



The American Liszt Society

AN OFFICIAL PUBLICATION OF THE AMERICAN LISZT SOCIETY, INC.

2012 Annual Festival/Conference to Convene in Eugene, Oregon in May

TABLE OF CONTENTS

- 1 2012 Festival/Conference
Eugene, OR May 17 - 20
- 2 President's Message
- 3 Letter from the Editor
- 4 Parish Alvars:
"The Liszt of the Harp"
University of Illinois Honors Liszt
- 5 Member News
- 6 Liszt *Sonata* Transcribed for Violin
Alkan Society Seeks Information
- 7 Chapter News
- 8 Arizona State University Celebrates
Liszt Bicentennial
New Liszt Autograph Available
Historic Christ Church Celebrates
Liszt Bicentennial
- 9 ALS Directory Updates
- 10 Liszt-Garrison International
Competition Winners
"Liszt 200 Chicago" Winners
- 11 2011 ALS Conference:
A Retrospective by Its Host

The annual Festival/Conference of The American Liszt Society will take place May 17 - 20, 2012 at the University of Oregon in Eugene. Under the artistic direction of Alexandre Dossin, the 2012 Festival is entitled "Liszt in Weimar" and will celebrate Liszt's great compositional achievements during the prolific Weimar years: the *Sonata in B Minor*, symphonic poems, a relatively rare performance of Berlioz's *Symphonie Fantastique* for solo piano, and other great works.

The Festival begins Thursday at 8:00pm, with a performance by the Eugene Symphony Orchestra, conducted by Danail Rachev and featuring pianist Adam Golka playing the Liszt *Concerto No. 1*. Also on the program will be the "Hungarian (Rákóczy) March" from Berlioz's *Damnation of Faust*, also used by Liszt as the basis for his *Hungarian Rhapsody No. 15*, and the Bruckner *Symphony No. 6*.

The next day's musical activities begin with a concert featuring music of Bach and Liszt for piano and organ, followed by a lecture on the city of Weimar. A lieder recital of music by Liszt and Beethoven, and a lecture on Liszt's pianos in Weimar complete the morning schedule. Following lunch, attendees will be treated to a lecture on "A New Perspective on Franz Liszt," followed by a presentation on Liszt and the lied. Jonathan Kregor, newly-named Editor of the *Journal of The American Liszt Society*, will then talk about Liszt as musical transcriber, followed by a recital of opera transcriptions for piano, and then a recital of songs originally composed by Schubert paired with their transcriptions for piano by Liszt. The evening session begins with a performance of the Liszt *Sonata in B Minor*, followed by Alan Walker's lecture, "Who was Carl Lachmund?". (Lachmund was in fact a student of Liszt and at one time served as Dean of the University of Oregon School of Music. He will be honored during the Festival with a posthumous presentation of the Medal of The American Liszt Society.) A solo piano recital by Antonio Pampa-Baldi, Distinguished Professor of Piano at the Cleveland Institute of Music, concludes the evening.

Saturday morning begins with a presentation on "Liszt and the Nationalists," followed by a lecture on the symphonic poems and then a recital of Liszt's music for two pianos. After a lunch break, the relationship between Liszt and Berlioz will be the focus of a lecture and performances of two works by Berlioz, including a solo piano transcription of the *Symphonie Fantastique* featuring five different pianists. "Symbolism in the *Sonata in B Minor*" is the subject of a paper by Tibor Szasz, read by ALS President Thomas Mastroianni, followed by a recital of Liszt "favorites" performed by Luis de Moura Castro. The evening is given over to a master class with the great American pianist and pedagogue, John Perry, who will work with winners from the Liszt-Garrison International Festival and Competition, and the Los Angeles International Liszt Competition, both co-sponsored by The American Liszt Society. The evening closes with a presentation of the Medal of The American Liszt Society to family descendants of Carl Lachmund.

President's Message

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Dear Colleagues,

At the conclusion of the bicentennial year of Liszt's birth, it is quite apparent that the appreciation of and love for Liszt and his music has reached a new high throughout the whole world. The trajectory of this rocketing enthusiasm would have been difficult to imagine just a few decades ago. This issue of the newsletter could hardly contain a small portion of the many celebrations that have taken place worldwide. Members of ALS can rightly boast of the significant part played by those of us who are dedicated to Liszt.

There are a great many Lisztians who have made spectacular contributions this year, and to mention only a few would be unfair. However there are two dedicated and gifted individuals whose ALS terms of office will be completed this year and for whom mention is indeed appropriate: Rena Charnin-Mueller, whose term as Editor was completed with the publication of the bicentennial issue of the *Journal of the American Liszt Society*, and Nancy Roldán, whose term as Treasurer and Executive Committee Member will be completed at the next meeting of the Board of Directors.

As Editor of *JALS*, Rena Charnin-Mueller has brought a level of excellence to the Journal that we are all proud to reflect upon. Of the many wonderful issues on our bookshelves, special mention must be made of the issue of tribute to Fernando Lares, long-time president and a founder of ALS, and the recent offering for the Liszt bicentennial. In all of Rena's work the high level of scholarship and sound judgment as Editor is unswerving and admirable. We are deeply indebted to her for this excellent work. Jonathan Kregor has been designated as the new Editor of *JALS*.

As ALS Treasurer, Nancy Roldán has brought us into the 21st Century. The difficult task of compliance with government regulations, record keeping, and fiscal order has been handled with amazing efficiency and clarity. Only a musician with a mind passionate for organization and detail such as hers could have served this task so well. We not only thank her but have a special place in our hearts for the dedication she has shown. She will continue as President of the Baltimore/Washington Chapter.

We eagerly anticipate our next festival in May on the campus of the University of Oregon in Eugene. The focus of the festival will be on Liszt's Weimar years. Don't miss the wonderful events (see story on page 1 of this issue) planned as Alexandre Dossin hosts this first ALS festival of the third century AL.

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Letter from the Editor - More Reminiscences



Dear Fellow Lisztians!

At the risk of seeming self indulgent, I wanted to continue - actually conclude - the story of how music became a part of my very being.

The move from Oklahoma City to Milwaukee, where the story left off in the previous issue, was profoundly significant in my musical development. The much larger city with its mixture of many peoples, especially those of German and Polish descent with their beautiful churches and (for me) strange languages, had an immediate excitement and appeal. While my piano studies were more or less put on hold for a short time, I began my participation in band, learning how to rudimentarily play most of the brass and woodwind instruments by the age of 13. As a first-year high school student, band was a high point of the day, and it was also at this time that I came under the influence of a magnificent piano teacher, Elfrieda Winninger, who nurtured my interest in both piano and organ - she being the organist at one of the city's largest and most prestigious churches.

It was about this time that the Milwaukee Pops Orchestra started its evolution into the Milwaukee Symphony, precipitated (in the minds of some people) by a concert that took the city by storm. Enter young Van Cliburn to solo in the Tchaikowsky First with Harry John Brown on the podium. This was a mere six months after Cliburn's astounding win of the Tchaikowsky Competition in Moscow. The princely sum of twenty dollars allowed me two good seats for the concert, but the demand by and interest on the part of many students led the orchestra's management to provide tickets for the dress rehearsal for only \$3.00 - and the Auditorium was packed with upwards of 3,000 young people. Because I had the good fortune to live next door to the orchestra's librarian, thus having a ride home after rehearsals and concerts by the orchestra, it was not surprising to the backstage guards for me to walk through the gate and wait for my "chauffeur." So, before the cascading octaves and interlocking chords of the concerto's ending had sounded, I quickly left my seat and figured that I could probably see Mr. Cliburn if I hurried. Much to my surprise, my plan worked (I nearly fainted when I shook his hand!), just as it had in meeting Arthur Fiedler, Ralph Votapek, Jose Iturbi and his sister Amparo, and any number of other piano luminaries and conductors.

My interest in band as a bassoonist of some accomplishment extended into the realm of arranging works for wind ensemble, including symphonies, piano pieces, organ sonatas. The facility I gained in transposing instrumental parts and reading four clefs, plus the polyphonic possibilities of three and four voice works played on the organ as a church organist each Sunday, developed in me a sense of appreciation for the genius of Bach, Mozart, Beethoven and others. Liszt was yet to appear - but appear he did!

To major in music in college was not completely unexpected, and attending Lawrence University enabled me to pursue both piano and organ, the former with an outstanding teacher and performer, Theodore Rehl. My freshman year allowed me to hear two concerts by artists who would later have a great impact on my life: a recital by Jorge Bolet, who later became a friend, and a recital by Janos Starker and György Sebök, who became my mentors at Indiana University. It was Bolet's playing of *Vallée d'Obermann* that set me afire, and a hearing of Liszt's *Totentanz* ignited my passion for Liszt even more. I quickly learned *Funérailles* and later *Mephisto No. 1* and *Valse Oubliée*, among others, and purchased as much Liszt music as I could afford. At the time, being the early 60's, many people looked down on Liszt. Certainly not Bolet, of course, but it was not always easy for me to champion his music let alone program it without some sense of derision from a few in more "tasteful" quarters. But, I persevered, and the music of Liszt continues to bring joy to my heart, tears to my eyes, and an appreciation for a person who was both a sign of his times and a herald of the future in music and the arts.

ED
Edward Rath, *Editor*

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Parish Alvars - "The Liszt of the Harp"

by Dr. Ann Yeung

Two hundred years ago, the beginning of the nineteenth century was a fertile time for instrument makers, with much innovation and competition. In 1811, the first double-action pedal harp was sold in London by Sébastien Erard, who had also developed the double-escapement mechanism for the piano. Erard patented his double-action harp mechanism in 1810. Soon there was debate about which would gain supremacy – the single-action harp, or the newly developed double-action harp, embraced by some such as the infamous Nicolas-Charles Bochsa who has been convicted in absentia in his native France, now finding his fortune in London. Into this milieu, Elias Parish Alvars (1808-1849) was born into humble circumstances in the seaside town of Teignmouth, Devonshire, England. His brief life, intersection and collaborations with some of the most significant musicians of the time such as Hector Berlioz, Carl Czerny, Franz Liszt, Felix Mendelssohn, Simon Sechter, Sigismund Thalberg, and Ignaz von Seyfried would elicit comparison between Liszt and himself, and Parish Alvars would greatly influence the development of solo and orchestral repertoire for the harp through his teaching, performances and compositions.

In June 1842, Liszt wrote in the *Neue Zeitschrift für Musik* of "the glowing imagination which lives in [Parish Alvars'] compositions." In 1843 in Dresden, Hector Berlioz heard a concert and proclaimed Parish Alvars to be "the Liszt of the Harp." Parish Alvars' abilities as well as his compositional innovations for the newly developed double-action pedal harp impressed Berlioz, and it was not long after that Berlioz lamented the lack of capable harpists, or Parish Alvars students, in his experiences with various orchestras in Germany in his *Mémoires*.

Some parallels between Parish Alvars and Liszt can be drawn in their lives and legacies. Parish Alvars gained his first musical training from his father, an organist and voice teacher who owned a music shop. Parish Alvars soon began travel to London to take harp lessons with Bochsa, one of the founders of the Royal Academy of Music; however, Parish Alvars was not accepted into the

Academy in 1822, most likely due to his inability to pay the tuition. Thanks to the sponsorship of patrons, he was able to study composition and voice in Florence. He briefly returned to London and then embarked on tours throughout Europe, to Scandinavia, to Russia, and as far as Constantinople. In 1843, Mendelssohn organized some concerts in Dresden and Leipzig (where Berlioz met him). After a fall on Mount Vesuvius during the 1844-45 winter holidays, his attention turned more towards his compositions and his concerts featured music he composed. In 1846 he was named Imperial Virtuoso and began teaching at the Gesellschaft der Musikfreunde in Vienna. In 1848, riots erupted in Vienna. The Gesellschaft der Musikfreunde suddenly closed and did not pay the previous six months of salary owed. Unable to leave and with his health in decline, Parish Alvars died in 1849, his brilliant life cut short, unlike Liszt.

Parish Alvars' compositions fully embraced the range and capabilities of the double-action harp and also demonstrate his virtuosity as a performer. "Three-handed technique," multiple harmonics, chordal glissandi, enharmonics are just a few of the compositional techniques found in his compositions, and his use of harmony is far more chromatic than his contemporaneous harpist-composer peers. His works include overtures, concerti (including one dedicated to Liszt), symphonies, as well as his solo works for harp.

Parish Alvars' influence on Berlioz and Liszt can be found in their works and use of the double-action harp and its unique timbres. In his *Grand traité d'instrumentation et d'orchestration moderne*, Berlioz extols the use of the double-action harp, has idiomatic suggestions for usage of the harp, and calls Parish Alvars "the most extraordinary player." Berlioz also writes of having "a vague feeling of ideal romantic love" when viewing a fine harp and calls for the use of eight to ten harps in the final part of *La Damnation of Faust* (dedicated to Liszt).

Liszt's appreciation of Parish Alvars, the harp, and Parish Alvars students' students can be found in history.

In the first movement of Liszt's "*Dante*" *Symphony*, he specifies that if there is no harp available, the diminished seventh chordal glissandi be omitted rather than played on another instrument. Liszt was at one time fond of Rosalie Spohr, niece of Louis Spohr and a virtuoso in her own right, and requested her to play Parish Alvars' *Oberon Fantasy*, Op. 59 (dedicated to Liszt) on occasion. Liszt also granted permission in 1884 for the transcription of several of his pianos by Wilhelm Posse, who studied with Parish Alvars' student Constantine Grimm in Berlin, and considered by Liszt to be the "greatest harpist since Parish Alvars."

For more info on Parish Alvars, please visit parishalvars.com.

Dr. Ann Yeung is the harp professor and Chair of the String Division at the University of Illinois at Urbana-Champaign, and Editor of the *World Harp Congress Review*.

University of Illinois Honors Franz Liszt on October 22

The University of Illinois Temple Buell Gallery was the scene of two concerts celebrating Liszt's 200th Birthday on Saturday, October 22. The first concert included graduate student musicians playing a varied program of works by Franz Liszt, many familiar shorter works but also including a rare performance of the composer's *Grand Concert Duo* for violin and piano, and the *Elegy* for cello and piano.

Later that evening, Sinfonia da Camera presented an all-Liszt Concert in the Foellinger Great Hall of the Krannert Center for the Performing Arts in Urbana. (ALS members who attended the 2004 Festival in Urbana will remember this ensemble, which presented two concerts of nearly all the concerted works of Liszt featuring pianists from ALS.) The orchestra was conducted by its Founding Music Director, Ian Hobson, a Life Member of ALS. The program included the orchestrated version of the "*Mephisto*" *Waltz*, a stunning performance of the *Hungarian Fantasy*, with Hobson as soloist and conductor, and the "*Dante*" *Symphony*.

Member News

In celebration of the bicentennial of the birth of Franz Liszt, **Paul Barnes**, ALS Board member and Hixson-Lied Professor of Piano at the University of Nebraska, presented a recital entitled, "Music as Sacrament in the *B Minor Sonata*." The recital took place October 22 in Kimball Recital Hall on the University of Nebraska-Lincoln campus. Paul also presented the program in Minot, ND for the benefit of the Salvation Army, similar to Liszt's doing something of the same thing for victims of floods in Budapest in 1838. Paul also soloed with the Minot Symphony, under the direction of ALS member Dennis Simons, in a performance of Liszt's *Concerto No. 2 in A Major*.

Michele Campanella, President of the Italian Chapter of the American Liszt Society, was the featured soloist with the Chicago Symphony Orchestra in performances of Liszt's *Concerto No. 1 in E-Flat Major*. The concerts took place September 30, October 1, and October 4 with Maestro Ricardo Muti conducting. The concert was a repeat of the same program performed by the CSO to mark the 100th anniversary of Liszt's birth in 1911.

Walter Cosand performed the entire *Twelve Transcendental Études* by Liszt at Arizona State University's Katzin Concert Hall in October and also in Tallahassee, FL at the Florida State University's Opperman Music Hall in November. On the latter program, he also performed Liszt's *Fantasy on Motives from Beethoven's "Ruins of Athens"* for two pianos with Heidi Louise Williams.

Robert Delcamp, Professor of Music and University Organist at The University of the South in Sewanee, TN, played a recital of Liszt's organ works on October 22nd in the school's All Saints' Chapel. Dr. Delcamp's program included *Prelude and Fugue on B-A-C-H*; two Chopin *Préludes*; *Weinen, Klagen, Sorgen, Zagen*; two "Consolations," and the *Fantasy and Fugue on "Ad nos, ad salutarem undam."*

Alexander Djordjevich, Daniel Horn, and Chicago-area Lisztians spent the evening of Liszt's 200th birthday

anniversary with other "Friends of Franz," celebrating at the intimate eighth-floor salon of Pianoforte Chicago. The festivities included music performed by some of the fine pianists of the Chicago area, both professionals and students. This was the inaugural event that organizers hope will lead to establishment of the Chicago/ Midwest Chapter of The American Liszt Society. Daniel and Alexander laid groundwork last summer for the founding of a local Liszt Society chapter with ALS Chapter Chairman Paul Barnes, and ALS President Thomas Mastroianni. Daniel and Alexander are pleased to report that, to date, three important musical entities have agreed to be host institutions for the chapter: Wheaton College Conservatory of Music, the Music Institute of Chicago, and Pianoforte Foundation. Approval will be officially sought from The American Liszt Society Board of Directors at the 2012 ALS Festival in Eugene. Both gentlemen look forward to creating a group that will promote the music and ideals of Liszt through presentations of performances, lectures, and educational events, and will be connected to the American Liszt Society is a part. Both welcome support, input, and creative ideas from the ALS membership. Please join them in this new venture.

Madeleine Hsu Forte was honored by Boise State University for her 26 years of service. The Alumni bought in her name a Steinway concert grand that is now placed in her former office. They also organized a weekend of festivities between Oct 14 and 17. Forte joined alumni in concert, at which a work for five pianists and written in her honor by one of her former students, Hungarian Janos Kery from Budapest, was performed. Her new memoir, *Simply Madeleine*, was sold out at a recent book signing. The book is available from authorhouse.com, amazon.com, and barnesandnoble.com.

Laura Kargul performed four all-Liszt programs in Maine during October to celebrate the Liszt bicentennial. Kargul is a professor of music and the director of the piano program at the University of Southern Maine. Her solo CD, *Liszt and Ravel: Transcriptions for Piano*, includes the world premiere recording

of excerpts from the solo piano arrangement of Ravel's *Daphnis et Chloé*, as well as her own arrangement of the solo piano version of *La Valse*. For more information, see Laura's website, www.laurakargul.com/.

Justin Kolb, ALS Executive Secretary, performed a concert at Grusin Music Hall of the University of Colorado on October 8. A composition by the Liszt protégé, Herman Cohen, along with the not-often performed "Apparitions" of Liszt, celebrated Liszt as both a composer and a teacher. The Cohen work is a transcription of "Casta Diva" from the opera *Norma* by Bellini. Music by American composers Aaron Copland, Robert Cucinotta, and Robert Starer rounded out the recital program.

José R. López, Coordinator of Keyboard Studies at Florida International University and President of the South Florida chapter at FIU, completed the recording of the solo piano works by Italian dodecaphonic composer Riccardo Malipiero (1914 - 2003). The CD will be released on the Toccata Classics label in the Spring of 2012.

John Maltese and John Anthony Maltese, the authorized biographers of Jascha Heifetz, recently collaborated with filmmaker Peter Rosen on a documentary entitled, *Jascha Heifetz: God's Fiddler*. The film opened on November 11, 2011, at New York's QUAD Cinema. Emmy and Peabody award-winner Peter Rosen has also made films about Claudio Arrau, Byron Janis, Arthur Rubinstein, and Arturo Toscanini. For more information, please visit www.peterrosenproductions.com/productions/jaschaheifetz/.

Thomas Mastroianni, President of The American Liszt Society, was featured in a concert presented by the Alexandria (VA) Symphony Orchestra on November 5 at 8:00 p.m. Mastroianni performed the Liszt transcription of Schubert's "Wanderer" *Fantasy* for Piano and Orchestra. The program also featured Saint-Saëns' *Symphony No. 3 in C Minor* ("Organ Symphony"), which was dedicated to Liszt.

(continued on page 6)

More Member News

(continued from page 5)

Life member **James Oakes** presented two piano recitals in New Orleans to commemorate the Franz Liszt Bicentennial. The first took place on September 14 and included *Three Concert Etudes* and *Legende No. 2*, plus smaller works. The second concert took place on October 23 at Trinity Episcopal Church, and the program included selections from *Années de Pèlerinage I* ("Suisse"), followed by the B Minor Sonatas of Haydn and Liszt. Oakes has returned to New Orleans after three years of living in Dresden, Germany, where he performed several recitals of music by American composers.

Nancy Roldán reports that she has maintained a busy performance schedule immediately after the conclusion of the Liszt-Garrison event and continuing into the new year. She has been featured on both the Chamber Music on the Hill and the Catonsville Concert Series in Maryland, with Edward Polochik in music for piano, four-hands, and also with José Cueto, violin, Jennifer Rende, viola, and Suzanne Orban, violoncello. Nancy is also presenting several recitals and master classes featuring music of Argentina on the 100th birth anniversary of Carlos Guastavino beginning in January 2012. Known as the "Argentine Rachmaninov," Guastavino left a wealth of fascinating piano music for solo and duo pianos, piano and chorus, hundreds of art songs, and also chamber works. The presentations address Argentine music and its European and American roots. Nancy was privileged to meet Guastavino and honored by the personal and professional friendship that ensued from their meetings and correspondence. This occurred over a ten-year period during Nancy's research for her doctoral dissertation, which concentrated on Guastavino's *Ten Cantilenas* for solo piano. Under the title "Tierra Linda, Soul and Passion 2012," her upcoming presentations include solo and chamber music concerts. She is happy to hear from anyone interested in experiencing this "rarely performed music of unusual beauty and nostalgia."

Boaz Sharon performed a piano recital on The Boston University Tanglewood Institute Piano Recital Series on July 31, in the Ventfort Hall Mansion and the

Gilded Age Museum in Lenox, MA. The recital included works by Haydn, Ravel, Falla, Poulenc and Gershwin. Boaz, a member of the ALS Board of Directors, is the Chairman of Piano Department at the Boston University School of Music.

Karen Shaw reports that on her Silvermine Artists Series in Connecticut, Read Gainsford appeared in June for a master class and wonderful program that Karen called, "Devils and Deities," which included, among other works, "Bénédiction de Dieu dans la solitude" and *Mephisto Waltz No. 1*. Then in October and November, Karen coordinated four Liszt programs at the Indiana University Jacobs School of Music. (See more information about the Indiana Chapter in the Chapter News section.)

Alan Walker, Professor Emeritus of Music at McMaster University, Canada, has been named recipient of the Knight's Cross of the Order of Merit by the Government of the Republic of Hungary. The bestowal of the award took place on Tuesday, January 17, 2012, by His Excellency, László Pordány, at the Hungarian Embassy in Ottawa. Dr. Walker is the internationally renowned author of a three-volume biography of Franz Liszt. A further volume, *The Death of Liszt*, was based on the unpublished diary of Liszt's pupil, Lina Schmalhausen. Walker's most recent book is a biography of Hans von Bülow, who many regard as Liszt's greatest pupil. Alan's recent article, "Franz Liszt: A Biographer's Journey," appeared in the Spring/Summer issue of *The Hungarian Quarterly*.

Albany Records has just released a new CD of twentieth-century American piano music performed by **Richard Zimdars**, Despy Karlas Professor of Piano in the Hugh Hodgson School of Music at the University of Georgia. The album, titled *Persichetti and Pupils*, presents solo piano music composed between 1952 and 1987 by Vincent Persichetti and two of his composition students at The Juilliard School, Marga Richter and Jacob Druckman. Persichetti's *Ninth Piano Sonata* and *Winter Solstice* (first recording) are included. The latter is the last work

Persichetti completed. Jacob Druckman's *The Seven Deadly Sins* (first recording) is a set of seven variations bearing these titles: Pride; Envy; Anger; Sloth; Avarice; Gluttony; and Carnality. Marga Richter is the first woman to have received a degree in composition from the Juilliard School of Music. Zimdars' album presents three of her compositions: *Remembrances* (first recording); *Eight Pieces for Piano* (first recording); and *Sonata for Piano*. The March-April 2012 issue of *Clavier Companion* will include Zimdars' interview with Alfred Brendel, a recipient of the Medal of the American Liszt Society.

Alkan Society Seeks Information on Its Namesake

The pianist and composer Charles-Valentin Alkan (1813-1888) was a friend and colleague of Liszt in Paris, and for a while they were close neighbors in the fashionable Square d'Orleans. Alkan dedicated his early *Souvenirs: Trois morceaux dans le genre pathétique*, Op. 15 to Liszt, and we know from Alkan's letters to Hiller that he kept an interest in Liszt once their paths had gone in separate directions. If any of our readers know of forthcoming concerts including Alkan's music, the Alkan Society would be interested to receive any information, particularly in the run-up to the bicentenary in 2013. For more information, see the Society's website at <http://www.alkansociety.org>

Liszt Piano Sonata Transcribed for Violin

The incomparable Liszt *Sonata in B Minor*, originally for solo piano, exists in versions for two pianos (Saint-Saëns) and orchestra (arranged by the Hungarian pedagogue/composer/pianist Leó Weiner). Now, Gila Goldstein reports that you can hear and see the solo violin version (<http://www.youtube.com/watch?v=6d7K6JRHF8&feature=share>). The work as transcribed by Noam Sivan (<http://www.noamsivan.com/>) as performed by Giora Schmidt at the 2011 Ravinia Festival.

Chapter News

Baltimore/Washington Chapter and Liszt-Garrison Festival and International Competition (www.lisztgarrisoncompetition.org) Two years have come and gone since our fourth Festival and Competition, and we are delighted to have celebrated the fifth anniversary of the Liszt-Garrison Festival and International Piano Competition during the bicentenary of Franz Liszt. This particular year and festival proved the most demanding ever. *Music and Society: A Timeless Fellowship* enjoyed the fantastic and talented presence of musicians, who, serving as judges and also performing or presenting, shared interpretations "from the heart" with the audience and fellow musicians. Liszt's "génie oblige" ruled the event beyond all expectations. While the financial world remained mostly indifferent, the community enjoyed music making of the highest quality, and delighted in an atmosphere of great camaraderie. Memories were certainly created! The contestants' dedication and performances reminded us that talent is worth supporting and encouraging in any possible way.

Our celebration included the premiere of two compositions commissioned for the occasion. Composer Kye Ryung Park provided us with *Calle veneziana*, premiered by Ernest Ragogini, and Jorge Villavicencio Grossmann regaled us with *Angelus*, premiered by Nancy Roldán.

The list of names that highlighted this year's music banquet included in order of appearance: Thomas Mastroianni, José Cueto, Judith Nesleny, Bruce Eicher and the Chancel Choir of Grace United Methodist Church, Daniel Glover, Gila Goldstein, Steven Spooner, Elizabeth Hart, Ksenia Nosikova, Maxwell Brown, Dmitry Shteinberg, Michael Kannen, Yong-Hi Moon, Sharon Christman, Ivo Kaltchev, Daniel Lau, Richard Zimdars, David Searle, Domenico Firmani, Jonathan Palevsky, and Andrew Cooperstock.

Three winners from 2009, Yon Joon Yoon, Pablo Lavandera, and Michael Berkowsky, joined forces performing on different programs. The list would not be complete without naming our honored friend, Alan Walker, who supported us via numerous e-mails as we developed the program, and who wrote for the occasion the "Commentary on Liszt" posted on the L-G website.

Please accept our heartfelt thanks.

Last but not least, this vast undertaking would not have been possible without the work and dedication of all ALSBWC board members and volunteers, which include the many hosts who opened their homes to contestants and artists. Special thanks to Ernest Ragogini, whose dedication and collaboration have been essential throughout the years, and who now leaves his position on the board to continue in an advisory capacity.

Susana Cavallero, Bernardo Rozencwaig, Paul Weiss, Patricia Graham, Daniel Lau, Thomas Mastroianni, and Laura Mathews are essential to the continued success of this "dream" to support musicians with a passion for music. Dr. Mary Pat Seurkamp, President of Notre Dame of Maryland University once again welcomed us "home." In 2011, several new friends joined our cause with zeal and largesse: Claudia Ferrell's generosity saved us from financial disaster; Cheryl Kauffmann provided expert advice and guidance; Mary Ellen Crowley donated awesome art work via invitations and program design; and Anne Levit and the Steinway Gallery of Washington DC made available to us the wonderful instruments that we all enjoyed during the many performances..

As announced during the award ceremony, a new concert series at Grace United Methodist Church will begin during the 2012 - 2013 concert season. The "Grace Concerts" will provide a venue for artistic excellence at the service of the community via benefit events.

Boston/Northern New England Chapter (americanlisztocietyboston.org) On October 2, our newest chapter of the American Liszt Society - the Boston/Northern New England Chapter - presented its premier event, a Gala Piano Performance in celebration of Liszt's bicentennial. The concert took place at the Rivers School Conservatory in Weston, MA (just outside of Boston) in its lovely new concert hall on a beautiful Steinway concert grand. Gila Goldstein graciously accepted the Chapter's invitation to perform, delighting

her audience with her masterful interpretations of the *Vallée d'Obermann*, *Sonetto 104 del Petrarca*, and the *Hungarian Rhapsodie No. 13*. Italian pianist Andrea Vigna-Taglianti was also featured, playing the *Sposalizio* and *Invocation* with a combination of brilliant technique and deep expression. The Chapter was pleased to have two very talented young students perform. León Bernsdorf, a native of Germany and student of Boaz Sharon at Boston University, performing the Liszt/Schubert transcription of "Auf dem Wasser zu Singen" and the Liszt/Schumann transcription of "Widmung" with exquisite technique, tone, and sensitivity. Zura Kobakhidze of the country of Georgia and a student of Michael Lewin at Boston Conservatory thrilled all with his technical mastery, playing the *Réminiscences de "Don Juan."* Their performances truly exemplified the continuance of Liszt's legacy! As well, Chapter President Tish Anne Kilgore performed the *Ricordanza*. The concert was received by a very appreciative audience. A reception followed with sparkling cider and birthday cake for Liszt's 200th! The chapter's next event is planned for March 2012, in collaboration with M. Steinert & Sons/Boston.

Indiana Chapter

The Jacobs School of Music (JSOM) commemorated the 200th anniversary of the birth of composer and piano virtuoso, Franz Liszt, in four concerts featuring guests, faculty, and student performers in solo, collaborative, and choral works. The concerts captured the diverse range of works from the early virtuoso years to the late compositions pointing the way to the 20th century. The opening concert on October 27 featured guest soloist Steven Spooner, who performed a variety of Liszt works and a 2011 composition written for him, and Richard Tang Yuk, conducting the University Singers in Liszt's *Die Seligkeiten*, based on a text from the Gospel of Matthew.

(continued on page 11)

The final day of the Festival opens with a recital of music by the little-known composer, Théodore Gouvy, and a discussion of his musical relationship with Liszt. The University of Oregon Chamber Choir then presents selections from Liszt's choral music, followed by a chamber music concert of music by Franck, and Hummel. "Piano Masterworks from Weimar" starts the afternoon sessions, featuring more Liszt "favorites" from the repertoire. A performance by the University of Oregon Symphony Orchestra completes the concert schedule.

The final banquet of the 2012 Festival begins at 5:30.

The 2012 Festival is available to ALS members for \$70 for enrollment by March 1, 2012, after which time the fee will be \$90. Other fee categories are available depending on one's organizational affiliation or student status.

The **Residence Inn** in Eugene will be the main festival hotel, offering the following options (all including breakfast):

Two-bedroom Suites: two separate bedrooms and shared living room/kitchen @ \$189.00/night

Single-bedroom Suite: \$129.00/night

Studio Suite: \$109.00/night

Transportation to and from the University of Oregon will be provided by the Festival. When calling the hotel, please mention the 2012 Festival of The American Liszt Society and indicate your preference of accommodation. Visit the hotel website for booking and more information: <http://www.marriott.com/hotels/travel/eugri-residence-inn-eugene-springfield/>

Two other options, both of which are walking distance from campus, are also available:

The Excelsior Inn

Single-occupancy rooms with luxurious, on-site dining (please visit www.excelsiorinn.com and mention University of Oregon for details and rates)

Phoenix Inn

Variable room rates and accommodations (please visit: www.phoenixinn.com and mention University of Oregon for details and rates)

For more information, please contact:

Alexander Schwarzkopf

Housing Coordinator, 2012 Festival of The American Liszt Society
aschwarz@uoregon.edu

For more Festival information and an e-version of the brochure, please go to <http://liszt.uoregon.edu/>.

New Liszt Autograph Available

Dr. Jürgen Neubacher writes that he recommends the following website (available in many languages, including English) regarding an hitherto unknown Liszt Autograph:

<http://www.sub.uni-hamburg.de/bibliotheken/presse-ausstellungen-%20veranstaltungen/ausstellungen-und-veranstaltungen/online-aussellungen/expo-des-monats/oktober-2011.html>

The work is "Es ist genug." *Arie für Bariton aus dem Oratorium Elias von Mendelssohn, für die Orgel bearbeitet von Franz Liszt.* Interested parties may reach Dr. Neubacher at the Staats- und Universitätsbibliothek Hamburg Von-Melle-Park 3, D-20146 Hamburg, Tel.: 040/42838-5856; Fax: 040/42838-3352.

ASU paid homage to Franz Liszt with a series of all-Liszt concerts. The first concert on October 20 featured Walter Cosand, Piano Department Chair, in a performance of the complete *Transcendental Études*. The next evening, faculty pianist Robert Hamilton performed "Orage," "Au Lac de Wallenstadt," "Abschied," and *Hungarian Rhapsodies No. 17 and No. 18*, followed by Regent's Professor Caio Pagano playing "Sonetto 104 del Petrarca" and *Valse Oubliée No. 1*. After intermission, singers Kristin Roney, Suzanne Rovani, and Carter Tholl partnered with pianist Russell Ryan in performances of five Liszt songs on texts by Goethe, Heine, and Hugo.

The concert on October 22 was a potpourri of favorites performed by ASU student pianists, starting with the *Fest-Polonaise* for Four Hands. "Vallée d'Obermann" followed, and then the program shifted to the second book of pilgrimages with "Sposalizio" and "Canzonetta del Salvator Rosa." Then came the *Overture to Tannhäuser* (Wagner-Liszt), "Tarantella," and *Paganini Study No. 3* ("La Campanella"). After intermission, the program included the *Hungarian Rhapsodies No. 8 and No. 9*, "Harmonies du Soir," "Waldesrauschen," "Sonnetto 104 del Petrarca," and *Paganini Studies No. 6 and No. 2*. A fourth program combined repertoire from the first three concerts and was performed at the Scottsdale Center for the Arts. ASU School of Music Director and Organ Department Chair Kimberly Marshall concluded the series with an all-Liszt organ recital at Trinity Cathedral in Phoenix.

Historic Christ Church in Sparkill, NY celebrated Franz Liszt's 200th Birthday with an all-Liszt piano program on Saturday, November 5, performed by Christina Kiss. In 1990, Ms. Kiss introduced the Liszt Cycle World Premiere at Carnegie Hall's Weill Recital Hall. She has performed on numerous occasions at Alice Tully Hall, the United Nations, and at the Kennedy Center in Washington, DC. Born in Budapest, she completed her studies at the Franz Liszt Academy in that city. In New York, The Juilliard School awarded her the coveted Gina Bachauer Prize. She counts a Van Cliburn competition prize among her many awards and honors.

ALS Directory Updates

The entire Board of Directors extends a very special "Thank You" to our life member, **Grace Clark**, for an extremely generous donation to The American Liszt Society.

Thank you also to **Nancy Bachus** for her financial contribution to ALS above and beyond normal yearly dues.

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Please help us to keep the Membership Directory up to date and accurate by sending us any new information about your address, e-mail, phone number, etc. If you notice an error, for which we apologize in advance, please send your corrections to the Membership Secretary, Barbara Mellon Kolb, at mellon@catskill.net.

2011 Liszt-Garrison International Competition Announces Winners!

The 2011 Liszt-Garrison Festival and International Competition is pleased to announce the winners of its most recent event:

Franz Liszt Award for exceptional performance in the 2011 Liszt Bicentennial Competition presented to collaborative artists **Lachezar Kostov, cello and Viktor Valkov, piano, Bulgaria**

Artist Division Awards

First Prize: Withheld

Second Prize: **Vincent van Gelder, Holland**

Honorable Mention: **Joonhee Kim, Korea and Pei-I Wang, Taiwan**

Best Performance of a Work by Franz Liszt: **Veena Kulkarni, USA**

Best Performance of an American Work: **Vincent van Gelder, Holland**

Young Artist Awards

First Prize: **Casey Rafn, USA**

Second Prize: **Ryan McNamara, USA**

Honorable Mention: **Jidong Zhong, China**

Best Performance of a Work by Franz Liszt: **Casey Rafn, USA**

Best Performance of an American Work: **Ryan McNamara, USA**

Collaborative Artist Awards

First Prize: **Lachezar Kostov, cello & Viktor Valkov, piano, Bulgaria**

Second Prize: **Brendan Conway, violin & Ina Mirtcheva, piano, USA and Bulgaria/USA**

Honorable Mention: **Yeon-Ji Yun, cello & Phoenix Park-Kim, piano, South Korea and USA**

Best Performance of a Work by Franz Liszt and Best Performance of an American Work: **Lachezar Kostov, cello & Viktor Valkov, piano, Bulgaria**

The membership of The American Liszt Society congratulates all these winners and extends its thanks and best wishes to all contestants, adjudicators, performers, presenters, organizers, and volunteers!!

"Liszt 200 Chicago" Winners

The Music Institute of Chicago and the Chicago Duo Piano Festival are pleased to announce the winners of "Liszt 200 Chicago" International Duo Piano Competition. This special competition honored the bicentennial of Franz Liszt and took place in October 20 - 23, 2011 at the Music Institute of Chicago's historic landmark building, Nichols Concert Hall in Evanston, IL. From an initial field of 28 leading young piano duos worldwide, seven were chosen to compete in the final round. The final prizes were awarded as follows:

Grand Prize "Liszt 200 Chicago" (\$8,000)

Duo Vis a Vis (St. Petersburg, Russia) - Polina Grigoreva and Yulia Yurchenko

Second Prize (\$4,000)

Tsuyuki and Rosenboom (Hanover, Germany) - Chie Tsuyuki and Michael Rosenboom

Third Prize (\$2,000)

Liang-He Duo (Chicago) - Xiaomin Liang and Jue He

"Norman Pellegrini Schubert Prize" (\$2,000)

Duo Vis a Vis (St. Petersburg, Russia) - Polina Grigoreva and Yulia Yurchenko

Honorable Mention

Duo Yamamoto (Vienna, Austria) - Ayaka and Yuka Yamamoto

For more information, please see <http://musicinst.org/international-duo-piano-competition>.

More Chapter News

(continued from page 7)

The next two concerts took place on November 3 and 10, with the earlier event bringing together faculty and students of the JSOM in a program of collaborative music. Performers included participants from the piano, string, and voice departments presenting a variety of original works and transcriptions by Liszt. Those performing included Edmund Battersby, Evelynne Brancart, JL Haguenauer, and Karen Shaw from piano; Carol Vaness, voice; and Sharon Robinson, cello. Davis Hart accompanied Ms. Vaness and Rachel Woods, mezzo.

The later concert included student pianists who performed "Liszt through the Years: Compositions from early, middle, late years," showing the wide range of Liszt's piano music. The final event was on November 13 and featured guest pianist and IU graduate, Frederic Chiu, who enjoys a busy professional performing career. Frederic displayed his wizardry at the piano with an original program, "Monument to Beethoven," that include the Schumann *Fantasia in C Major*, Op. 17, and the fiendishly difficult transcription by Liszt of Beethoven's *Symphony No. 5*. This was a most fitting finale to our celebration!

New York/New Jersey Chapter

The American Liszt Society NY/NJ Chapter, in cooperation with Yamaha Artists Services, presented Nadejda Vlaeva (www.NadejdaVlaeva.com) in a piano recital on Tuesday, October 4, in the Yamaha Piano Salon at 689 Fifth Avenue. The program included Saint-Saëns' transcriptions of works by J.S. Bach: "Recitative and Air" from *Cantata No. 30*; "Gavotte" from *Violin Partita No. 3*; "Largo" from *Violin Sonata No. 3*; "Bourée" from *Violin Partita No. 3*; "Adagio" from *Cantata No. 3*; and "Overture" from *Cantata No. 29*. The first half concluded with five movements from Hans von Bülow's *Carnivale di Milano*, Op. 21. After intermission, Ms. Vlaeva presented Liszt's *Après une lecture du Dante*, the Bülow/Liszt *Dante Sonnet "Tanto gentile"*, and concluded with *Rhapsody No. 9* ("Carnival in Pest") by Liszt.

In cooperation with the Wagner Society of New York, the NY/NJ Chapter presented Jeffrey Swann, pianist, in concert on Monday, November 14, at the Yamaha Piano Salon.

More recently, the Chapter presented Alexandre Dossin, ALS Board Member and Host of the 2012 ALS Festival, in recital on January 10, 2012, again at the Yamaha Piano Salon, 689 Fifth Ave., Third Floor, New York, NY. The next major event will be Garnet Ungar, who will play a recital on May 10th, 2012. For further details, please contact Gila Goldstein.

San Francisco Chapter sponsored numerous events in honor of the Franz Liszt bicentennial.

"Liszt and His Circle" took place on October 17 at San Jose State University. Pianists included Michael Boyd, Chih-long Hu, and William Wellborn, who joined Dr. Gwendolyn Mok, Coordinator of Keyboard Studies at SJSU, in a day-long series of events in celebration of Liszt's Bicentennial. The lunchtime concert featured art songs by Liszt, performed by Joseph Frank and Chih-long Hu, and included Chopin-Liszt: "The Maiden's Wish," Beethoven-Liszt: "Mignon," and *Hungarian Rhapsody No. 15*, performed by William Wellborn; *Fantasy and Fugue on B-A-C-H*, performed by Michael Boyd; and "Petrarch Sonnets Nos. 104 and 123," performed by Gwendolyn Mok. Later that afternoon, there was a master class led by pianists William Wellborn and Michael Boyd.

The evening event was a Gala Concert held in the Concert Hall of the School of Music. The program included a performance of the 1841 "Album Beethoven," a rare collection of works by Liszt's contemporaries, including Chopin, Mendelssohn, Kalkbrenner, Moscheles, Taubert, Thalberg, Dohler, and Henselt, all performed on an 1868 Erard piano. The program also featured Liszt's transcription of the "Funeral March" from Beethoven's *"Eroica" Symphony*. Boyd, Hu, Mok, and Wellborn were joined by two specially selected students, Evan Chow and Yong Yu Gao for the musical event.

Also celebrating the Franz Liszt 200th Anniversary was a Gala presented by the Chapter in conjunction with Old First Concerts. This was an all-Liszt program featuring Michael Boyd, Daniel Glover, Heidi Hau, John Hord, Antonio Iturriz, Machiko Kobialka, Jerome Lenk, Eliane Lust, Jonathan Mann, Gwendolyn Mok, Victoria Neve, Robert Schwartz, Keith

Snell, Hanson Tam, and William Wellborn. The concert was followed by a champagne reception.

The "Classical Music at the Firehouse Arts Center" took place on November 20 in Pleasanton, California. A "Young Artist Recital," presenting winners of the MTAC audition in works by Liszt, took place at 2:00 p.m. At 3:30 pm, Dr. William Wellborn presented a lecture-recital dealing with the fascinating evolution of Liszt's keyboard style.

At 5:00 p.m., there was an ensemble concert featuring the Varney-Sanchez Duo and friends in performances of Liszt's *Les Préludes*, *Grand Galop Chromatique*, *Orpheus* (symphonic poem arr. by Saint-Saëns and featuring Cecilia Huang, Paul Rhodes, and Dominique Piana), as well as selected art songs with Marta Johansen and Robert Schwartz.

The day closed with a solo recital performed by award-winning pianist Peter Toth, who presented Liszt's "Mazeppa," *Fantasy and Fugue on B-A-C-H*, "Legend," *Variations on "Weinen, Klagen," Réminiscences de Norma*, and more.

The **South Florida Chapter** at Florida International University (FIU) presented four programs commemorating Liszt's bicentennial. October 21 featured an evening of solo works and lieder by Liszt and Chopin, with members of the faculty and guest pianist Mia Vassilev. Artist-in-Residence Professor Kemal Gekic was the soloist on October 22 featuring the FIU Symphony Orchestra under Maestro Grzegorz Nowak in Liszt's *Piano Concerto No. 2* and the *"Ruins of Athens" Fantasy*. On October 23 at the Deering Estate, the Deering Estate Chamber Ensemble presented chamber music by Liszt and his contemporaries, Joseph Joachim and Camille Saint-Saëns. The mini Festival closed on October 28 with an all-Liszt solo recital by FIU alumnus Misha Daci.

Want to see **your** name or **your** chapter news in the next edition of the ALS *Newsletter*? Simply send an e-mail message to Editor Edward Rath with the subject line reading **ALS Newsletter** - nothing more, nothing less, please. Include the text of your information in the body of the e-mail, or send it as an e-mail attachment in MSWord. **Do not send pdf's or hard copy.** Your e-mails should be sent to Ed at e.rath@comcast.net. Please note: this is a **NEW** address!!

2011 ALS Conference - A Retrospective by Its Host, Richard Zimdars

In 2007, the ALS Board of Directors accepted a proposal for my hosting the Bicentennial Festival to be held at the University of Georgia. After four years of planning, the festival took place February 17 - 19, 2011.

For any ALS festival, labeling some sessions as high points to the exclusion of others is impossible because different sessions have different aims, and festival-goers have different interests. After every festival, however, certain events and persons linger in the memory, providing that festival with a distinctive profile. My strongest memories, inevitably subjective and by no means comprehensive, follow.

Two iconic American musicians, William Bolcom and Thomas Hampson, brought a special aura to the 2011 festival. With the aim of bequeathing something tangible and permanent in honor of Liszt's Bicentennial, ALS commissioned Bolcom to compose a song cycle based on sonnets by Petrarch. The result is *Laura Sonnets*, a setting of five Petrarch sonnets. On the evening of February 18, Hampson and pianist Craig Rutenberg opened their recital with riveting performances of Liszt songs followed by the premiere of the *Laura Sonnets*. The cycle is exquisite, and its first performance set an extraordinary standard. (I was able to briefly eavesdrop on a rehearsal with the composer and performers. Regretfully, it was not videotaped.) Hampson's performance of American songs after intermission masterfully presented a great variety of moods.

The next morning Bolcom and Hampson held a discussion of the premiere. Later, Hampson gave a master class in which he taught three University of Georgia voice majors in Liszt songs. The one-hour class was generously stretched into two hours. Many veteran attendees of countless master classes declared that Hampson's class was among the best they had ever experienced.

Liszt, of course, wrote twelve transcendental etudes. Bolcom's *12 New Etudes* were awarded the Pulitzer Prize in 1988. To honor the presence of such an important composer for the piano, seven ALS pianists performed the *12 New Etudes*. Hearing them played in their entirety by a succession of different pianists was a first for Bolcom, and he said he found the experience fascinating.

Thanks to the generosity of Steinway & Sons, an ALS Bicentennial Composition Competition with a \$4000 prize was advertised worldwide. Thirty-one works for solo piano (8 - 15 minutes in length) were submitted by composers aged 25 - 40 hailing from Australia, Thailand, Japan, Israel, Sweden, Switzerland, Austria, Germany, France, Russia, and the United States. The jury (ALS members Paul Barnes, Matthew Bengston, and James Giles) declared a tie. The co-prize-winning pieces and composers were *Ballade* by Gilad Cohen, and *Piano Sonata No. 2* by Brian Ciach. Both works were enthusiastically received, are worthy legacies of ALS's bicentennial celebration, and deserve many future performances. Should you wish to obtain the scores, here is contact information for the composers: giladcom@hotmail.com; baciach@umail.iu.edu

ALS's efforts to live up to the bicentennial festival theme of "Liszt and the Future" did not exclude a major ALS undertaking to preserve the past. A 2-CD set titled *Liszt Illuminated* was unveiled at the festival. It contains mostly previously unreleased recordings by three previous recipients of the Medal of The American Liszt Society: Claudio Arrau, Jorge Bolet, and Gunnar Johansen. Gregor Benko, whose knowledge of piano recordings is unsurpassed, led the production of the album and shared some of his favorite selections with the festival audience. Over 100 albums were sold at the festival. If you do not yet own your copy, please order it at: www.marstonrecords.com/html/catalogue.htm

Scholarship always plays a role at ALS festivals. Honoring scholarly achievement at the bicentennial festival seemed especially important. This was done by holding the 2011 Alan Walker Book Award competition for a new book or translation relating to Liszt research published after January 1, 2010, or contracted for publication by July 1, 2010. The \$2000 prize (awarded by a jury of Ben Arnold, Jay Rosenblatt, and Larry Todd) went to Jonathon Kregor for his *Liszt as Transcriber* (Cambridge, 2010). Appropriately, Alan Walker presented the award to Kregor, after which Walker gave an inspiring lecture to close the bicentennial festival.

I enjoy encountering new performers and lecturers at ALS festivals, so I wish to mention these first-time presenters at an ALS festival: Gregory Broughton, Frederick Burchinal, Jacob Coleman, Stefanie Dickinson, Enrico Elisi, Matthew Gianforte, James Giles, Julie Harvey, Jura Margulis, Timothy Shafer, and Anatoly Sheludyakov. Rather than name all of the presenters who contributed to the sessions, I would refer you to the 2011 Festival program at www.americanlisztsociety.net/festivals/2011.htm Naturally, my thanks goes to all who appeared on stage and who worked behind the scenes to make the 2011 Festival happen.

Want to start a new chapter of The American Liszt Society??

According to the Bylaws, "Chapters may be established at college campuses, communities, museums, or as part of concert series organizations." (See <http://www.americanlisztsociety.net/BYLAWS1991.pdf>.) If you are a member of The American Liszt Society, or wish to become one and start a chapter to further the purposes and philosophy of The American Liszt Society, we welcome your interest!! ALS Board Member Paul Barnes is the Chair of the Committee on Chapters, and he may be reached by e-mail at pbarnes@unlserve.unl.edu. Membership in the Society is required before starting a chapter; contact Barbara Mellon Kolb (mellon@catskill.net) for details on joining.