



2009

American Liszt Society National Festival

Liszt and the Art of Transcription

April 3–5, 2009

University of Kansas, Lawrence, Kansas | Steven Spooner, Festival Director

*Presented by the University of Kansas School of Fine Arts, Spencer Museum of Art,
Lied Center, Bales Organ Recital Hall*



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AMERICAN LISZT SOCIETY

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April 3, 2009

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Dear Friends in Liszt,

The officers and board of the American Liszt Society welcome you to this 2009 festival at the University of Kansas. It is a special privilege to receive the warm hospitality of this school which boasts such a rich tradition of musical excellence. Liszt himself would feel right at home—along with the piano here which he owned and played. I want to express our deep gratitude to all administrative and staff members at this university who worked to make this festival so successful. Particularly, I want to thank Steven Spooner whose efforts were central to this success.

This festival is dedicated to a special facet of Liszt. Transcription in Liszt's day was an art form and not plagiarism. It was a form with a function to pay homage to colleagues and composers of previous times. In the days before electronic media, the piano's widespread use made it possible for works for orchestra, voice and other instruments to enter public awareness via piano arrangements and transcriptions. By doing this, Liszt enabled the public to have access at home to Beethoven symphonies, to many operas and various other compositions that could be heard only less frequently in concert halls.

The vast amount of work that Liszt put into this promotion of his colleagues' art has been too often mistakenly attributed to Liszt's presumed motive of self-aggrandizement. It hardly takes any thought at all to realize that Liszt did not need a tune of Wagner's to make a pianistic splash. And his faithfulness to Beethoven in the symphonic transcriptions reveals nothing but homage to the great master he revered.

If one examines even the paraphrases, in which transcription becomes a platform for musical commentary and amplification, Liszt exhibits fidelity, humility, inspiration and ingenious musical enhancements. By the end of this festival, I hope that you will come to see that when he departs from the original composer's musical notation, he does so first to make the music sound good on the piano and secondly to make the music sound good in his hands—much as a cook would vary a recipe to bring out the flavors of indigenous ingredients.

The fact that Liszt devoted such considerable effort to promoting the works of other composers through piano transcriptions is a fact completely compatible with the philosophy of this great thinker. His belief that his own great talent had to be matched by a commensurate responsibility to those around him enlivened his art. Liszt's transcriptions reveal this sense of responsibility. Not only are they philosophically and musically inspiring, but they are fun to hear. I hope that you will enjoy this festival. If you are not yet a member of the American Liszt Society, please join us in learning from this great man, Franz Liszt.

Sincerely,

Thomas Mastroianni
President, American Liszt Society

The Ambassador of Hungary

Steven Spooner, D. Mus.
University of Kansas
School of Music
Board of Directors, American Liszt Society
2009 ALS Festival Director

Washington, DC, March 20, 2009

Dear Mr. Spooner,

I was most delighted to learn that Hungarian Pianist Mr. Ádám György has been invited to perform at the American Liszt Society National Festival hosted by you at the University of Kansas in Lawrence, KS on April 3-5, 2009.

This is a wonderful opportunity for Ádám to be heard again among the piano elite of the United States. As you may know, Ádám, a Steinway Artist, gave piano recitals all over the world from Sao Paulo to Rome and from Budapest to Bangkok. During his American Tour in 2004, CNN billed him as a 'Rising Star' from Hungary.

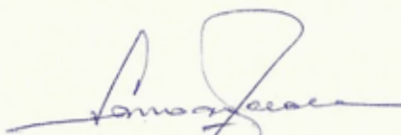
The Embassy of Hungary in Washington, DC has been strongly supportive of Ádám's recitals in Washington, DC ever since the beginnings. The Embassy introduced him to the audience of the American University's Katzen Art Center when he played with you in Washington, DC on Saturday, October 28, 2006.

In November, 2006 he went on to tour in Europe and Asia, playing and lecturing in St. Gallen, Bangkok, Singapore, Kuala Lumpur, Jakarta, Denpasar, Beijing, Shanghai, Kunming and several other cities in China. He returned to the United States several times before he gave his concert at Carnegie Hall in New York on November 2, 2008 and at the Embassy of Hungary in Washington, DC on November 6, 2008.

We hope to welcome and present Ádám again at the Embassy of Hungary in 2009 during *Extremely Hungary*, a yearlong cultural festival showcasing contemporary Hungarian visual, performing, and literary arts in New York and Washington, DC throughout 2009. The festival reveals the roots of Hungary's thriving contemporary culture and its impact on American society through a broad spectrum of events at leading cultural institutions in the two cities.

I wish you and all the participants of the American Liszt Society's National Festival 2009 all the best in your professional career.

Sincerely,



Dr. Ferenc Somogyi

The University of Kansas

School of Fine Arts
Department of Music and Dance

Greetings fellow Lisztians,

It is my honor and pleasure to welcome you to the 2009 American Liszt Society National Festival, *Liszt and the Art of Transcription*. This year's theme examines transcriptions by several composers and celebrates Liszt's enormous influence on this once-maligned genre. The sheer size of this genre indicates Liszt's lifelong fascination with the multifaceted process of transcription and the necessary re-creative imagination it requires. Maurice Hinson points out that the Liszt transcriptions "probably represent the greatest body of unperformed music in any instrumental repertoire, but no valid assessment of Liszt, the composer, can be made without reference to this music."*

Through performances of seldom-heard repertoire and probing lectures, world-renowned presenters will illustrate the many qualities of this distinctive art form that requires a high level of creative adaptation—taking advantage of an instrument's broad offerings, while successfully working within its limitations to produce pieces of value that are not re-workings but a genre of its own.

The University of Kansas is pleased to host the 2009 American Liszt Society National Festival, and I would like to thank several who have made this festival a reality—namely Susan Elkins from KU Continuing Education, who has served as executive coordinator; the festival presenters, who have traveled from far and wide to enrich us with their artistic contributions; and numerous individuals who gave liberally of their time and resources to make this unique event a success.

Sincerely,

Steven Spooner
2009 Festival Director

* Hinson, Maurice. *Guide to the Pianist's Repertoire*, third ed., 1999, Indiana Univ. Press.

Program

Friday, April 3

Spencer Museum of Art

- 8:30 a.m. Registration & Coffee
- 9:45 a.m. Welcome, *Tom Mastroianni*, ALS President
Justin Kolb, Master of Ceremonies for the 2009 Festival
- 10 a.m. **Los Angeles International Liszt Competition Winner Recital**
Anna Volovitch, Winner of the American Liszt Society Award
- | | |
|------------------------|----------------------------|
| Danse macabre | Saint-Saëns/Liszt/Horowitz |
| Ständchen | Schubert/Liszt |
| Etude no. 6 in A minor | Paganini/Liszt |
| Rhapsodie espagnole | Liszt, F. |
- 11 a.m. **The 1886 Liszt Bechstein**, Lecture
Susan Earle & Geraldine Keeling
- Noon Lunch on your own
- 1:30 p.m. **Recital**
Edmund Battersby
- | | |
|---------------------------------|--------------|
| Waldszenen Op. 82 | Schumann, R. |
| Selected Song Transcriptions | Liszt, F. |
| Sonata no. 3 in B Minor, Op. 58 | Chopin, F. |
- 2:45 p.m. Refreshment Break
- 3:15 p.m. **The Romantic Piano: Some Myths Dispelled**, Lecture
Edmund Battersby
- 4:30 p.m. **Recital: Transcriptions & Original Works**
Adam Gyorgy
- | | |
|-----------------------------|--------------------------|
| Wind | Jarrett/Gyorgy |
| My Song | |
| Danny Boy | |
| Sheep May Safely Graze | Bach/Petri |
| Jesu, Joy of Man's Desiring | Bach/Hess |
| Hungarian Rhapsody no. 2 | Liszt, F. |
| La Campanella | |
| Wedding March Transcription | Mendelssohn/Liszt/Gyorgy |

Program

5:30 p.m.	Dinner on your own		
7:30 p.m.	Solo Recital		
		Frederic Chiu	
	Piano Sonata in F Major, Op. 54		Beethoven, L.
	Prelude and Fugue in A-Flat Major, WTC II		Bach, J.S.
	Erbarme dich, from St. Matthew Passion		Bach/Chiu
	Chorale Preludes		Bach/Busoni
	Nun komm, der Heider Heiland		
	Wachet auf, ruft uns die Stimme		
	Cavatine du quatuor no. 13 en si bémol majeur Op. 130, Beethoven/Alkan		
	Adagio, quatuor no. 6 en si bémol majeur Op. 18/6, Beethoven/Saint-Saëns		
	Fugue finale du quatuor en ut majeur no. 9 Op. 59/3, Beethoven/Saint-Saëns		
		Intermission	
	Symphony no. 5		Beethoven/Liszt

Saturday, April 4

Swarthout Recital Hall

8:30 a.m.	Registration & Coffee		
9 a.m.	Motivic Density & Thematic Simultaneity in the Romantic Piano Transcription , Lecture		
	Jonathan Mann		
10 a.m.	Master Class		
	John Perry		
Noon	Box Lunch (\$12, registration required)		
1 p.m.	Piano Recital		
		Jacqueline Leung	
	Ballade in B minor no. 2		Liszt, F.
	The Lark		Glinka /Balakirev
		Corbin Beisner	
	Ballade, <i>Das Geisterschiff</i>		Tausig, C.
		Koji Attwood	
	Les Berceaux, Op. 23 no. 1		Faure/Attwood
	Recuerdos de la Alhambra		Tarrega/Attwood
	Quartet D. 810, III & IV		Schubert/Attwood
		Svyatoslav & Lana Levin Duo	
	Réminiscences de Don Juan (S/G656)		Liszt, F.

Program

- 2:30 p.m. **Recital: Transcriptions of the Modern Era**
Paul Barnes
From Monsters of Grace (unpublished) Barnes/Glass
Epilogue

From Trilogy Sonata (2000)
III. Dance from Act II Scene III of Akhnaten

From Orphée Suite for Piano (2000)
II. Orphée's Bedroom
IV. Orphée and the Princess

From Piano Concerto no. 2 (After Lewis and Clark) (2004)
III. The Land

Richard Reber & Julia Broxholm
Apparition for Amplified Piano and Soprano (1979) Crumb, G.
- 3:30 p.m. Refreshment Break
- 4–5:30 p.m. **Master Class**
John Perry
- 5:45–7:15 p.m. **Gala Transcription Recital**
Alexandre Dossin
Aida di Verdi – Danza Sacra e Duetto Finale Verdi/Liszt

William Wellborn
Six Polish Songs Chopin/Liszt
Maiden's Wish
Spring
The Ring
Bacchanale
My Joys
Homecoming

Justin Kolb
On Wings of Song Mendelssohn/Liszt
Reiselied Mendelssohn/Liszt

Michael Boyd
Suite on Themes from *El Amor Brujo* Falla/Chavchavadze

Program

Luiz De Moura Castro

Three sonnets del Petrarca, S.158 Liszt, F.

Sonetto 47

Sonetto 104

Sonetto 123

Joel Hastings

Overture to *Tannhäuser* Wagner/Liszt

7:30 p.m. Gala Banquet
(\$50, Kansas Union, Big 12 Room, registration required)

Sunday, April 5

Lied Center/Bales Recital Hall

8:30 a.m. Registration & Coffee

9 a.m. **The Transcendental Etudes (S. 139)**
KU Piano Students

Etude no. 1 *Preludio*, Ann Wu

Etude no. 2 *Molto vivace*, Eun Ju Kim

Etude no. 3 *Paysage*, Jeremy West

Etude no. 4 *Mazeppa*, Connie Mak

Etude no. 5 *Feux Follets*, Joshua Charles

Etude no. 6 *Vision*, Levi Larson

Etude no. 7 *Eroica*, Suk Jung Woo

Etude no. 8 *Wilde Jagd*, Alec Tauscher

Etude no. 9 *Ricordanza*, Holly Kordahl

Etude no. 10 *Allegro agitato molto*, Su Jin Ko

Etude no. 11 *Harmonies du Soir*, Jamie Bone

Etude no. 12 *Chasse-Neige*, Nick Susi

10 a.m. **Piano Recital**

John Perry

Piano Sonata in D Major, Op. 10 no. 3

Waldszenen Op. 82

Sonetto del Petrarca 104

Mephisto Waltz

Beethoven, L.

Schumann, R.

Liszt, F.

Program

11 a.m. **Liszt Transcribed on Film**, Lecture/Film Presentation

John Tibbetts

Abstract: This presentation will turn the tables on that master of transcription and paraphrase, Franz Liszt. Just for fun, we'll demonstrate how others have paraphrased Liszt! Several particularly imaginative albeit outrageous examples include how the B-Minor Sonata has been translated into ballet scores for Roland Petit ("Hans Christian Anderson") and the team of Nureyev/ Fonteyn (Ashton's "Armand and Marguerite"); how Clara Schumann rebuked Liszt's showy paraphrase of Robert's "Widmung" with her own version (Katharine Hepburn in "Song of Love (1947)"); how the Tom and Jerry cartoon characters dismantled the "Hungarian Rhapsody no. 2"; and how filmmaker Ken Russell transformed the "Liebestraume, no. 3" into a Charlie Chaplin pantomime (Roger Daltry in "Lisztomania (1975)."

Given time, there may be a surprise encore. . .

Noon Buffet Lunch
(\$12, registration required)

1:30 p.m. **Organ Recital**

Bridget De Moura Castro

Ave Maria	Arcadelt/Liszt
Consolation no. 5 in E major	Liszt/Gottschalg
Tu es Petrus	Liszt, F.

Stephen Ackert

From Bach to B-A-C-H

Toccatina and Fugue in D Minor, BWV 565	J. S. Bach
Ich ruf zu dir, Herr Jesu Christ, BWV 639	
Prelude in E-flat Minor, BWV 853 (from WTC, Volume I)	

Consolation no. 4 in D-flat Major	Liszt, F.
Consolation no. 3 in D-flat Major	
Prelude and Fugue on the Theme B-A-C-H	

2:30 p.m. **Choral Concert**
Paul Tucker & the University of Kansas Concert Chorale

The Ash Grove	Welsh folksong/Rathbone
Evening Wind	J.A.C. Redford
Bogoroditse Djevo (1990)	Arvo Pärt
Stabat Mater in F	Györgi Orbán
Requiem	Eliza Gilkyson
Fragile	Sumner/Tucker
Notre Pere	Durufle/Tucker

Program

3:30 p.m. *The Visible Transcriber*, Lecture

Jonathan Kregor

This paper draws upon the literary translation theories of Friedrich Schleiermacher, Wilhelm von Humboldt, and Lawrence Venuti, the defenses of the engraving by Charles Blanc and Philippe Burty, and attitudes toward musical transcription by Franz Liszt and Ferruccio Busoni. It suggests that a more fruitful way to discuss the nineteenth-century world of artistic reproduction in general—and Liszt’s musical transcriptions in particular—is to move away from rigid hierarchical degrees of reproductive success or failure in favor of exposing contextual relationships between source and arrangement, composer and arranger, and public and performer. In short, the question turns from “what does a transcription reproduce?” to “what does a transcription create?”

4:30 p.m. **Liszt Organ Recital**
KU Organists Ekaterina Gotsdiner, Anna Myeong, Sunny Son

Ad Nos

Liszt, F.

Fantasy and Fugue on B-A-C-H

Variations on *Weinen Klagen Sorgen Sagen*

Biographies



Stephen Ackert is head of the music department at the National Gallery of Art in Washington, D.C., and an adjunct teacher of organ at Northern Virginia Community College in Alexandria, Va. A graduate of Oberlin College, Northwestern University, and the University of Wisconsin, Dr. Ackert studied organ and

harpsichord as a Fulbright scholar in Frankfurt, Germany, where his teachers were Helmut Walcha and Maria Jaeger-Jung. He has performed organ and harpsichord recitals and presented lecture-recitals in many of Washington, D.C.'s prime venues, including the National Shrine of the Immaculate Conception, the National Cathedral, the National Gallery of Art and the German Embassy. In 1999, he was a featured performer in the renowned "Thüringer Orgelsommer" recital series, playing on six historic instruments in Thuringia, and in 2007, he returned to Germany for his eighth recital tour of historic concert halls and churches in that country. Ackert has served three Washington area churches as organist and director of music: St. Margaret's Episcopal Church (Washington, D.C.), The Falls Church (Falls Church, Va.), and The United Church (Formerly Concordia Kirche, Washington's first German-language congregation). At the United Church, he founded a series of Bach concerts that continued for 13 years, included more than 40 concerts and developed a loyal following of Bach enthusiasts. At the National Gallery of Art, Ackert plans weekly public concerts and presents lectures and lecture-recitals on subjects that bring together visual and musical arts. He has served on the boards of directors of the Washington International Bach Competition, the Arlington Symphony and is currently on the advisory board of the Amalfi Coast Music Festival and the Westfield Center.



A Kansas native, **Koji Attwood** is a winner of Astral Artistic Services' 2003 National Auditions and was the featured artist in May 2003 on www.yamahamusicsoft.com's New York City Rising Star Series. Mr. Attwood made his solo debut at the age of 10, and one year later won second prize at the Young Keyboard Artists

Association International Competition. He claimed second prize at both the Stravinsky and the Missouri Southern International Keyboard Competitions and was a participant at the International William Kapell Keyboard Competition and the Hamamatsu International Piano Competition. Mr. Attwood has performed numerous solo recitals across

the country, including concerts in Steinway Hall and on the Kosciuszko Foundation Concert Series. He appears regularly on the "World of the Piano" series at Juilliard and is frequently heard on "Reflections from the Keyboard: the Pianist in Comparative Performance," a weekly radio show on New York's WQXR station. Committed to the performance of contemporary music, Mr. Attwood has given the recent world premières of works by Cynthia Folio, Hector Morales Martinez, and Daniel Ott. Also active in chamber music, Mr. Attwood has performed with members of the Borromeo and St. Lawrence String Quartets and is a regular collaborator with Mikhail Baryshnikov—having performed with the dancer's White Oak Dance Project and provided music for Mr. Baryshnikov's 2002–03 solo tour of the United States. Koji Attwood received a bachelor of music degree from the Curtis Institute of Music, where he studied with Seymour Lipkin, and a master of music degree from The Juilliard School under Jerome Lowenthal. He recently earned his doctor of musical arts degree at Juilliard, where he continued his studies with Mr. Lowenthal.



Paul Barnes, praised by *The New York Times* for his "Lisztian thunder and deft fluidity," and the *San Francisco Chronicle* as "ferociously virtuosic," has electrified audiences with his intensely expressive playing and cutting-edge programming. He has been featured four times on APR's "Performance Today" and on

the cover of *Clavier Magazine*. Barnes presented the world premier of Philip Glass's Piano Concerto no. 2 (After Lewis and Clark), and the premier recording was recently released by Orange Mountain Music. *Gramophone Magazine* remarked that this recording is "certainly one of the most enjoyable recent releases of Glass's music. . . . Paul Barnes is a shining soloist." Barnes is professor and co-chair of piano at the University of Nebraska—Lincoln School of Music. He teaches summers at the Bösendorfer International Piano Academy in Vienna and coaches students of Menahem Pressler, Barnes' own teacher, at Indiana University, where Barnes received his doctorate in piano performance. Recent performances include Philip Glass Retrospective recitals at the European Piano Teachers Association Conference in Novi Sad, Serbia, and the 50th Anniversary College Music Society National Conference in Salt Lake City. Barnes released his eleventh CD last February, "The American Virtuoso," featuring music of Samuel Barber, Joan Tower and Philip Glass. Paul Barnes' recording of the music of Philip Glass is available at Amazon.com or on iTunes. Visit www.paulbarnes.net.

Biographies



Edmund Battersby received his bachelor's and master's of music from the Juilliard School of Music. He made his concert debuts in Wigmore Hall in London and Alice Tully Hall in Lincoln Center. He has collaborated with such celebrated ensembles as the Tokyo Quartet, the Orion Quartet and the Vermeer

Quartet and has been a featured artist at festivals such as Mostly Mozart in New York and the Santa Fe Chamber Music Festival. At the Library of Congress in Washington, D.C., he has performed more than 30 works of chamber music that were broadcast live nationally. Battersby's recording of Granados' *Goyescas* for Koch International was short-listed for a Grammy Award, and his landmark double CD of Beethoven's *Diabelli Variations*, released in 2005 (Naxos), which he presented on both period and modern instruments, has received worldwide attention. Other recordings feature the complete *Songs Without Words* of Mendelssohn (MHS) as well as discs of Schubert, Schumann and Chopin works. Battersby was invited to the Smithsonian Institution to give the U.S. premiere on Queen Victoria's 1851 Erard piano, which Liszt had used to perform for the Queen and Prince Albert at Balmoral Castle, Scotland. He has also played period pianos at the Frick Collection in N.Y., the Bard Festival as well as Pro Musica Rara in Baltimore. Edmund Battersby has taught at the Jacobs School of Music at Indiana University since 1995. He is director of the Artur Balsam Ensemble and teaches classes for piano and strings through the IU Foundation and the Charley Creek Foundation.



Corbin Beisner started playing piano at age five and began studying jazz with Rick DeBella. At 12, he began studying classical piano and also became interested in composition. His principle early teachers were Roger Bushell and Ekaterina Melkamini. He has attended summer

music festivals at Interlochen, Mich., the Mannes School of Music in New York City, the Forum Internacional de Musica in Barcelona, Spain, and the Lake Como Summer Piano Academy in Lake Como, Italy. He has won numerous awards at competitions, including: MTNA state competition, International Liszt Competition in Asuza, Calif., the Liberace play-alike competition, and the Premier Prize in Forum Internacional de Musica competition. Mr. Beisner has also worked with teachers such as Mykola Suk, Daniel Pollack, Leslie Howard, Fabio

Bidini, William Grant Nabore and Stanislav Ioudenitch. He is currently studying with Luiz de Moura Castro at the Hartt School of Music in Hartford, Conn. He continues to perform, compose and improvise and plans on being a touring composer-pianist in the near-future.



Pianist **Michael Boyd** is active as soloist, collaborative artist, lecturer and teacher. He has performed as soloist with the Rochester Philharmonic, the Milwaukee Symphony, the Toledo Symphony, the Dearborn Symphony and the Eastman Chamber Orchestra. In 2007, he performed the rarely heard

original 1838 version of Liszt's Paganini Etudes at the opening concert of the American Liszt Society Festival at the San Francisco Conservatory. In Europe, Dr. Boyd has performed a series of recitals in Greece and presented two lecture-recitals in Spain. The first program focused on Andalusian influences in the keyboard sonatas of Domenico Scarlatti and Padre Antonio Soler and was given in the city where they both had royal appointments to the Spanish court, San Lorenzo de El Escorial. The second program, presented at the concert hall of the Manuel de Falla Archive in Granada, focused on Manuel de Falla's Andalusian keyboard compositions. Dr. Boyd has recorded on VAI and Fleur De Son Classics. He is professor of piano at the University of Toledo, has been a visiting professor at the Eastman School of Music, and has been on the faculty of Indiana University's Summer Piano Academy and the Chautauqua Summer Institution. Dr. Boyd is a Steinway Artist.



Soprano **Julia Broxholm** maintains a versatile schedule of solo and chamber music performances. She is a founding member of SATB, a vocal quartet specializing in vocal chamber music of the 19th and 20th centuries.

Her particular area of interest as a recitalist is vocal literature by American composers of the 20th

and 21st centuries. Her SATB performances have taken her from the Cayman Islands International Music Festival, to Severance Hall, to Kilbourn Hall at Eastman School of Music. Recordings include two releases with SATB: *Magic*, and *It's a Grand Night...Four Singing*. She has also recorded two CDs of soprano, clarinet repertoire with clarinetist Fred Ormand and pianist Martin Katz. *Of Shepherds*,

Biographies

Romance and Love features music of the 19th century, and *Transcendence* includes *Ariel* by Ned Rorem, and *To Be Sung Upon the Water* by Dominick Argento. She received her D.M.A from the University of Michigan School of Music, and she is currently on the voice faculty of the University of Kansas Department of Music and Dance in the School of Fine Arts.



Bridget de Moura Castro holds degrees from London, Budapest and Fort Worth. She has lectured in Japan, Spain, Switzerland, Argentina and Brazil. Her 12 CDs include Liszt's two-piano works with her husband, four organ CDs recorded in Portugal on an historic organ, and concerts at Hartford Cathedral,

Austin, Tex., and on a Bremer organ in Rio de Janeiro. This past year, she performed for the Mexican Guild of Organists in Taxco, gave two recitals in Chile and one at Mendoza Cathedral, Argentina. She will be performing organ recitals in Portugal and England this summer.



Luiz de Moura Castro, international concert artist with over 40 CDs, is a professor at the Hartt School, University of Hartford; Liceu Barcelona; Pro Arte, Rio de Janeiro; CUYO Mendoza. A specialist in romantic works (especially Liszt), Beethoven and South American Music, Luiz offers master classes

and private lessons and is a popular international festival participant. He has a Latin Grammy nomination and a Liszt DVD for World Piano Pedagogy Conference.



Frederic Chiu's Chinese-American background combines with his many years of living in France to create a unique, worldly perspective on Classical music and the piano. He has performed extensively in Europe, Asia, South America and North America, including at Wigmore Hall, Avery Fisher Hall,

the Kennedy Center, the Theatre des Champs-Elysees, Suntory Hall and the China National Concert Hall. He has worked with conductors John Nelson, Stefan Sanderling and Alexander Titov, and with orchestras such as the Kansas City Symphony, the BBC Concert Orchestra and Scottish Symphony, the Calgary Symphony and the China

National Symphony. His regular chamber music partners include Joshua Bell, Pierre Amoyal, Gary Hoffman, Fred Sherry, Charles Neidich, David Krakauer and the St. Lawrence and Amernet Quartets. His repertoire ranges from Bach to Frederick Rzewski, Elliott Carter to Gao Ping, with a special interest in composers of the early 20th century. He has recorded over 20 CDs, including the complete works of Prokofiev in 10 CDs and works by Chopin, Liszt, Mendelssohn, Schumann, Rossini, Debussy and Ravel. His latest recording was produced by Producer of the Year Grammy award-winner Judith Sherman, featuring the Beethoven Symphony V transcribed by Liszt for solo piano. Chiu is highly in demand as a teacher for master classes and workshops. His Deeper Piano Studies program has received rave reviews from participants and teachers; a documentary of one of the DPS workshops is available on DVD and YouTube.com. He has been a guest speaker at the Juilliard School, Manhattan School of Music, the New England Conservatory, the Central Conservatory of China, and most recently at the Jacob School of Music at Indiana University. Visit www.fredericchiu.com.



Of the 10 choirs at the University of Kansas, the **University of Kansas Concert Choral Ensemble** is the largest select mixed ensemble. This group performs works that span the entire breadth of choral literature and require an advanced level of musicianship, vocal and ensemble skills. The choir includes both undergraduate and graduate students from all majors and disciplines. Under the direction of Dr. Paul Tucker, the KU Concert Choir has been selected for performances at Kansas Music Educators Association and for the Southwest Division of the American Choral Directors Association. Concert Choir has been recognized for its innovative approach to programming, frequently performing premieres of new works and rarely performed choral works.

Biographies



Alexandre Dossin, considered by Martha Argerich an “extraordinary musician” and by international critics as a “phenomenon” and “a master of contrasts,” keeps an active performing, recording and teaching career. With degrees from the Moscow Tchaikovsky Conservatory and the University of Texas at Austin, he has studied with Sergei Dorensky, William Race and Gregory Allen. Dossin received First Prize and the Special Prize at the 2003 Martha Argerich International Piano Competition in Buenos Aires, Argentina. Other awards include the Silver Medal and second honorable mention in the Maria Callas Grand Prix, and Third Prize and Special Prize in the Mozart International Piano Competition. Dossin has performed recitals, concertos with orchestras, and chamber music in over 20 countries, including international festivals in Japan, Canada, United States, Brazil and Argentina, on some occasions sharing the stage with Martha Argerich. He has several CDs released with Naxos, BlueGriffin and MSR Classics labels and is praised in reviews by *Diapason*, *The Financial Times*, *Fanfare Magazine*, *American Record Guide*, *Clavier* and other international publications. Dossin was recently featured in the main interview and on the cover of *Clavier Magazine* (May, 2008) and is an editor for the *Schirmer Performance Editions Series (The Seasons, by P. Tchaikovsky, 2009)*.



Susan Earle is curator of European & American art at the Spencer Museum of Art and a courtesy assistant professor in the history of art department at KU. She taught previously at New York University and was a research assistant at the Metropolitan Museum of Art in New York. She has organized more than 30 exhibitions and held a Curatorial Research Fellowship from the Getty Foundation. Dr. Earle earned a B.A. with distinction in English and art history at Williams College in Massachusetts, and an M.A. and Ph.D. in art history at the Institute of Fine Arts at New York University.



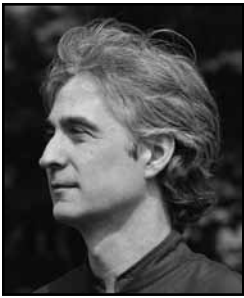
Ekaterina Gotsdiner, born in Toula, Russia, holds a degree in music theory from the Moscow Music Tchaikovsky College and degrees in musicology and organ from the Moscow State Conservatory. Her Russian teachers included Oleg Yantchenko and

Alexey Semyonov, and she has participated in master classes with Peter Planjavsky, Ludger Lomann and Jos van der Kooj. Gotsdiner won prizes at the First Kitka International Organ Competition (2005), The First Beedlaw Moscow Festival of the Young Artists (2007), the Fifth International Organ Music Festival-Competition “Gatchina–St. Petersburg” (2004), the Sixth International Organ Competition Marcello Galanti (2005, Italy), and the First All-Russian Festival-Competition for young organists “Soli Deo Gloria” (2007). She has performed at concert halls and churches in Moscow and throughout Russia, as well as in Austria, Italy, the Netherlands and the United States. She has been featured on Russian state radio and television and has performed and lectured about Russian organ music at UCLA and in Amsterdam. In addition, she taught music theory at Moscow Conservatory College from 2001–08. Gotsdiner was an associate of music ministry at the Catholic Church of the Immaculate Conception in Moscow and currently serves as organist at St. Ann’s Catholic Church in Prairie Village, Kan. She is enrolled in the master’s degree program in church music at the University of Kansas, where she studies with Michael Bauer.



Adam Gyorgy was accepted to the Béla Bartók Conservatory as a prodigy in 1994, at the age of 12. He flourished under the tutelage of his piano teacher, Katalin Halmagyi. In 1998, he won the National Youth Piano Competition and two years later won Hungary’s Pianist 2000 award at the age of 18. He was accepted at the Franz Liszt Academy of Music in Budapest in 2000 and studied under Professors György Nador and Balazs Reti. He graduated in 2006 and is currently doing his doctoral studies at the Liszt Academy with a state scholarship. In 2002, Adam won the Vienna Classics Prize (Wiener-Klassik-Preis) with his outstanding interpretation of Haydn’s Sonata in G major (no. 54). In 2003, he won the Special Prize at the San Remo International Piano Competition, and in 2004, he won all prizes (First Prize, Grand Prize and Special Prize) at the First International Chopin Piano Competition in Budapest. That same year, *CNN World Report* identified him as a “rising star.” On October 22, 2006, Adam debuted at New York’s Carnegie Hall to great acclaim. He continues to tour the world, delighting audiences in the United States, Europe and Southeast Asia with his virtuosity, his charm, and his improvisations on well-known melodies, all of which invite comparisons to the incomparable Franz Liszt.

Biographies



Canadian-born **Joel Hastings** was the winner of the 2006 8th International Web Concert Hall Competition and the 1993 International Bach Competition, Washington, D.C. At the Tenth Van Cliburn International Piano Competition in Fort Worth, Texas, one reporter designated Mr.

Hastings the “audience favorite” while another wrote, “The kinetic fingers of this young Canadian reminded me strongly of his late countryman, Glenn Gould.” In a *Newsweek* review, he “pulled the audience to their feet after a wild performance of Franz Liszt’s *Totentanz*.” Reviewers have described his playing as passionate, mesmerizing, hypnotic and transcendental. His discography includes CDs of Franz Liszt’s song and operatic transcriptions; Frederic Chopin’s 24 etudes; and selections of works by Prokofiev, Rachmaninoff, Mendelssohn and Scriabin, available on the Prestant Records label. His latest CD includes works by Grieg and Respighi, along with transcriptions of music by Bach, Schubert, Wagner and Gershwin, available on the Cambridge Recording label.

Geraldine Keeling is founder/director of the Los Angeles International Liszt Competition. She also has done extensive research on the pianos and concerts of Franz Liszt. She has published 13 articles in nine international journals and books and presented papers at international Liszt conferences in Budapest, Weimar, Vienna, Stockholm, Canada and the United States. She has been a member of the board of the American Liszt Society since 1988.



Justin Kolb delights in playing music that lives in undeserved obscurity. He is also committed to the career development field, focusing on such issues as entrepreneurship, community engagement and technology. This past year, Justin shared his views with audiences at the College Music

Society’s regional conference in Gettysburg, Chamber Music America’s annual conference and the Music Teachers National Association in Atlanta. He will address these issues at the World Piano Conference in Novi Sad, Serbia, and also present a solo recital. His Albany Records

recordings include music by Robert Starer and William Ferris and have received enthusiastic reviews. A recipient of the Distinguished Alumnus Award from DePaul University, Justin serves on the ALS Board of Directors. He cites German Diez, former student and assistant to Claudio Arrau and Justin’s friend, mentor, teacher and artistic advisor, as his most important musical influence. Visit: www.justinkolb.com.



Jonathan Kregor earned a bachelor’s of music at University of North Carolina, a master’s in music and a Ph.D. at Harvard University. He is assistant professor of musicology at the University of Cincinnati, College-Conservatory of Music. His articles and reviews on Liszt are in *Nineteenth-Century*

Music Review, *Journal of Musicology*, *Notes* and *JALS*. He is volume editor of C.P.E. Bach’s keyboard works, *C.P.E. Bach: The Complete Works*. He has presented papers at meetings of the American Musicological Society, Royal Musical Association, International Conference on Nineteenth-Century Music, International Fanny Mendelssohn Hensel Conference and Stiftung Weimarer Klassik und Kunstsammlungen. Current projects include a monograph on Liszt’s solo piano transcriptions and a critical edition of Clara Schumann’s arrangements.



Jacqueline Leung was born in Hong Kong and began piano studies at the Hong Kong Academy for Performing Arts under the tutelage of Eleanor Wong. She received her bachelor of music degree at the Royal Academy of Music, London, and her master’s degree under Dr. Tamas Ungar at Texas Christian University, with

the support of the Walsh Piano Performance scholarship. Her performances have taken her to Austria, Belgium, Italy and Poland. She is the winner of the Vicars Close Prize awarded by the Royal Schools of Music and received highly commended honors in both the Helen Eames Piano Prize and Christian Carpenter Recital Prize. Jacqueline has recorded for Radio Television Hong Kong and made appearances with orchestras in the U.K., U.S., Hong Kong and Poland.

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Slava and Lana Levin, concert pianists born in the Soviet Union, came to the U.S. with their 2-year-old daughter Anna in November 1989. Both hold doctoral degrees from the Moscow State Tchaikovsky Conservatory, where they studied with such outstanding musicians as Yakov Milstein, Lev Vlasenko and Michael Pletnev. The Levins have played together and as soloists throughout the Kansas City area at colleges and universities, museums, churches and synagogues, and as part of Kansas City Chamber Soloists. They have also played in Montreal, New York at the 92nd Street Y, Dallas TCU, Jefferson City Community Concerts, Litchfield

Performing Arts Series, Hartford Symphony and Kansas City Camerata. After a seven-year performing hiatus, the Levins presented a two-piano benefit concert for the Folly Theater and raised \$80,000 for the Turning Point, a local organization offering support for individuals and families facing chronic illnesses. From 2004 to 2006, the Levins performed charitable concerts for Children's Hope International in Saint Louis to benefit orphans worldwide and Worldways Children's Museum. In 2006, they raised \$10,000 in a private Kansas City home recital to benefit underprivileged children. The Levins perform in public for charities only.



Dr. Jonathan Edward Mann, nominated for the 2008 Classical Fellowship Awards of the American Pianists Association, enjoys a dynamic national and international performing and teaching career. He is currently assistant professor of piano at the University of Idaho's Lionel Hampton School of Music.

He received his bachelor's and master's degrees in piano performance under Dr. Karen Shaw at Indiana University, where he served as associate instructor and faculty member of the Young Pianist's Program. He earned his doctorate in piano performance from the University of Cincinnati College-Conservatory of Music, and was teaching assistant to Professor James Tocco and a faculty member of the

College-Conservatory's Preparatory Department. Dr. Mann has established a strong presence in the Pacific Northwest as a teacher, performer, collaborator, clinician and adjudicator. Recital venues include Vancouver, Seattle, Portland, Los Angeles, San Francisco, Boise and Spokane. He is also in high demand as a collaborator, having recently performed with New York Philharmonic clarinetist Mark Nuccio. Dr. Mann has given master classes at the San Francisco Conservatory of Music, University of Washington, Oregon State University, Boise State University, Central Washington University, Western Illinois University, Whitworth University, University of North Florida and University of Jacksonville.



Anna Myeong, organist at Trinity Lutheran Church in Mission, Kan., is a native of Korea. She earned her bachelor of music at Seoul's Yonsei University and served as organist for three Seoul churches from 1990 to 1996. Her Korean teachers were Myungja Cho, Inhyung Cho and Heesung Kim. After moving to the

U. S., she spent four years as organist at Grace Lutheran Church in Corvallis, Ore., while her husband completed a Ph.D., and she studied with Barbara Baird at the University of Oregon, Eugene. After her family moved to Kansas City, she earned a master of music at the University of Kansas under James Higdon, where she currently pursuing a doctorate. She was elected to the *Pi Kappa Lambda* honorary music fraternity. In 2006, she attended an organ interpretation course in Romainmôtier, Switzerland, where she studied with Marie-Claire Alain, Luigi Tagliavini and Guy Bovet. She has also participated in master classes with Lynne Davis, Michael Bauer, Susan Landale and John Grew. Ms. Myeong has given numerous recitals in North America and Europe, including programs at Washington National Cathedral in D.C., St. Thomas Church in New York City, Princeton University Chapel, Grace Cathedral in San Francisco, Trinity Church in Boston, and Notre-Dame Cathedral in Paris. In April 2009, she will perform at Harvard University (Adolphus Busch Hall), where E. Power Biggs installed the famous Flentrop organ in 1957. She will also be a featured artist at the AGO Region VI Convention (Wichita, Kan.) in June 2009. Visit www.annamyeong.com.

Biographies



John Perry, professor, keyboard studies, earned his bachelor's and master's degrees at the Eastman School of Music, where he studied with Cecile Genhart, and during summers, with Frank Mannheimer. Recipient of a Fulbright Scholarship, he studied in Europe and worked with Wladyslaw Kedra, Polish concert artist and professor at the Akademie für Musik in Vienna, and Carlo Zecchi, renowned conductor, pianist, and head of the piano department at the Santa Cecilia Academy of Music in Rome. Mr. Perry has won numerous awards, including highest prize in both the Busoni and Viotti International Piano Competitions in Italy and special honors at the Marguerite Long International Competition in Paris. He has performed extensively throughout Europe and North America both as acclaimed soloist and respected chamber musician. He also enjoys an international reputation as a teacher, presenting master classes worldwide. His students have been prize winners in most major competitions, including two first-prize winners in the Rubinstein, four first-prize winners in the Music Teacher's National Association national competition, and first-prize winners in the Naumburg National Chopin competition, Beethoven Foundation competition, the Federated Music Clubs, and the YKA, AMSC and YMF competitions. He has had finalists in the Chopin International in Warsaw, the Van Cliburn, the Queen Elisabeth, Busoni, Viotti and the Three Rivers competitions. In addition to his professorship at the USC Thornton School, Mr. Perry is also visiting artist teacher at the Royal Conservatory of Music in Toronto, a faculty member at the Colburn School for the Performing Arts in Los Angeles, the Idyllwild School of the Arts in Idyllwild, Calif., and frequent guest faculty at the Banff Center in Alberta, Canada. During the summer, he is an artist-teacher at the Aspen Music Festival and School, the Sarasota Music Festival, and the Holland Music Sessions. His recordings are available on the Telefunken, Musical Heritage Society, CBC, ACA and Fox labels.



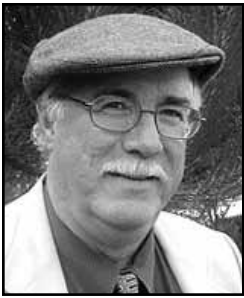
Richard Reber received his undergraduate degree at the Eastman School of Music where he studied piano with Cecile Staub Genhart. He received a Fulbright Scholarship to attend the Academy of Music in Vienna, where he studied piano with Greta Hinterhofer, a protégé of Emil

von Sauer. He furthered his piano studies with Frank Mannheimer (a student of Tobias Matthay) and David Burge, a recognized authority in 20th-century piano music. Mr. Reber has taught at the University of Kansas since 1964 and has continued to be active as a recitalist, lecturer and adjudicator nationally and internationally. His students have won competitive awards and hold faculty positions at universities in the U.S., Asia, and Central America. He has participated with contemporary composers in artist-in-resident programs, winning the commendations of featured composers, such as Aaron Copland, Elliot Schwartz, and George Crumb. He has received research grants to study and perform the piano music of Bela Bartok, Olivier Messiaen, Karlheinz Stockhausen, C. Curtis-Smith, Maurice Ohana, George Crumb, and John Corigliano. He has also presented and performed for the College Music Society, The American Matthay Association, The Mannheimer Piano Festival Association, and the Music Teachers' National Association. In the spring of 2007, he collaborated for a second time with George Crumb in an artist-in-residence program, serving as a panelist and guest artist, performing Crumb's *Makrokosmos I and II*.



Sunny Son is a doctoral candidate and teaching assistant at the University of Kansas, where she received her master's degree in organ performance. She earned a bachelor of music at the University of North Texas and a performance diploma at the Royal Academy of Music in London. Her teachers include Lenora McCroskey, Susan Landale, Lionel Rogg and James Higdon. Sunny has won several competitions, including the 1999 William C. Hall Pipe Organ Competition in San Antonio, Tex., the AGO Regional Young Artist's Organ Competition for Region VII in 1999, and the 2002 Ottumwa Undergraduate Competition in Iowa. She has participated in the Paris International Organ Competition, the Dublin International Organ Competition, the Luxembourg International Organ Competition and the André Marchal International Competition. Recently, she was a semi-finalist in the first Canadian International Organ Competition in Montréal. Sunny performs widely both in America and Europe as a soloist and with ensembles. She is currently the organist at the St. Lawrence Catholic Campus Center in Lawrence, Kan.

Biographies



John C. Tibbetts is associate professor of film at the University of Kansas. His 13 published books include *The American Theatrical Film* (Bowling Green, 1985), *Dvorak in America* (Amadeus, 1993), *Encyclopedia of Novels into Film* (Facts on File, 2002) and *Composers in the Movies* (Yale, 2005). His

articles on film, literature, painting, theater and music have appeared in *Film Comment*, *Opera News*, *Historical Journal of Film Radio and Television*, and *Literature/Film Quarterly*. He has worked as a broadcaster for National Public Radio, the Christian Science Monitor Radio Network, Voice of America and CBS television. His radio series, *The World of Robert Schumann and Piano Portraits*, has been heard worldwide on the WFMT broadcast network. He was recently awarded the 2008 Kansas Governor's Arts in Education Award by Governor Kathleen Sebelius. His hobbies include playing piano for silent films and illustrating his own books and articles.



Paul Tucker, born in Kingston, Jamaica, studied conducting and piano at the Jamaica School of Music with Dr. Kaestner Robertson. He owned and operated Sabre Sound Studio in Riverside, Calif., where he produced and performed on albums for various recording artists. He earned a bachelor's of

music from the University of Texas at Arlington, a master's of music and a doctor of musical arts from the University of North Texas. Dr. Tucker is currently director of choral activities at the University of Kansas. He teaches graduate choral conducting, orchestral bowing for conductors and directs two of KU's 10 choral ensembles. He has taught choral music and served as band director at all educational levels, from junior high through college. As a choral clinician, conductor, and adjudicator, he has traveled across the U.S., the Caribbean, Hawaii, and Europe. Dr. Tucker is well known for his unique, methodical approach to the tuning of choral ensembles. In addition to using his techniques in choral clinics, he has outlined his approach in *Choral Intonation: A Proactive Approach*. Prior to joining the KU faculty, Dr. Tucker served as director of choral activities at Richland College in Dallas, Tex. He is the founder, artistic director and conductor of Paradigm Vocal Ensemble, a semi-professional choral ensemble based in Arlington, Tex. They have recorded five compact discs, *The*

Best of Paradigm, *What Sweeter Music*, *Christmas Through the Ages*, *Paradigm Vocal Ensemble 10 Year Reunion*, and *Sing 'til the Spirit Moves*. Dr. Tucker is a conductor, pianist, composer/arranger, and record producer. Alliance Music Publishing and Neumark Music Publishing distribute his compositions.



Anna Volovitch is the winner of the prestigious American Liszt Society Award at the 2008 Los Angeles International Liszt Competition, where she placed second in both the Budapest Concert and Concerto Divisions. A native of Kazan, Russia, Anna had received awards in international competitions

in Russia, Denmark, England and the Czech Republic. Since 2006, Anna has been a part of the Artist Certificate program at Azusa Pacific University, where she studies with Roza Kostrzewska Yoder. Her continuing awards include the SAI International Competition, MTAC State Competition, Antelope Valley Concerto Competition and APU Concerto Competition.



William Wellborn is in demand as a pianist, teacher and lecturer throughout North America and Europe. He received an M.M. from New England Conservatory and his B.M. in piano pedagogy and D.M.A. in piano performance from the University of Texas. His teachers included Gregory Allen, Patricia

Zander, and Nancy Garret, and two leaders in the field of piano pedagogy—Amanda Vick Lethco and Martha Hilley. Guest artist appearances include New Orleans Institute for the Performing Arts, Paderewski Festival, American Liszt Society, Great Romantics Festival in Hamilton, Canada, and Chopin chez George Sand festival de piano in La Châtre, France. Wellborn's lectures and workshops include the 2000 World Pedagogy Conference, conservatories in Toronto and Paris, and music teachers associations nationwide. In San Francisco, he gave an all-Mendelssohn program on the 200th anniversary of the composer's birth. He has been involved with A CONCERTed Effort, a San Francisco Bay Area concert series that has raised over \$1,000,000 for AIDS organizations, and has hosted the San Francisco-based radio program, "Piano Legacy." The 2009 summer European musical tour he directs will visit Germany, Austria and Hungary, exploring the lives and

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music of Haydn and Mendelssohn. An artist-teacher for the Masterclasses of Saint Malo (1998–2003) and Franz Liszt Summer Piano Academy (2004–2007), Wellborn will teach and perform at the Austrian International Piano Seminar and Festival in Ebenfurth, Austria. He is a national board member of the American Liszt Society, founding president of the San Francisco Bay Area chapter of the American Liszt Society, and vice-president for the San

Francisco Council of the Chopin Foundation. Wellborn is a faculty member at San Francisco Conservatory of Music and teaches piano in the preparatory and adult extension divisions and piano pedagogy in the collegiate division. His students frequently win top prizes in local, state, national and international piano competitions. Wellborn records for the Marco Polo and Cambria Master Recordings labels. Visit www.williamwellborn.com.



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