

American Liszt Society

AN OFFICIAL PUBLICATION OF THE AMERICAN LISZT SOCIETY, INC.

2005 Great Romantics Festival to Focus on “The Golden Age of Music”

By Ken Gee and Edward Rath

The eleventh annual International Great Romantics Festival will focus on the theme “The Golden Age of Music” during the three-day conference that takes place October 6-8, 2005 in Hamilton, Ontario, Canada. Presented by the City of Hamilton, in cooperation with the ALS and the School of the Arts at McMaster University, the festival will include piano, organ, duo-piano, lieder, and chamber music recitals, an orchestra concert, and many lectures. The life and music of Franz Liszt will be a prominent part of the festival, and there will also be numerous receptions, banquets, and the like during which attendees can share musical ideas and enjoy some socializing. The event is hosted by Alan Walker, eminent Liszt scholar, author, ALS Board Member, and Professor Emeritus at McMaster University.

Dr. James Deaville delivers the keynote presentation with a talk on “The Boys of Weimar: Daily Life Around Liszt.” A pre-luncheon recital by Jane Solose will include arrangements and original works by Liszt, and the Liszt theme continues after lunch with organist Ian Sadler playing “Weinen, klagen, sorgen, zagen” and other works. Soprano Janet Obermeyer and pianist Leslie De’Ath will follow with a lieder recital of works by Clara and Robert Schumann. Valerie Tryon is featured in an evening concert performance of the Grieg Concerto in A Minor with the Hamilton Philharmonic Orchestra conducted by Michael Reason, with additional works by Nielsen and Sibelius.

“Rachmaninov and Bells” will be the theme of Ross Alley’s remarks at Friday’s first session, followed by a two-piano recital by

Elizabeth and Eugene Pridonoff performing the Variations on Theme by Beethoven by Saint-Saëns and also the Suite No. 1 by Rachmaninov. Afternoon sessions begin with a conversation between William Aide and Richard Gale entitled “My Memories of Alberto Guerrero.” A late afternoon piano recital by Elena Koshelevskaya will feature music by Brahms and the Liszt Spanish Rhapsody, and the day’s events conclude with a piano recital by Di Wu, winner of the 2005 Hilton Head Piano Competition, with works by Bach, Liszt (Funérailles), Ravel, Scriabin, and Brahms.

Saturday starts out with a cello and piano duo of Coenrad Bloemendahl and Valerie Tryon in sonatas by Grieg and Strauss. Lunch is framed by a lecture by Ross Alley on “The Beautiful Blue Danube and Imperial Vienna” and later a Piano Gala entitled “Tales from Old Vienna” performed by Alexander Dossin, Daniel Glover, Elena Koshelevskaya, Louis Nagel, Kevin Sharpe, Steven Spooner, Nadejda Vlaeva, and Di Wu! The festival concludes with a Candlelight Banquet that promises to be as grand as the music has been for three days.

Complete information about the festival, including a brochure and opportunities to secure housing may be obtained by phoning the Great Romantics Festival office at 905/525-9140 ext. 23674 or by visiting the Great Romantics Festival website at www.artset.net/greatromantics.html

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President's Message

Dear Members,



It was a real pleasure to greet so many of you at the ALS festival in Lincoln, Nebraska. The festival was a stunning success. And I was equally pleased to see those of you who attended the Liszt mini-festival on the Amalfi Coast in June/July. These opportunities to be together provide an energy and a spirit which are essential in our artistic lives. Furthermore, I am constantly amazed at the level of talent represented by the members of this society.

Members of the ALS will want to learn more about the International Keyboard Institute and Festival, which takes place at the Mannes College of Music in New York City. This is a most interesting event, and I had the opportunity of hearing a marvelous all-Liszt concert performed by Leslie Howard on July 29. (NY Chapter President Gila Goldstein also attended the event.) The website for the IKIF, which was founded by and is under the direction of ALS member Jerome Rose, is <http://216.71.55.88/iki/> - and if any of you know of other piano festivals that feature Liszt's music, please let Edward Rath know about them so that we can bring pertinent information to the attention of our membership.

The upcoming festivals in Hamilton (October 6-8, 2005) and in Athens, Ga. (February 9-11, 2006) will offer some true inspiration and programs and topics of unusual interest. Details of the Hamilton Great Romantics Festival are included on the front page of this Newsletter.

The University of Georgia festival in February 2006 is a joint venture between the American Liszt Society and the American Matthay Association. The three-day event will explore the roots and the legacy of two great figures in the history of our pianistic art, Liszt and Matthay. In the process of exploring this theme we will be introduced to many other parallel and related historical figures and programs of music not often encountered. The schedule includes a host of performers and scholars who will be appearing for the first time at a Liszt Festival, as well as some well-known favorites.

Please plan to be with us on these occasions. Early October is beautiful in Canada, and Spring comes early to Georgia where the University of Georgia's beautiful facilities are breathtaking in any season. And bring a friend. We are always eager to welcome new talent and new souls to the circle of those for whom Liszt provides inspiration and philosophical leadership.

Thomas Mastroianni
President, American Liszt Society
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Letter from the Editor



Greetings from the campus of the University of Illinois at Urbana-Champaign! I want to thank the many, many people who have written, called, e-mailed, or spoken personally with me concerning the previous edition of the *ALS Newsletter* for their kind remarks and support. Please know that this is *your* newsletter, and the more you contribute to it with articles and information, the more informative it will be for everyone. The last issue was a double issue in order to bring everyone up to date on events covering a longer than normal time frame; we will usually follow an eight-page format, occasionally expanding to 12 or 16 pages when needed. It is my intention to provide an issue each Summer/Fall and Winter/Spring, bending that schedule when necessary to make a particular issue better. With that in mind, the deadline for submission of articles for the Spring 2006 issue is December 15, 2005. E-mail is preferred whenever possible - and please indicate *ALS Newsletter* in the subject line!

Congratulations to Paul Barnes and the University of Nebraska-Lincoln for the tremendous job in making the 2005 festival such a success. A commentary on the events in Lincoln appears elsewhere in this issue. There is a sense of great excitement that these festivals bring to anyone who has an interest in Liszt and music of the romantic era. It is inspiring to hear outstanding concerts and recitals - and especially gratifying to hear some of our younger pianists play Liszt with an already good understanding of the style. Pardon the play on words, but these young artists are the Music of the Future. Do try to attend the 2006 festival, especially because of the unique combination of Liszt and Matthey.

A bit more than a year ago, I purchased volumes two and three of Alan Walker's monumental opus on the life of Liszt. In preparation for the Lincoln festival, especially the performances of *Christus* and the *Via Crucis*, I began reading in earnest the final volume of the trilogy. It was a great help in putting an historical perspective on the performances we enjoyed a few months ago. I then read volume one, and am about half way through volume two. I can honestly say that seldom have I enjoyed reading a biography as much as this one by our colleague Alan Walker. The excellent writing style, myriad of information - both new and that which clarifies earlier misconceptions or inaccurate scholarship, and thorough enjoyment provided by learning about one of history's most fascinating and influential individuals has had a tremendous effect on me, to the point that I am compelled to return to regular practicing of the piano - all Liszt, of course!

All this to say: if you haven't yet read these books, or the others which Dr. Walker has written, you owe it to yourself to start today to make time for one or another of these tomes. You will not be disappointed. And, as President Mastroianni has said earlier, make plans now to be with us in Athens in February. Believe me, you will be happy that you did!

Finally, a tremendous "Thank You!" to Rena Charnin Mueller for the outstanding job she did on the most recent *ALS Journal* (JALS). This double volume (numbers 52 and 53) contains a wealth of information and makes mention of the next double issue, which will be a *Festschrift* for Fernando Lares, founder of the American Liszt Society.

See you in Athens this coming February!!!

Edward Rath

American Liszt Society

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2006 ALS Conference

“Liszt and Matthey: Roots and Legacy”

By Richard Zimdars

For its 2006 Festival, ALS will join forces with the American Matthey Society, whose president, Ann Sears, is also an ALS member. The Hugh Hodgson School of Music at the University of Georgia hosts the Festival. The dates are February 9-11. The Festival title is “Liszt and Matthey: Roots and Legacy.”

Three generations of Liszt scholars will be represented. Keynote speaker is Jim Samson (University of London), whose book on the Transcendental Etudes won the 2004 Royal Philharmonic Society Book Award. Alan Walker will speak on Liszt and his pupils. Dana Gooley, author of “The Virtuoso Liszt” (Cambridge, 2004), and Paul Bertagnolli will also lecture. Stephen Siek will speak on the life of Tobias Matthey.

An exhibit of Lisztian memorabilia will be on exhibit in the Georgia Museum of Art. Gregor Benko, founder of the International Piano Library, will speak about and present historical piano recordings.

Concerts will include works of Liszt, Hummel, Czerny, Raff, Tausig, Bülow, Vianna da Motta, d’Albert, Haydn, Schumann, Ravel, Castelnuovo-Tedesco, and York Höller’s Sonata No. 2, “Homage to Franz Liszt. etc. Performers include soprano Stephanie Tingler, and pianists Giulio Draghi, Nancy Elton, Liana Embovica, José Garcia, James Giles, Howard Karp, Anne Koscielny, Fernando Lares, Giuseppe Lupis, Evgeny Rivkin, Nancy Roldán, Katia Skanavi, Jane Solose, Martha Thomas, David Watkins, Lydia Wu, and Richard Zimdars. Ann Schein will play the closing recital.

On the first night of the Festival the University of Georgia Orchestra, conducted by Mark Cedel, will perform a Liszt symphonic poem and Mahler’s Symphony No. 6.

The Georgia Museum of Art Gift Shop will be featuring books by Festival presenters. If you wish to have your titles available for sale, please contact Festival Co-Director Richard Zimdars at rzimdars@uga.edu.

Please be sure to check the ALS website (<http://www.americanlisztsociety.org/>) on or after September 1, 2005, for up-to-date information concerning the 2006 festival.

FRANZ LISZT AWARD ESTABLISHED AT THE UNIVERSITY OF GEORGIA

In Spring 2004, ALS board member Richard Zimdars created the University of Georgia Franz Liszt Award. Recipients to date include UGA piano doctoral students José Manuel Garcia, Giuseppe Lupis, and Lydia Wu, all of whom will perform at the 2006 ALS Festival.

Recipients of the award must excel in performance, academic work, service to the UGA School of Music, commitment to performing new music, and possess a generous, collegial attitude in the tradition of Franz Liszt’s personal attributes. The award consists of one year’s student membership in the American Liszt Society and a selection of books, CDs, and scores.

(Editor’s Note: The Franz Liszt Award at the University of Georgia is funded by the Despy Karlas Piano Professorship, which Richard Zimdars currently holds.)

By Walter Reicher

Franz Liszt Festival

Raiding, Austria

October 2006

In October 2006 an outstanding and exciting cultural project will be inaugurated. In the garden of Franz Liszt’s birthplace in Raiding – a village that is today located in Austria and from where Franz Liszt started to conquer the European concert halls while becoming the most celebrated pianist of his time - a new concert hall is under construction. This concert venue will serve as the international Franz Liszt Center as well as the place for a Franz Liszt Festival of world renown.

The architecture of the building was chosen from 150 submissions by architects from 11 countries and is by the Atelier Kempe Thill of Rotterdam. The selection committee under the chairmanship of the Viennese architect Prof. Dipl. Ing. Hans Puchhammer describes the project as: “The triad consisting of white walls, glass windows, and rich elements of wood defines not only the materials but also the character of the object. The simple but noble monumentality is in accord with the ambience of the surrounding village.” Prof. Karlheinz Müller, one of the leading European acousticians from Munich, is a guarantee that the hall will be acoustically outstanding. All persons involved in the project have in common the objective to realize a “Gesamtkunstwerk of seeing, hearing, and feeling” for the audience.

The festival and the concert hall will mainly be devoted to virtuosity. The programming will be under the direction of Walter Reicher, who for many years has been the artistic director of the Haydn Festival in Eisenstadt. The official opening of the Liszt concert hall will take place around the 195th birthday of Franz Liszt in the first three weeks in October 2006, which will also be the start of the Franz Liszt Festival.

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Chapter News

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(Editor's Note: If you have not yet made a sojourn to today's Austrian Province of Burgenland, you really owe it to yourself to start thinking about going "to the source" as it were. Raiding is surrounded by some of Europe's greatest wine-growing regions, and middle Burgenland is especially noted for its outstanding reds. The cuisine is a mixture of Hungarian and Austrian cooking, with a bit of Croatian, Serbian, and other ethnic kitchen specialties thrown in for good measure. Raiding is just a short drive south of Eisenstadt, where Haydn served the Esterházy princes for many decades and the location of his final resting place (in the Bergkirche). Beethoven was also a guest in Eisenstadt, where he conducted the first performance of his Mass in C Major, Op. 86. Of course, Vienna, Sopron (Ödenburg), the great summer residence of Esterháza in Fertőszentmiklós, Budapest, and numerous other cities important to Liszt aficionados are within a few hours drive - or you may want to take a ride on a steam train, sometimes called an "Oldtimerfahrt" [no joke!!]. ALS Board member William Wellborn travels to the area and supervises an annual summer workshop for piano students and teachers. For information about his program, you may e-mail him at pianoleg@aol.com. The Classical Music Festival is also in residence each August in Eisenstadt:
<http://cmf.scrippscollege.edu/>. ER.)

Baltimore-Washington Chapter

(Nancy Roldán, President)
The Board of Directors of the William Garrison Festival and Piano Competition, under the auspices of the Baltimore-Washington Chapter of the American Liszt Society, invite you to attend its inaugural annual event on September 24, 2005. Through preliminary selective process, seven gifted American pianists have been chosen to compete for the top prize in this exciting competition. Finalists will close the day performing the gala recital. A schedule of events is available on the ALS website at www.americanlisztociety.org.

Already in the planning stages for the 2006 Garrison Festival is the addition of the International Collaborative Arts and Young Artist competitions for pianists.

Our hearts are generous, but we need funds to ensure the continuity of support to pianists as they pursue their studies and career goals. We would be most grateful for your contribution. We also appreciate your assistance by sharing this information with musicians and music lovers. On the other hand, your presence at the festival is essential to celebrate the artistry of these young musicians. Please join us, and don't hesitate to call if you wish to find out more about the 2005 festival and our plans for 2006 (410/833-9547).

San Francisco Bay Area Chapter

(William Wellborn, President)
The San Francisco chapter of ALS sponsored two events this past spring. On April 9, Donald Manildi (Director of the International Piano Archive at Maryland) gave a presentation of rare recordings of the music of Liszt by several legendary pianists of the past. On May 14 SF-ALS, in collaboration with the San Francisco Conservatory of Music, presented the 2nd annual Young Pianists Play Liszt concert. The program featured seven pianists from the Preparatory Division of the Conservatory from the studios of Erna Gulabyan, Machiko Kobialka, John McCarthy, and William Wellborn.

New York Chapter

(Gila Goldstein, Founder-President, David Whitten, Vice-President)
The New York/New Jersey chapter inaugurated its New Jersey extension on March 21 by featuring pianist Magdalena Baczevska in a recital. Ms. Baczevska, originally from Poland, is a DMA candidate at the Manhattan School of Music and has performed in Europe, the US, and China. The event took place at Montclair State University's Music School, and the pianist performed beautifully four major sonatas: Mozart K. 331, Beethoven Op. 109, Scriabin No. 2, and Chopin No. 2. The event received a preview in the local newspaper, Montclair Times, and was well-attended. Both the president and vice-president are very pleased with the Chapter's increased activity.

On April 20, pianist Boaz Sharon, chair of the piano department at the University of Florida in Gainesville and ALS Board member, performed an impressive recital at Steinway Hall. This was a joint event of the UFL music school and the ALS NY/NJ chapter. Especially stupendous was Sharon's performance of Prokofiev's monumental Sonata No. 8.

On May 17, another joint event sponsored by the chapter and the Mannes College of Music's Annual Festival took place at the Hungarian Consulate. Six of Mannes' most gifted students performed an all-Liszt concert, including pieces for piano solo and for voice with piano. The concert was organized by Mannes piano chairperson Pavlina Dokovska and received help in promotion from the chapter.

The next New York concert will take place on Thursday, November 3rd at 7pm at the Hungarian Consulate, 223 East 52 Street in Manhattan. The concert will feature pianist Daniel Glover from San Francisco, who will perform pieces by Liszt, Rachmaninov, Tchaikovsky, and Balakirev. Daniel recently recorded his fifth CD entitled Romantic Russian Encores, including four rare Liszt transcriptions of Russian music. Selections from this CD will be included in the recital.

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David gave the world premiere of the Eric Zeisl Piano Concerto with the Saratoga Symphony (CA) in May 2005. The San Jose Mercury News said about this performance, "Glover is an incisive, exciting, and apparently tireless player - a natural for hyper-virtuosic challenge." If you plan to attend, do RSVP by calling during the month of October: 212/755-5986.

The next NJ concert will take place at Montclair State University on Sunday, March 12, 2006 (time/address to be announced in the February ALS Newsletter). The program will feature pianist Balazs Szokolay, faculty member at the Liszt Academy in Budapest, in solo works and in the Bartok Sonata for Two Pianos and Percussion with pianist David Witten, vice-president of the chapter. For further information, you may contact David at: David.Witten@montclair.edu.

News of Members



Pianist Gila Goldstein of the NY/NJ Chapter has concluded her 2004-5 season with a tour of northern California, where she played at the Oakmont Concert Series and at Old First Church in San Francisco. The Oakmont News reviewed the program and said: "The July program of the Oakmont Concert Series was an exhilarating piano recital by Gila Goldstein.... It is such a joy, as well as a privilege, to hear such a fine artist.... The program was an intelligent mix of periods and styles, in an order which alternated virtuosic display with quiet introspection.... There was not one thing to carp about... and it is much more rewarding to truly enjoy a great performance."

Prior to that she performed at Klavierhaus in New York City, the ALS Festival at the University of Nebraska, and at the University of Michigan, Ann Arbor. In March Gila served as a piano adjudicator at the 57th Hong Kong Schools Music Festival. Her second recording of the works of Paul Ben-Haim will be released on the Centaur label in October. For upcoming performances and further information please visit her website at www.gilagoldstein.com.

Rosemary M. Mookerjee, Secretary of the Baltimore-Washington Chapter, reports that member **Carlos Cesar Rodriguez** performed a recital as part of the illustrious Dame Myra Hess Series at the Chicago Cultural Center on April 15, 2005. Carlos began the program with Liszt's *Au bord d'une source*, *Nuage Gris*, and *Mazeppa* (from the *Transcendental Etudes*) and continued with the Schumann *Romance in F-Sharp Major*, Op. 28 No. 2. He ended the program with three pieces by Richard Wagner: *Ein Albumblatt*, and Carlos' own transcriptions of the "Liebestod" from *Tristan und Isolde* and "Ride of the Walkure" from *Die Walküre*. Carlos also presented a recital on June 12, 2005, at the National Gallery in Washington, DC, in which he performed the *Guastavino Sonatina No. 3*, Bartók's *Sonata for Piano*, the *Ravel Valses nobles et sentimentales*, *El Albaicín* of Albéniz, Debussy's *La plus que lente* and *Ondine*, and the *Suite* from *El Amor Brujo* by Falla.

Professor **Maurice Hinson** was named by the MTNA Board of Directors as the recipient of the 2005 MTNA Frances Clark Keyboard Pedagogy Award. Dr. Hinson was cited specifically for his book, *The Guide to the Pianist's Repertoire*, and for his having "made a significant contribution to the field of keyboard pedagogy through the creation and development of products and publications that further the field." The Award was presented on April 6 at the MTNA Awards Brunch at the Association's National Conference in Seattle. His most recent book, *The Pianist's Dictionary*, collects many of Hinson's most useful ideas that appeared in his popular lectures and master classes over the years and have not been published elsewhere. The book is available from Indiana University Press (240 pages, paperback, 0-253-21682-6 \$19.95. www.iupress.indiana.edu).

Bertrand Ott of Angers, France, is the author *Lisztian Keyboard Energy/Liszt et la Pedagogies du Piano*, an essay on the pianism of Franz Liszt. (The book was reviewed in an earlier issue of the ALS Newsletter.) The book is available from Edwin Mellen Press (308 pages, 0-7734-9589-4 ca. \$120, with discounts available for credit card purchases. www.mellenpress.com).

American Liszt Society

Members **Madeleine Forte** and **Allen Forte** were Artists-in-Residence at the University of North Texas during the first week of February. They performed, lectured, and offered master classes on Mahler, Berg, Schenker, Chopin, Liszt, and Messiaen. Included in their activities were two shared lecture recitals: "Olivier Messiaen's Preludes and Vingt Regards sur L'Enfant Jesus" and "Franz Liszt's Settings of Petrarch's Sonnets." Their CD, *Songs of Yesterday for Today*, may be ordered online at www.qualiton.com or www.romeorecords.com. One may also order records by sending a check for \$18.00 to Qualiton, 24-02 40th Ave., Long Island City, NY 11101.

Articles, letters to the Editor, etc., are due by December 15, 2005 Winter/Spring 2006 issue of the American Liszt Society *Newsletter*. Photos should be black and white and preferably in jpeg format. Please send all information by e-mail or attachment whenever possible: erath@uiuc.edu, and be sure to specify "ALS Newsletter" in the subject line. Thank you.

A Word from Paul Barnes, Host of the 2005 Conference

It would be impossible for me to thank all of the people that made this festival a great success. If anything, it proved to me once again how unique the ALS is among professional societies. The spirit of camaraderie and conciliarity among ALS members is a beauty to behold. I look forward to seeing everyone next year at the University of Georgia. Paul

Six-Hand Band features Justin Kolb

Three Pianists/One Piano

Back by popular demand on Friday, July 22nd, the Belleayre Summer Music Festival presented a return engagement of three of the concert world's more innovative and appealing pianists, including the ALS's own Justin Kolb. Dubbed by the audience as The Belleayrians, Justin, John Covelli, and Idith Korman Meshulam collaborated on a single keyboard as they opened and closed their program with compositions written for six hands on one piano. These three pianists meet annually at Belleayre to rehearse and perform this most unusual concert. Equipped with high artistic standards and spirited personalities, their concerts at Belleayre are laced with humorous commentary. In between the six-hand works composed by Carl Czerny and Serge Rachmaninov, each pianist presented solo performances. John Covelli is founder and conductor of the Belleayre Festival Orchestra and conductor laureate of the Binghamton Philharmonic. Justin Kolb, well known as Artist-in-Residence at "Kids in the KAATSKILLS," is equally well known by Woodstock Guild, Maverick, and Belleayre audiences. He is an Albany Music Group recording artist and popular international performer. Idith Korman Meshulam is a well known favorite of contemporary music circles in the US and Israel. She first performed with the Tel Aviv Chamber Orchestra at age nine and spent several years performing with the Kibbutzim Orchestra and performing solo recitals and broadcast concerts throughout Israel. She serves as the artistic director for New York City's American Composers Alliance Music Festival.

Heaven on Earth: Commentary on the 2005 Festival

By Edward Rath

The 2005 ALS Conference held on the campus of the University of Nebraska at Lincoln was a tremendous success, and Paul Barnes and his staff are to be congratulated heartily for the event!! Logistically, the campus venues for recitals, lectures, and receptions were within comfortable walking distance from conference hotels, and the people of Lincoln and the University were most cordial in making everyone feel very much at home. Alexander Dossin got the conference off to a splendid beginning with a stirring performance of Liszt's "Dante" Sonata followed by an informative commentary. Gerald Holbrook's discussion of Catholic liturgical music in the time of Liszt was of particular interest, given the conference theme of "Exploring the Sacred in Music." A post-luncheon presentation by David Friddle dealing with Liszt's oratorio *Christus* was eye-opening in its explanation of the research and practical applications required for David's new edition of the work. A mid-afternoon recital featuring pianists from the UN-L School of Music was most enjoyable, with repertoire ranging from Bach to Scriabin. Mark Clinton, faculty piano colleague of Paul Barnes at UN-L followed with a recital of Bach transcriptions (Hess, Petri) and then a stunning performance of Liszt's *Benediction de Dieu dans la Solitude*. The evening's Gala Piano recital was exactly that, with ALS members Gila Goldstein, Kevin Sharpe, Robert Roux, Thomas Otten, Jay Hershberger, and Elizabeth Pridonoff playing works by Bach, Messiaen, Liszt, Rachmaninov, and Three Spirituals by Joe Utterback, which brought the house down. All agreed that Liszt himself would have been pleased with the display of technical *and* musical mastery - and diversity of musical thought represented.

ALS President Mastroianni outdid himself in a spectacular performance of the complete *Années de Pèlerinage III*, with a Powerpoint background to illuminate the beautiful music. Elizabeth and Eugene Pridonoff followed with a fascinating lecture recital dealing with Russian chant and religious influences in the music of Rachmaninov, followed by a performance of his *Suite No. 1* and the final movement of the *Symphonic Dances*. William Wellborn started the afternoon sessions with a lecture recital dealing with the music of Alkan. After a short reception in the Johnny Carson Theater (yes, THE Johnny Carson), three winners of the 2004 Los Angeles International Liszt Competition and an alumnus of that Competition then performed a brilliant recital, including *La Campanella*, the *Tarantella*, *Hungarian Rhapsody No. 8*, and the *Spanish Rhapsody*. Steven Spooner ended the afternoon with a most interesting presentation focusing on Liszt and the Culture of Transcription. The evening events included a concert at the beautiful First-Plymouth Congregational Church, featuring a performance of the great *Fantasy and Fugue on "Ad nos ad salutarem undam"* for organ and played by UN-L DMA student Vidas Pinkevicius. Following intermission, we were treated to a beautiful performance of the *Via Crucis (Fourteen Stations of the Cross)*, with Larry Monson conducting the *Abendmusik Chorus* and Paul Barnes at the piano. David Cannata had provided an enlightening pre-concert lecture on the choral work, which made the performance all the more satisfying. An impromptu cigar-smoking gathering seemed to be on the minds of many concert goers, who were amply rewarded with conviviality on the terrace of the Embassy Suites.

Saturday morning began with an tremendously moving presentation by Veronica Jochum concerning the poetry and meaning behind the Liszt's three *Sonneti del Petrarca*. The trajectory of excitement continued with Alan Walker's presentation on *Christus as Liszt's Last Will and Testament*. After lunch, the ever-popular Justin Kolb discussed the relationship between Liszt and his student, Hermann Cohen (affectionately known as "Puzzi"), with the talk's title given as "I don't ever want to hear of him again!" The humorous vein was continued by Elyse Mach in a most enjoyable presentation on the 1960s film, *Song Without End*. Elyse gave some fascinating background of the piano playing by Jorge Bolet as well as some of the film stars' lives, and also showed four clips of the film and then provided commentary on how the film simply didn't portray the facts of Liszt's life. After a lecture and short tour of the UN-L Art Gallery with Curator Daniel Siedell, the conference sat down to a tasty Festival Banquet à la Hongroise. A splendid performance of Liszt's *Christus* (in a new edition by David Friddle) was the musical culmination of the festival and featured six soloists, three large choruses, and an expanded symphony orchestra all under the direction of Tyler White. While the work might be considered a bit lengthy in spite of the cuts taken, the evening was a great success. And the final listed event, a beautiful reception in the Lied Performing Arts Center, was followed by yet another cigar-smoking impromptu reception - again, something of which Liszt would have heartily approved.

*American
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