committed to a repertoire 'hit list' to accomplish during the next 12 months. The list includes widely disparate works ranging from Liszt's arrangements of von Bulow's songs to William Albright's *Grand Sonata in Rag*.

"From time to time, some of you ask what Barbara and I are doing this summer concerning the three-day Phoenicia International Festival of the Voice we co-founded with another couple 11 years ago. So here's our response: 'We are moving ahead with a form of the festival until someone tells us to stop. It'll occur on Saturday evening, August 29: a single performance of *Tosca*. We have consulted COVID-knowledgeable individuals and appointed a "COVID Officer." Our location will be in a parking lot of the former IBM complex in Kingston, now referred to as "Tech City" . . . cars only, and we're aiming for 600 of them! They will

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More Member News

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be staggered to meet COVID requirements and in a drive-in movie theatre configuration.

“On stage will be the live chorus, orchestra (17 members), and principals. Cars close to the stage will be able to view everything on stage. All others will view four or five Jumbotrons, with rock concert speakers in each line of cars. It will also be streamed online at other drive-in theaters (there are more than 300 in the US), which will pay to show.

“We will present the beloved “Te Deum” in “virtual reality” (“throwing our lance into the future”!). Toronto-based Joyce el-Khoury will serve in the role of Tosca.

“Lots may go wrong, COVID may worsen . . . who knows?”

In November 2019, **José Raúl López** released a CD comprised of opera transcriptions and solo works by the 19th-century Spanish-Cuban composer Nicolás Ruiz Espadero (1832 - 1890). The recording, López’s fourth solo CD on the British label Toccata Classics, represents an initial volume dedicated to Espadero, and the second release on Toccata in a series examining largely unknown Cuban composers. Critically acclaimed reviews have appeared on *MusicWeb International*, *Fanfare*, and *Amazon*.

The CD complements an upcoming publication later this year on the Cuban Musical Patrimony series, dealing with Espadero’s unpublished *Eight Transcendental Etudes*, possibly the first cycle of such works written by a composer from the Americas in the 1870s. López’s contribution includes the complete typesetting (over 2,000 measures for the studies alone, not counting five opera transcriptions and solo works), an introduction, and accompanying editorial notes.

John Maltese, Itzhak Perlman, and Yo-Yo Ma were invited to write album booklet essays for Sony’s 75-CD release (July 3, 2020) of the complete recordings of Isaac Stern, commemorating the 100th anniversary of Stern’s birth.

In 2018, the Library of Congress invited Maltese to write an online essay on Jascha Heifetz’s first acoustic recordings (1917-1924), which were added to the National Recording Registry in 2008. The Library commissions an essay for each of the 25 recordings added annually: <https://www.loc.gov/static/programs/national-recording-preservationboard/documents/JaschaHeifetzAcousticRecordings.pdf>

Maltese provided one of the rarest piano recordings in the world for release in *Landmarks of Recorded Pianism, Vol. I* (Marston Records, 2018, produced by Gregor Benko and Ward Marston): the last two-thirds of the slow movement of Beethoven’s *Sonata in D Major*, Op. 10, No. 3. The pianist, Josef Labor (1842-1924), often performed with Joseph Joachim. The recording offers a performance from 1921 by a pianist who had first played the sonata in 1868, forty-one years after Beethoven’s death, documenting the manner of Beethoven performance heard in the mid-nineteenth century.

Maltese, ALS medal recipient Gregor Benko, and historical recording restoration expert Ward Marston recently unearthed a recording of cellist Emanuel Feuermann’s last radio broadcast with the Philadelphia Orchestra conducted by Eugene Ormandy on March 6, 1942. It includes *Cello Concerto in A Minor* (Vivaldi), *Cello Concerto in D Major* (Haydn), and *Don Quixote* (Strauss, with Samuel Lifschey, viola, and Alexander Hilsberg, violin). No recording of the broadcast was thought to exist. Feuermann was scheduled to record the Haydn with Ormandy for RCA later that year but died on May 25, 1942.

Maltese is an Associate Dean of the University of Georgia School of Public and International Affairs. His new co-authored textbook, *American Government in Context*, appeared in January 2020, as did the 10th edition of his co-authored presidency textbook, *The Politics of the Presidency*. A constitutional law scholar in the areas of the presidency and U.S. Supreme Court, his essay on judicial appointments, “Presidential Power and the Judicial Selection Process,” appeared in *Debating the Presidency*, 5th ed., Washington, D.C.: CQ/Sage, 2020.

Wesley Roberts reports that he has updated and expanded the late Maurice Hinson’s *The Pianist’s Dictionary*, recently published by Indiana University Press. The book is a handy and practical reference dictionary aimed specifically at pianists, teachers, students, and concertgoers. This revised and expanded edition is a compendium of information that users will find helpful with clear definitions of musical and pianistic terms, performance directions, composers, pianists, famous piano pieces, and piano makers. It will be useful for compiling program and liner notes, studying scores, and learning and teaching the piano.

Wesley also has a new third edition of *The Piano in Chamber Ensemble*

(https://www.amazon.com/Wesley-Roberts/e/B084NV5TFL?ref=sr_ntt_srch_lnk_5&qid=1591710974&sr=8-5), at press and scheduled for release in early 2021. (See flyer picture on the Picture Page of this issue.)

Liza Stepanova has had an active performance schedule as a piano soloist and chamber musician. The past two seasons have taken her to New York City; Spivey Hall in Atlanta; New Orleans; Tulsa; concert series in Florida, Minnesota, Pennsylvania, both Carolinas, and Utah; and leading festivals including Bowdoin, Cooperstown, and Bard. International appearances were in Germany, Mexico, Canada, and the Czech Republic. Her Lysander Piano Trio, a winner of the Concert Artists Guild Competition, was recently signed by Dinin Artists Management. Despite the pandemic restrictions, Stepanova is looking at a busy summer performing and presenting online at the SongFest festival at The Colburn School in Los Angeles, Bowdoin International Music Festival, and Lyra Music Festival.

In 2018, Stepanova released a solo CD entitled *Tones & Colors: Music and Visual Art*, recorded in New York City. The disc features music from Bach to Ligeti inspired by visual art, including Liszt’s arrangement of the *Tannhäuser* Overture. The CD received praise in *BBC Music Magazine* (UK), *The Whole Note* (Canada), and *Piano Magazine* (US). Live recordings of the CD repertoire were broadcast three times on NPR’s “Performance Today,” as well as on WQXR Chicago and WCRB Boston. Also, in 2018, *the garden*, vocal music of Tom Cipullo, was released on Albany Records with an excellent review in the *American Music Guide*. Here Stepanova collaborates with soprano Laura Strickling. Together they won first prize in the 2013 Liszt-Garrison Competition for Collaborative Artists. Stepanova’s most recent CD project, *E Pluribus Unum* (PARMA Recordings, 2020), offers piano music by contemporary immigrant composers.

Newly promoted to associate professor at the University of Georgia’s Hugh Hodgson School of Music, Stepanova launched a new UGA Chamber Music Festival in 2019, headlined by the Jupiter String Quartet and pianist Peter Frankl. In 2019 Stepanova received the Michael F. Adams Early Career Scholar Award, presented annually to one University of Georgia junior faculty member university-wide. Her UGA students have been invited to the Aspen, Bowdoin, Chautauqua, Piano

(continued on next page)

Chapter News

Texas, and Salzburg Mozarteum summer programs; received scholarships to graduate programs at Peabody Conservatory and Northwestern University, and consistently have won competitions and awards.

Tibor Szász was the featured guest on the *Nikbil Hogan Show*. This music interview podcast interviews musicians and is focused on providing the listener with deep, insightful conversations about music. You may access the YouTube presentation at <https://youtu.be/-u6E8Ydv6xE>.

Alan Walker has become a “travelling lecturer” in connection with his most recent book, *Fryderyk Chopin*. In the first half of 2020, he made presentations in Miami, Houston, Atlanta, and Budapest. The book has already been translated into Hungarian. It was “launched” online at a special ceremony in Budapest on May 18 and was sponsored by the publishing house, Rózsavölgyi. 2020 is the 170th anniversary of the house’s founding. (The website <https://www.facebook.com/events/283266256008208/> was still active as of mid-July.) The book is also being translated into Polish and Chinese. It has been released in the States in a revised paperback edition.

Membership Changes

DONATIONS ABOVE AND BEYOND NORMAL DUES

Randy and Renata Yuill
Louis Nagel

NEW MEMBERS

Aoshuang Li
Dzmitry Ulasiuk
Hamilton Tescarollo
Lyudmila Vladimirovna Belakova
Bette Coulson
Yingzhou Hu
Sean Cavanaugh
Richard Shuster
Michael Clark
Brian Keng-Lun Hsu

EXISTING MEMBER TO LIFE MEMBER

Dr. Pablo Lavandera

NEW LIFE MEMBER

Jeffrey LaDeur

Chicago/Midwest Chapter
President: Alexander Djordjevic
<http://facebook.com/LisztChicago>

The chapter’s activities may be accessed on social media by searching “LisztChicago” on *Facebook, YouTube, Instagram, Twitter*, and at its website at LisztChicago.com.

James Madison University/Shenandoah Valley Chapter
President: Eric Ruple
rupleek@jmu.edu

The JMU local chapter presented a solo lecture-recital by Jeremiah Padilla on December 8 featuring selected lieder transcriptions by Franz Liszt and Leopold Godowsky. An on-campus Liszt event featuring some of our more popular graduate pianists should inspire the next generation of graduates to become members. The recital will focus on comparing the compositional techniques that Liszt and Godowsky used to reflect the text of the original lieder.

A second recital for spring 2020, entitled “Liszt, Before and Beyond,” was canceled due to the pandemic. We are hoping to reschedule the concert for fall 2021 if circumstances permit.

New York/New Jersey Chapter
President: Gila Goldstein
pianistgila@gmail.com

On January 8, 2020, the NY/NJ Chapter hosted at the Yamaha Piano Salon in New York two prize winners of Liszt competitions: **Joseph Kingma** (first-prize winner at the 2017 Franz Liszt International Piano Competition at Ohio State University) and Yi Zhong (a prize winner at the 2016 Los Angeles International Liszt Competition).

Yi Zhong performed the first two movements from the Liszt transcription of Berlioz’s *Symphonie Fantastique*, Granados’ “Quejas o la Maja y el Ruiseñor” from *Goyescas*, Ponce’s “Intermezzo No. 1,” and the Liszt-Horowitz *Rákóczy March* (*Hungarian Rhapsody No. 15*). Joseph Kingma performed Liszt’s “Sonetto 104 del Petrarca” and Rachmaninoff’s *13 Preludes*, Op. 32.

The concert was reviewed by the *New York Concert Review*, which you can access at <https://nyconcertreview.com/reviews/american-liszt-society-presents-yi-zhong-and-joseph-kingma-in-review/>.

South Florida Chapter
President: José Raúl López
jrlalkan@gmail.com

The South Florida Chapter presented its annual “Liszt and his Circle” concert at Florida International University on October 18, 2019, in a program commemorating Clara Schumann’s bicentennial. FIU Piano Faculty members **Kemal Gekić** performed Liszt’s “Harmonies du Soir” and *Grand Fantasy on Pacini’s Niobe*, while **José López** played Clara’s “Notturmo” from her *Soirées musicales*, Op. 6; Fanny Hensel’s “November” from the cycle, *Das Jahr*; Alkan’s “Overture” from his *Études*, Op. 39, and Ferdinand Hiller’s *Piano Sonata No. 39*, Op. 59. Special guest **Roberta Rust** from the Lynn Conservatory of Music featured Liszt’s transcriptions of lieder by Clara and Robert Schumann, and she was joined by López in excerpts from Robert’s *Bilder aus Osten*, Op. 66. The recital was repeated two days later at Lynn University’s Amarnick-Goldstein’s Concert Hall.

The South Florida Chapter, in collaboration with FIU, presented three pianists in recital and masterclasses. Furman University’s **Derek Parsons** programmed two pieces by Clara Schumann and excerpts from Liszt’s *Années de Pèlerinage: Suisse*. University of Toledo’s **Michael Boyd** included several Liszt transcriptions of Schubert and Schumann lieder, as well as an entire half devoted to works by Béla Bartók. University of Tampa’s **Grigorios Zamparas**’ program included works by Haydn, Beethoven, Chopin, and Schumann.

University of Hartford Chapter
President: Luiz de Moura Castro
demouracastro@comcast.net

The chapter continues to hold annual American Liszt Society multiple-pianist recitals at the Museum of American Art in New Britain, CT. The series continues to attract a broad audience.

The most recent listing of ALS chapters will be found on the website at www.americanlisztsociety.net.

In Memoriam

2020 Festival Postponed until 2021

Dr. Matthew Bengston, the host of the 2020 ALS festival at The University of Michigan, has postponed the 2020 festival until 2021. Deciding to postpone came after consultation with UMich administration and the ALS Board of Directors. The change in plans is the result of the coronavirus and the uncertainty concerning government and university regulations for next fall. The new dates for the festival will be **May 12 - 15, 2021**. A new schedule of events will be similar to that released earlier for 2020.

2020 LAILC Postponed until 2021

Drs. Éva Polgár and **Katherine Hickey** have announced the postponement of the 2020 Los Angeles International Liszt Competition from November 2020 to **March 12 - 14, 2021**. The change is the result of conditions surrounding the pandemic.

Deadline for the Next Newsletter: December 1, 2020!

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

Sandra (“Sandy”) Lea (Backman) Mauchley, 80, of Moscow, Idaho, passed away unexpectedly from complications of a heart attack Sunday evening, May 17, 2020, in Coeur d’Alene.

Sandy was born on January 5, 1940, in Spokane during World War II, to Alvan and Edith Backman. She began piano lessons at the age of seven and never turned back. By the time she entered the sixth grade, she was a church organist, collaborated with vocalists and instrumentalists throughout the greater Spokane area, and accompanied all-city choirs while also playing clarinet in all-city bands and orchestras. While still in high school, the Spokane Kiwanis club presented her the “Zonta” award, recognizing her commitment to public service for providing music in churches, nursing homes, schools, and organizations in the greater Spokane area.

The pursuit of a career in music took her to Washington State University and the University of Wisconsin, where she earned degrees in piano performance, including her graduate degree with “high honors.” She married Richard Hahn in 1964, and they later moved to Moscow to begin their careers as professors at the University of Idaho School of Music. They later divorced.

Sandy met her current husband, **Jay Mauchley**, in 1978 when he joined the faculty at the University of Idaho School of Music. While they married in 1985, their career together extended through four decades and included performances as a duo-piano team, teaching at summer music camps, and piano adjudications. Some highlights of their performing career include recitals at the Smithsonian in Washington, D.C., Lincoln Center for the Performing Arts in New York City, and the Music Teachers National Association (MTNA) national convention in Nashville. They also taught and performed yearly at the Red Lodge (MT) Music Festival and the Interlochen Center for the Arts.

Always striving to be the very best, Sandy was awarded the Master Teacher Certificate, the highest teaching achievement given by MTNA. In 1990, she received an honorable mention in the Distinguished Composer of the Year Competition for her two-piano piece, *Time in the Space of Night*.

Her students, many of whom now have successful teaching and performing careers, have won numerous medals, scholarships, and awards for their outstanding musical abilities.

Sandy and Jay also had a passion for travel and explored the world together. Some of their most memorable destinations include Myanmar, Patagonia, Machu Picchu, and Bolivia.

Sandy enjoyed immensely the outdoors, cooking, watching movies/theater, planting gardens/flowers, traveling, enjoying time with friends and family, composing music, teaching and playing the piano, and was oh so proud to be a Steinway Artist. As she has documented herself, “Music was my passion, my love, my life.”

Sandy is survived by her husband, Jay, and three children and their spouses: Laurel (Fred) Zimmer, of Seattle, Debbi (Kent Nelson) Hahn, of Coeur d’Alene and David (Sara Mazzoni) Mauchley, of Seattle. As the middle child of three siblings, Sandy is survived by Jim Backman, of Portola, California, and Judi Backman, of Port Townsend, Washington. Sandy is also survived by six grandchildren: Karina and Jordan, of Seattle; Andrew and Matthew, of Coeur d’Alene; and Gabriel and Alexander, of Seattle.

A graveside service was held on Wednesday, May 20, at the Moscow Cemetery. A celebration of life will follow later this year after restrictions are lifted.

The family asks that charitable contributions be made to the University of Idaho School of Music Piano Scholarship Endowment, the Kenworthy Performing Arts Centre, or the U of I Pritchard Art Gallery in Moscow. Arrangements were entrusted to Short’s Funeral Chapel of Moscow, and condolences may be left at www.shortsfuneralchapel.com.

Editors note: Sandy’s sudden death came just as she was completing the interviews in connection with her husband, Jay, found on pages 4 - 6 of this issue. We include the complete obituary here so that readers get a fuller perspective on Sandy’s life overall, while at the same time including her portions of the interview to learn those things in her musical life that had special meaning for her.

Richard Sterling Neher, age 88, passed away peacefully in his home in Cincinnati on June 14, 2020. Those that knew Richard would appreciate that he passed while seated in a chair next to his piano. The love of his life, spouse and partner, Anna-Luise Neher, his parents Harold and Louise Neher, and sisters Marcia Eckert and Karen Mousaian preceded him in death. Richard is survived by his niece, Melanie (Jim) Beyerle of Kettering.

(continued on back page)

In Memoriam

Raised in Dayton, Ohio, Richard graduated from Fairview High School, where he first met Anna, an exchange student from Germany. His summer job during his undergraduate years was as a truck driver in Chicago for Bowman Dairy. He was a Veteran of the United States Army, in which he served as a cryptographer.

He studied at Northwestern and Indiana Universities, the Freiburg Hochschule für Musik with Carl Seeman, and in the master classes of Pablo Casals in Zermatt, Switzerland. His doctoral studies were with two graduates of Budapest's Franz Liszt Academy: György Sebök and Béla Nagy, the latter being an active member of ALS in its first two decades. Richard had a 50-year friendship with the past president of ALS, the late **Thomas Mastroianni**. ALS board member **Richard Zimdars** did his undergraduate study with Neher in Milwaukee.

Richard Neher's study as a teenager with Olga Conus, a classmate of Rachmaninoff, was at the Cincinnati Conservatory. To attend these lessons, he traveled 60 miles by train and bus from his home in Dayton. This superb early training led to Richard's debut at age 15 with the Dayton Philharmonic and his performance with the Interlochen Music Camp Orchestra as a winner of their concerto competition. He went on to perform in major cities in the United States and Germany. The *Milwaukee Sentinel* wrote, "The magic was spun by pianist Richard Neher." Paul Hume, a critic for *The Washington Post*, declared, "Neher was immensely impressive . . . played with the panache of the great pianists . . . a particularly satisfying concert from a fine musician."

Richard was Professor of Piano at the Universities of Idaho and Wisconsin-Milwaukee, as well as Visiting Professor at The University of Iowa and Ohio University. He received many honors, including the Standard Oil Foundation award "for excellence in teaching." His students won prizes in national competitions and the Fulbright Grant for study in Germany. Richard's students have taught piano at colleges and universities and as independent piano teachers throughout the United States and Germany.

Richard will be greatly missed by many friends, students, and colleagues for his keen intelligence, vast knowledge of the keyboard literature, tremendous performing ability, and deep concern for his piano students.

Visitation was at 10:00 a.m. on Saturday, June 27, at the Spring Grove Funeral Home in Cincinnati. A Celebration of Life service followed at 10:45 a.m. The service was available by live stream at www.springgrove.org. In lieu of flowers, please consider a donation to the American Cancer Society or the American Heart Association. Online condolences and memories may be shared at www.springgrove.org.

(submitted by **Richard Zimdars**)

Palma J. Wolverton, 86, of Billings, Montana, passed away Wednesday, July 3, 2019.

The youngest of six children, Palma was born December 27, 1932, in Miles City, Montana, to Ernest and Tinka Melbraaten. She spent her childhood years in Montana and Wyoming, and she graduated from Cody High School in 1950. Palma attended St. Olaf College in Northfield, Minnesota, and Eastern Montana College in Billings before being accepted to the Eastman School of Music. At Eastman, she received both her Bachelor of Music degree (1954) and her Master of Music degree in Music Literature (1956).

After graduation, she accepted a faculty position at Augustana College in Sioux Falls, South Dakota. In 1963 she moved to a faculty position at Rocky Mountain College in Billings, where she taught 33 years until her retirement in 1997. Through her years of teaching, she touched the lives and inspired many students. In addition to her college teaching, she maintained a private studio up until her death.

She was a member of the Music Teachers National Association, Montana State Music Teachers Association, Billings Music Teachers Association, and The American Liszt Society. In 2018 Palma was honored for 60 years of teaching by the MSMTA and BMTA. During her lifetime, she performed numerous recitals in the Montana area.

While a student at EMC in Billings, she met a young man named Harry Wolverton with whom she kept in contact during her time at Eastman and Augustana. On September 9, 1961, the couple wedded in Cody, Wyoming.

She was preceded in death by her husband of 54 years and siblings, Marie, Ed, Betty, Brick, and Dorothy. She is survived by her son Scott (Lorrie) Wolverton of Billings, her daughter Mara Wolverton of Chicago, Illinois, her two grandchildren Allie and Jon Wolverton of Billings, and numerous nieces and nephews.

Palma's remains were interred at Mountview Cemetery in the family plot. A public memorial service took place Saturday, July 13, at the Lutheran Church of the Good Shepherd in West Billings.

Memorials may be directed to the Lutheran Church of the Good Shepherd or the music department at Rocky Mountain College.

Letter From the Editor

(continued from page 3)

Sidney Foster!) Simon's daughter-in-law, Suzanne Simon-Senn, conveyed the news of his death to **Daniel Glover** and other former Simon students with the following e-mail, which I use with her permission: "My dears, Last night, my dear, grouchy, crabby, amazing father-in-law took his final bow on the stage of life. He will not be making his incredible music anymore, but his legacy will live on through you. We are relieved to know that he is not suffering anymore and is now able to move his fingers freely and play the piano again. May he rest in peace."

I also want to acknowledge the passing of four musicians and friends for whom I had the most profound respect:

Theodore ("Ted") Rehl, an excellent pianist and teacher, with whom I took my undergraduate degree at Lawrence University in Wisconsin, where he taught for many decades some of the best pianists in the school's history, including Robert McDonald.

Prof. Rupert Berger, for many years music supervisor and concert presenter for the Province of Burgenland, that part of Austria where Franz Liszt was born. Rupert was one of the major forces to develop and continue the Classical Music Festival. Without him, I would never have met the many superb Austrian musicians with whom I worked for more than 20 years.

Dr. Bruno Nettl, considered by many to be the apex of ethnomusicology, prolific writer (more than 20 books), outstanding teacher, and counselor to many students, music administrators, and faculty. His love of music was above considerations of genre or musical style but instead focused on quality. You could always rely on Bruno to be in the audience for scores of recitals performed by soloists and ensembles.

Dr. Nicholas Temperley, musicologist and excellent pianist, who, with **Ian Hobson**, presented memorable lecture-recitals on the London Piano School, on which subject Temperley was a published scholar, along with the subjects of English church music and music of the 18th and 19th century. Like Nettl, Nicholas was a wise counsel for students, faculty, and administrators alike, and an avid supporter of music performance.