



The American Liszt Society

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Baltimore Washington Chapter Presents 2013 Liszt-Garrison Festival and International Piano Competition

by Nancy Roldán

The Baltimore Washington Chapter of The American Liszt Society will present the 2013 Liszt-Garrison Festival and International Piano Competition October 23 - 26. The Festival/Competition will be hosted by Notre Dame of Maryland University and The Embassy of Hungary.

Entitled "Visionary," this year's event takes a look at Franz Liszt: his life, works, humanity, and vision of the future. This year's Festival/Competition continues emulating Liszt and his creativity and respect for fellow contemporaries by continuing the performance of American music and other recent compositions, both in the competition and festival programming.

The Opening Recital on Thursday, October 24, is called "Franz Liszt: Visionary," and addresses his work as composer, conductor, and festival director, as well as his ideas and innovations, all of which altered the course of music. Liszt was truly a visionary in that he anticipated what he called "music of the future," among other things predicting that atonality was unavoidable. A round table on Friday, October 25, addresses "The Art of Collaboration," with the participation of some of the Festival/Competition's distinguished judges, guest artists, and the audience, under the coordination of **Ernest Ragogni**. "Evocation," the closing Gala Event at the Hungarian Embassy, will take a look at Franz Liszt's life approximately 150 years ago and be dedicated entirely to his solo and duo works and will feature pianist **Luiz de Moura Castro**.

The opening and closing programs will feature distinguished 2011 competition winners pianist Casey Rafn (Young Artist First Prize) and the cello-piano duo of **Lachezar Kostov** and **Viktor Valkov**, recipients of the Franz Liszt Award and the Collaborative Artists First Prize. The board of directors joins me in expressing gratitude for the extraordinary dedication of the judges à la "génie oblige" and the special collaboration of two distinguished artists: violinist **José Miguel Cuéto** and pianist **Luiz de Moura Castro**, performing in the opening and gala recitals respectively. The gala includes a premiere of Liszt's *Evocation à la Chapelle Sixtine*, transcribed for cello and piano by the Kostov/Valkov duo. Plans for the Gala Dinner in Washington, DC, are well under way at the direction of ALS President Dr. **Thomas Mastroianni**.

Please see the schedule on our website (www.lisztgarrisoncompetition.org), plan to attend, and also visit the Festival/Competition website for registration and additional program details.

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Fellow Lisztians!

I greet you with news of a recent chapter festival and with plans for an imminent anniversary celebration.

The Italian Chapter of The American Liszt Society co-presented a mini-Liszt Festival this past July as part of the Amalfi Coast Music and Arts Festival. The events took place in Naples, Italy in the beautifully frescoed Vasari Hall of St. Ann Lombardi Church on July 9. Featured events were a lecture recital, "Liszt and Florence," by the Italian pianist, G. Nardi; a recital by six ACMF faculty and fellows; and a concluding concert by Michele Campanella playing four Verdi-Liszt operatic transcriptions and four Wagner-Liszt transcriptions. It was a truly spectacular event of the 18th year of the ACMF in Italy.

The next annual ALS Festival will celebrate the 50th anniversary of the founding of The American Liszt Society. The host institution, James Madison University, located in Virginia at a reasonably manageable distance from Dulles airport, promises to be a truly spectacular venue. The festival theme, "Liszt the Missionary," is offered in our hope that the next half-century of ALS activities will be lit up by the humanitarian, aesthetic, and philosophical spirit that Liszt brought to the music world. ALS members can take justifiable pride in the manner in which the torch ignited by Liszt has been carried through the last half-century. But our age is still in need of further illumination. Liszt is not just a 19th-century composer: his ideas and his music are for all ages.

Just yesterday, listening to a recording of *Christus*, I was struck by its beauty, and was made painfully aware of how much more there is to know and to be shared regarding the spirit of this great composer. I invite all of you who read this message to plan on attending our 50th anniversary festival next June in Virginia, and to make a commitment to light your own torch and carry it to your own musical community. We have so much to gain by emulating the missionary spirit of Liszt. And our gain is not shallow; it is what we can do for others around us.

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Letter from the Editor

Remembering Van Cliburn

Van Cliburn died on February 27, 2013, at the age of 78. Those of us who are old enough to remember such events as Sputnik, the discovery of the anti-polio vaccine, the Hungarian Revolution of 1956, and the look of cars with huge fins at their ends, will also remember one of the greatest artistic events of the same era – when Van Cliburn won the first International Tchaikovsky Piano Competition in Moscow in 1958.

As an aspiring pianist myself at the tender age of 13, Van (he later invited me to call him by his first name) became my idol. Having already had Tchaikovsky's *First Piano Concerto*, both the Horowitz recording and the two-piano score, as a foundation of my musical curiosities for three or four years, Van's triumph with this piece seemed to be more than a coincidence in my own life. When it was announced by Ray Mitchell, at the time Milwaukee's leading classical booking agent, that Van would appear in Milwaukee at the 6000-seat Auditorium in late January 1959, I immediately asked my father to get me two tickets at the munificent sum of \$10 each – today about \$70 apiece! – and he obliged me the next day with the prized possessions in hand.

In early, 1959, I had the good fortune of being chosen as one of ten outstanding pianists in Milwaukee County in what was known as the "Talenteens," a competition that fellow Milwaukeean Ralph Votapek had also won a few years earlier. It seemed as though all these events had meaning for me personally, and you can only imagine the thrill that Van's upcoming concert must have created. Indeed, the concert was sold out almost immediately, but there was such a clamor for tickets, especially among high school-aged students, that the concert organizers arranged for tickets to be made available for students to attend the dress rehearsal. My closest guy friends and I got our tickets for the rehearsal on Thursday, January 29, and it was quite an event to hear the then Milwaukee Pops Orchestra rehearse the Schubert "*Unfinished*" *Symphony* and Borodin's *Polovtsian Dances*. The conductor was a dashing young fellow who was a relatively new person on the Milwaukee musical scene, Harry John Brown, who eventually became the first conductor of the later Milwaukee Symphony Orchestra, and with whom I later had a musical friendship through my service on the MSO's Teen Board of Directors.

When it came time for Van to walk onto the stage for rehearsing the Tchaikovsky, the audience of young people went wild. It was almost like a rock star had entered our presence – but with a much more "respectful" atmosphere.

The horn theme followed by the great crashing chords projected me into a different quantum level of life. I could only imagine myself doing the same thing some day. As the work progressed (I don't recall them stopping much for anything), I knew what my plan for the evening should be. As our next door neighbor, Carl Thom, was the librarian (and also bass clarinetist) of the Pops Orchestra, I often rode home with him after rehearsals and concerts of the ensemble. I even knew some of the stage hands by name, and they knew me. So, while everyone focused on the third movement building to a great conclusion, I quietly left my seat and went to the right hallway just off the backstage left area – and waited, hoping to see my idol. When I heard the thunderous applause erupt at the conclusion of the concerto, I knew this was going to be "the place to be," and I was not mistaken. After a short time, a backstage attendant came out and started to close the folding gate to keep the area restricted, and then came a heart-stopping moment of my life: out walked Van Cliburn. He approached me and asked me where the drinking fountain was (note: he did not know that in Milwaukee, we called those things "bubblers," but that's another story!).

I pointed to its location, but – always the Boy Scout, I had my autograph book ready and asked him for his signature, which he kindly provided without hesitation. I said thanks; I can't remember if he said anything more to me, but he took his drink of water,

(continued on page 8)

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Member News

Sophia Agranovich performed a recital at New York City's unique "floating concert hall," Bargemusic (<http://bargemusic.org>)!! The program included, among other pieces, Beethoven's "Appassionata" Sonata and both books of the Brahms-Paganini Variations, which David Dubal calls "fiendish, a legend in the piano literature."

Alexandre Dossin has many projects underway for fall 2013, including a CD recording for Naxos, with piano music by Leonard Bernstein (American Classics Series); two performances of Prokofiev's *Piano Concerto No. 3* in Brazil (November and repeated in January); a CD recording for Naxos, with piano music by Sergei Prokofiev; a chapter in *The Pianist's Craft: Mastering the Works of Great Composers*, Vol. II, edited by Richard Anderson and to be published in 2014 (Alexandre's topic is "The Piano Music of Heitor Villa-Lobos"); and a review of Simon Morrison's new book, *Lina and Serge*, to be published in *Clavier Companion*

In addition, Alexandre signed a contract for a recording and edition of Mozart's *Sonatas for Piano*, to be released as part of Schirmer *Performance Editions* in 2015.

Richard Fountain was recently awarded Third Place in the solo piano division of The American Prize for his debut CD, *American Ivory*. The album features works by American composers Edward MacDowell, Samuel Barber, Aaron Copland, and Gary D. Belshaw. The American Prize is a non-profit competition based in Connecticut, showcasing American performers, composers, and conductors. *American Ivory* is available on iTunes, Amazon, Spotify, and via www.richardfountainpianist.com. Richard teaches at Wayland Baptist University in Texas and is a former student of fellow Lisztian **Paul Barnes**.

Gila Goldstein performed in the first half of 2013 at Concordia College in MN, at the Newton Library in MA, at the ALS Festival in San Francisco, and at Tanglewood in Lenox, MA, as part of her

teaching residency at the Boston University Tanglewood Institute. A new CD by Gila for the Fons label was released in June, with her recording of three of the *Waltzes for Piano* by renowned Israeli composer Ami Maayani (born 1936).

Her upcoming concerts include performances in Boston, where her program will include: Bach: *Partita No. 6 in E minor*; Chopin: *Polonaise in C-sharp minor*, Op. 26, No. 1, *Nocturne in B Major*, Op. 62, No. 1, and *Barcarolle*; Liszt: *Vallée d'Obermann*; Ben-Haim: *Five Pieces*, Op. 34, and "Israel".

In October, she will be a member of the jury at the Liszt-Garrison International Piano Competition in Baltimore.

Please check out her newly designed web site at www.gilagoldstein.com

Ian Hobson will perform the complete works for solo piano and piano with instruments by Johannes Brahms in a series of concerts at the Di Menna Center in New York. The series, which marks the 180th anniversary of Brahms's birth, began on Tuesday, September 10 and will continue through November 14. All concerts begin at 7:30 p.m. For more information, you may visit the website at <http://www.brownpapertickets.com/event/417857> for a schedule of and tickets for the series. For a conversation concerning the series, between Ian and Jerry Dubins of *Fanfare Magazine*, please go to <http://www.fanfaremag.com/content/view/52453/10261>.

The Buddha of the Piano: Leopold Godowsky is a critically acclaimed new film conceived and performed by pianist and documentarian **Antonio Iturrioz**, a member of the San Francisco Chapter of ALS. This first and only documentary about Godowsky has received accolades from pianists Byron Janis, Gary Graffman, Abraham Stokman, and author Kevin Bazzana,

among many others. Marc-André Hamelin said, "Iturrioz has performed a wonderful service to music lovers in general and pianophiles in particular" The film has been shown on PBS and at various piano festivals, and had its international debut in the U.K. in 2012. You can get a copy by visiting the site www.theartofthelefthand.com.

Frank Lioni, of Bleiswijk, Netherlands, has put one of his articles on the internet. The title, "Litolf and Thalberg," includes some passages about Liszt. Interested readers should go to <http://www.researchgate.net> or <http://www.academia.edu>.

Lisa Skyler Manesh has earned a Distinguished Dean's Scholarship Award for Ph.D. Advanced Studies in Music at UCLA. This follows her graduation as not only UCLA Bruin of the Year, but also her *summa cum laude* rank from the UCLA International Institute and the Herb Alpert School of Music. Lisa has been recognized for her Honors Speech at UCLA's Schoenberg Music Hall based on her music research. Her speech was on "Music Censorship in the Nazi Regime" for a Music in War Honors course conducted through UCLA's Music History Department.

Lisa interned with Immediate Music, LLC, in Santa Monica, CA. "Immediate Music is the world's premiere company that pioneers high-end, orchestra, cinematic compositions (e.g., *Avatar*, *Chronicles of Narnia*). The music is created and designed to advertise major films, television promos, and product ads throughout the world." Lisa reports that "It is a world-class, highly acclaimed, exclusive firm well established and highly respected in the entertainment music industry, garnering world-wide recognition."

Lisa continues to attend professional development seminars through her attendance as a member of the Society of Composers and Lyricists (SCL) in Los Angeles. She also has exclusive membership with The Grammy Museum and Film Music Society, with headquarters in Los Angeles. Lisa has also posed specific questions to major motion picture composers such as Hans Zimmer (*The Dark Knight*, *Pirates of the Caribbean*),

More Member News

Alexandre Desplat (*Harry Potter and the Deathly Hallows: Parts I and II, Twilight New Moon*), Trevor Morris (*The Tudors* for Showtime Cable TV), and Danny Elfman (*Dark Shadows* and *Edward Scissorhands*).

Dr Evangelia Mitsopoulou writes that her official YouTube channel is www.youtube.com/user/mitsopoulouevangelia

Edward Rath performed the third and fourth sets of Brahms's *Hungarian Dances for Piano, Four Hands* in concert at New York's DiMenna Hall with **Ian Hobson** as part of Hobson's monumental Brahms series in NYC. Earlier this year, Rath performed a house concert in Natchitoches, Louisiana, and also for an alumni and emeritus faculty recital at Lawrence University. He will return to Lawrence and join forces with his brother, Carl, a faculty member at the school, to perform the Saint-Saens *Sonata for Bassoon and Piano*, and they will be joined by oboist Howard Niblock in a performance of the Poulenc *Trio*.

Nancy Roldan dedicated the year 2012 to Carlos Guastavino, beloved compatriot/composer, born in 1912. In commemoration, she produced the CD, *Argentina ... Long Ago*, a compilation of most of her Argentine music recordings for solo and chamber music. Recent 2013 performances and presentations on Argentine composers and South American piano music included Florida International University, MTNA at Bowie, and Loyola University in Maryland. Additional solo performances included "solo favorites" at Music at Notre Dame of Maryland University (NDMU), and solo and duo music for the April 6 Gala Recital "From Classics to Jazz," sponsored by Music at NDMU and The American Liszt Society Baltimore-Washington Chapter. The Gala was for the benefit of the 2013 Liszt-Garrison Festival and International Piano Competition. Several programs included her own arrangements of works by Piazzolla for various instrumental combinations.

The present 2013/14 season consists of several chamber music appearances, including the performance of Piazzolla's *Cuatro estaciones porteñas*, in a most unusual piano-trio setting with bassoon,

on the Peabody Artist Series. Additional duo-concerts with **José Cuéto** include Chamber Music on the Hill, Music at Notre Dame, the Concert Artists of Baltimore Mansion Chamber Music Series, and the Anne Arundel Artist Music Series in Maryland. These diverse programs will feature music by European and American composers including Franz Liszt and Jorge Villavicencio Grossmann, whose "Angelus" she premiered in 2011. The composer recently dedicated this composition to her.

In addition to the above, Nancy may be found writing letters, organizing and/or coordinating the upcoming Sixth Liszt-Garrison Biennial Festival and International Piano Competition.

Roberta Rust, performed a solo recital and gave a master class at The University of Iowa (Iowa City) in February and also gave a master class at the University of Tennessee (Knoxville) in January. She appeared as soloist in the Beethoven "Emperor" *Concerto* with the Knox-Galesburg Symphony in Illinois in April, and this past summer she gave master classes at the Chautauqua Festival and judged its piano competition. She also gave a master class and taught at the new Rebecca Penneys Piano Festival in Tampa. Rust presented her "In Love with Liszt" lecture on the Grand Adventures series at Temple Torah in Boynton Beach, Florida in May. One of her piano students at the Lynn University Conservatory of Music in Boca Raton, Jie Ren, was declared winner of the MTNA-Southern Division Steinway & Sons Young Artist Competition in January and was a National Finalist at the annual MTNA conference in Anaheim.

Tibor Szász has posted on YouTube a lecture he presented in the early 1990's entitled, "Liszt's *B minor Sonata* as Anthroposophy: Christ and the Opposing Spiritual Powers Lucifer and Ahriman. The link is <http://www.youtube.com/watch?v=PfyStp4C-M0&feature=youtu.be>

Anthony Tam, from Hong Kong, has been promoted as a senior music examiner for the National College of

Music, London (UK). This is the first time a Chinese has been appointed to that post. He is also planning to organize a piano competition in the much-neglected Cambodian musical scene and will also introduce a graded music assessments system there. To his surprise, he reports, many Cambodians have a fond interest in Liszt.

Ophra Yerushalmi was honored by the Harwood Museum of Taos, NM with a screening of her film, *Liszt's Dance with the Devil*, on April 19, at the closure of her Wurlitzer Residency. The CCA cinemathèque, Santa Fe, NM has scheduled a screening of Liszt's "Dance" for later this year. You can read about Ophra in an article by James Keller in the *Santa Fe New Mexican* by going to http://www.santafenewmexican.com/pasatiempo/columns/listen_up/article_41585cca-e412-11e2-9d38-001a4bcf6878.html. Also, see her interesting response on page __ to the question of whether to play publicly from memory, or use the musical score.

Want to See Your Name in the Next Issue?

We are always in search of news about our members' musical, educational, and scholarly activities. Even if what you are doing does not pertain directly to Liszt, if you are a member of ALS, then your professional and musical activities are of interest to all of us. Please send your information to Ed Rath at e.rath@comcast.net. Please note: **all previous e-mail addresses no longer function to receive submissions for the ALS Newsletter!!!**

Chapter News

Boston/Northern New England Chapter. (Tish Ann Kilgore, President)

The Chapter presented "The Legacy of Franz Liszt," a concert of extraordinarily talented young pianists, at the concert hall of M. Steinert & Sons in Boston in April, 2013.

Boston University graduate students Kyungjin Lee and Youngmee Jang, who study with **Gila Goldstein**, and Min-Hee Koo, graduate student of **Boaz Sharon** performed Liszt's *Ballade No. 2*, *Mephisto Waltz No. 1*, and *Les Jeux d'eau à la Villa d'Este*. Rui Urayama, graduate student of **Michael Lewin** from Boston Conservatory, performed pieces from Albeniz' *Iberia*. Krithyan Benitez, Artist Diploma student of Michael Lewin, played the Janáček *Sonata* and Fazil Say's *Paganini Jazz*. The concert also featured Simon Xu, the 2012 Young Artist Winner of the Massachusetts Music Teachers Association, who performed *Chasse-neige*, *Les Cloches de Genève*, and *Unstern! Sinistre, Disastro*.

All of the students delighted the very appreciative audience, demonstrating impressive technique, flair, and expressiveness. It was a pleasure to collaborate once again with Liz Diamond at M. Steinert & Sons.

Tish reports that she continues to maintain a website for the chapter at www.americanlisztsocietyboston.org.

Indiana University Chapter President

Karen Shaw organized a performance of the *Hexaméron* and other Liszt works during the Indiana University 2013 Summer Music Festival.

The concert was introduced by Dr. Shaw, who in the role of Prince Belgiojoso reimagined Auer Hall, on the IU campus, as an 1837 Parisian salon, welcoming the performers to the stage. Ji Hyun Kim performed *Un Sospiro*, **Read Gainsford** performed the *Second Ballade*, Meeyoun Park played *Les jeux d'eau à la Villa d'Este*, **Matthew Gianforte** performed the *Tarantella*, and Mike Hanson the *Reminiscences de Lucia di Lammeroor*.

Following these dazzling openers, the *Hexaméron* made up the final portion of the program, with Read

Gainsford, Sean Cavanaugh, Matt Gianforte, Meeyoun Park, **Mark De Zwaan**, Simeon Kim and Mike Hanson in turn performing the variations on Bellini's *I Puritani* march successively in the roles of Liszt, Thalberg, Pixis, Herz, Czerny, Chopin, and Liszt again to close. The performances were superlative, and the evening was received enthusiastically by the large crowd, resulting in an encore with Gianforte and Park performing "Yankee Doodle à la Liszt," by Mario Braggiotti.

New York/New Jersey (Gila Goldstein, President)

Pianist **Viktor Valkov** and cellist **Lachezar Kostov**, winners of the 2011 Liszt-Garrison International Piano Competition (Collaborative Artist category) performed a magnificent recital for the NY/NJ chapter on May 14, 2013 at the Yamaha Piano Salon. Their concert ended the chapter's festive 20th anniversary season. Their program included mostly works by French and Spanish composers, as well as two works by Liszt: the Wagner/Liszt "Liebestod" for piano solo, and the duo's own incredible arrangement of the *Hungarian Rhapsody No. 2* for cello and piano. The duo displayed notable virtuosity, lyricism, deep expression, beautiful sound, and superb collaboration.

This coming season the chapter will host three concerts, and all at the Yamaha Piano Salon in New York City: 689 Fifth Ave., (at 54th Street), 3rd floor, all at 7:30pm:

Thursday, November 7, 2013
Pianist Roberto Poli (www.roberto-poli.com) in an all-Chopin program

Thursday, January 16, 2014
Pianist Jeremy Jordan in a program of classical works, original arrangements, and jazz improvisations !!

Thursday, May 15, 2014
Pianist Pablo Lavandera and violinist Joanna Kaczorowska, winners of the Collaborative Artist category of the 2009 Liszt-Garrison International Piano Competition.

South Florida Chapter at Florida International University (José R. López, President)

The South Florida chapter's Liszt mini-Festival took place at Florida International University's Wertheim Concert Hall on October 20th and 21st, 2012. The October 20th program centered on the 190th anniversary of Franz Schubert's "*Wanderer*" *Fantasy* and its influence on Liszt. The introductory commentary was provided by University of Miami Frost School of Music Professor **Frank Cooper**, and the program included the original lied, "Der Wanderer," sung by FIU vocal faculty member Robert Dundas, followed by Schubert's *Fantasy* performed by **José López**. After Julius Reubke's *Organ Sonata in C minor*, played by Dan Hardin, **Kemal Gekic** performed Liszt's version of the "*Wanderer*" *Fantasy*, joined by Maestro Grzegorz Nowak and the FIU Symphony orchestra.

The October 21st program featured Tausig's *Fantasy on Moniuszko's "Halka"*, performed by faculty member Dr. **Kamilla Szklarska**, followed by Joseph Joachim's *Hebrew Melodies*, with violist Laura Wilcox accompanied by **José López**. **Kemal Gekic** performed a selection of Liszt's works that included several Consolations, excerpts from the *Years of Pilgrimage*, and *Hungarian Rhapsodies Nos. 10 and 11*.

The Chapter presented piano students from FIU and UM's Frost School of Music on March 23, 2013 at the Coral Gables Museum in a performance of the complete "Italie," volume two of *Years of Pilgrimage*. The Keyboard Arts Series at FIU presented several guest pianists, including San Francisco chapter president **William Wellborn** and Baltimore chapter president **Nancy Roldán** in January, 2013, in both recitals and Master classes.

In collaboration with the Deering Estate at Cutler, the South Florida chapter launched a pilot Piano Series presenting Japanese pianist Naoki Sekino and Turkish pianist Gülsin Onay. In May, 2014, the Deering Estate Master Piano Series will present the first prize winner in the Artist category of the upcoming Liszt-Garrison Competition.

Educator, Harpsichordist, and Musicologist Frank Cooper Retires from the University of Miami Frost School of Music

by Alexandra Bassil, University of Miami Frost School of Music

Frank Cooper believes he may hold the record for the number of different courses he taught at UM's Frost School of Music - 24! In addition, he taught applied piano and harpsichord. Cooper began teaching at UM in 1983 as a lecturer and became research professor of musicology in 1997. He formerly held appointments at the New World School of the Arts and Butler University, Indianapolis.

"After teaching for 50 years, I want some time to smell the roses before I start pushing up the daisies," said Cooper. "I'm looking forward to retiring so I can live on my own schedule, reading more widely than ever before and occasionally writing on a variety of subjects."

As Cooper recalls the highpoints of his career, he includes receiving the Liszt Medal from the Government of Hungary, a Presidential Citation from the National Federation of Music Clubs, and the Philip Frost Award for Excellence in Teaching and Scholarship. Cooper's harpsichord concert performances have received praiseworthy reviews as have his published articles and nine books. He was the subject of broadcasts on National Public Radio (NPR), Canadian Broadcasting Corporation (CBC), and the British Broadcasting Corporation (BBC). Many organizations commissioned Cooper's program notes and record annotations including Lincoln Center, Carnegie Hall, Time/Life, RCA Victor, and International Piano Library.

The legacy Cooper leaves is tangible in the form of The Frank Cooper Collection of Facsimiles of musical works from the Middle Ages to the Twentieth Century. He appreciates the donations of friends and supporters, so the faculty and students will always have access to a treasure trove of exactly manufactured replicas of manuscripts, the originals of course are inaccessible. Cooper believes his intangible legacy is teaching more than 1000 students to love learning about music. He will remember the gratitude expressed by students for all they learned while studying with him over the years.

Cooper annually gave back to the community by giving two series of public lectures for art lovers in South Florida. For 18 years, he also programmed the Mainly Mozart summer festival, which provided collaborative and solo performance opportunities for outstanding students and faculty and other musicians from neighboring institutions.

In Memoriam: Paul Pollei

Paul Pollei (1936 - 2013) died on July 9. As the *Daily Herald* (Provo, UT) put it so beautifully, "His sweet wife Norene, having left this life herself just over two months ago, clearly used her influence and chose her own birthday to bring Paul back to her as a birthday present."

Paul attended the University of Utah and The Eastman School of Music, and he earned his doctoral degree from Florida State University. Paul taught at BYU for more than 40 years. He was the founder of the Gina Bachauer International Piano Competition and was a frequent presenter of master classes, recitalist, and adjudicator at major conferences and competitions around the world.

The family has suggested memorials to the Gina Bachauer International Piano Foundation, www.bachauer.com.

In Response to "Members' Thoughts on Performing from Memory"

by Ophra Yerushalmi

I am responding to your open-call for a conversation about memory, memorizing and forgetting, being on stage, etc. Bravo for opening-up an interesting issue about public performance; it is also about how we approach music. Playing by heart is not an issue, for example, for contemporary music players: they are not expected to.

Some years ago, a famous Italian quartet caused great excitement -- they played without a score. Indeed, it was inspiring, their concentration mesmerizing. The four meshed into one. Was it purely a visual impression on the part of the public, or was it a performance digested differently?

Since memory contains more than one element -- our muscles have their own memory (not always for better...), different people have different ways of knowing the score. I happen to have photographic memory, yet my analytical bent directed me to look at the score, away from the piano, especially before concerts! This kind of understanding comes to our aid in moments when Schubert's heavenly harmonies play tricks on us.

My teacher, Claudio Arrau, was known for his phenomenal repertoire and a phenomenal memory. We went to Tanglewood to hear him play the Beethoven *Second Piano Concerto*. Imagine our surprise to see the open score in front of him at the concert. Backstage we asked him: "How come"? He answered: "Beethoven used the score when performing this concerto!"

"What to do with the diminished thing," asked T.S. Eliot. I can offer no consolation about growing old. We do change.

(continued on page 8)

Letter from the Editor

(continued from page 3)

and went back in to the rehearsal. While all this was happening, hundreds of students had swarmed down the side hallway with the idea of going backstage, but it was only Van and me in back of the gate whom they could see. Bursting with pride, it remains a singular event in my life, even today more than 50 years later.

I later heard Van play the Rachmaninov *Third Concerto* with what later in 1959 had become the Milwaukee Symphony, and also heard a solo recital or two over the years. In the late 1970's, I had tried to book him for a concert in Natchitoches, Louisiana, where he had played frequently prior to his rise to fame, but it just didn't work out. I recall with great pleasure a Sunday afternoon concert he performed in his birth town of Shreveport, Louisiana, in 1978, when he played three concertos with the Shreveport Symphony. It was to be his last concert for many years because he had decided to retire from public performing. We chatted briefly on stage after the performance, but aside from a brief hello when he attended a concert played by Stephen De Groote in Natchitoches a year or so later, I did not see him again for a few years.

In the early 1980's, my wife and I were privileged to attend Van's mother's birthday celebration at the Shreveport Petroleum Club. It was a gala event, and Rildia Bee was charmingly basking in the limelight, while Van was his usual shy self, although he greeted us warmly as we spoke with his mother.

Our paths crossed again a few years later, when Van was named to the Board of Directors of the Louisiana School for Math, Science, and the Arts in Natchitoches. It was quite something to be seated with him in an outdoor amphitheatre, watching a local production of a Broadway musical.

Certainly, my own recollections pale in comparison with many who might read this, but of this I am most sure: Van Cliburn had a profound influence on the course of piano playing in America and beyond. He was at first known as much as a diplomat through his music as he was as a pianist. Honored by this country and Russia, among others, recipient of numerous awards and honorary doctorates, he was a gentle, generous, and tremendously talented man, and I consider myself fortunate to have known him, even from somewhat of a distance. He was without question an influence on me as a pianist.

In addition to piano playing, we had one other thing in common: we both had dogs named "Bootsie"!

ED

In Response to "Members' Thoughts on Performing from Memory"

(continued from page 7)

However, let me share an experience I had when I happened to be earlier this year in Santa Fe. Richard Goode was giving a recital of Haydn, Mozart, and Beethoven, which I attended. The full house sat in expectation. I noticed a chair and a music-stand open. The pianist, accompanied by a page-turner, walked to the piano, put-on his reading glasses, and proceeded to go through one masterpiece after another. I noticed that most of the audience was gray-haired, as was the pianist himself. It occurred to me that he was telling us, "I am growing old, along with you, but here we are and here is the music."

The music-making was unforgettable.

Editor's Response

I want to thank Ms. Yerushalmi for her excellent response to the question of whether to use the musical score when performing publicly. I know this is a burning question for many of us. **Justin Kolb**, for example, is doing some research on this very subject. **Now, don't be shy, members:** send in your thoughts, and we'll try to publish them in future issues of the Newsletter - or perhaps create a blog on the ALS website for a true dialogue. ER

ALS 50th Anniversary Celebration at James Madison University

The 2014 American Liszt Society Festival, "Liszt as Missionary," will be hosted by James Madison University in Harrisonburg, VA. The event will take place June 6 - 8. Guest lecturers and performers will include Liszt scholar Alan Walker and pianist James Tocco.

Please join us for the 50th year anniversary celebration of the ALS in the beautiful Shenandoah Valley!

James Madison University is located 110 miles from Dulles International Airport. JMU Shuttle Service will be provided at a reduced rate from Dulles. The campus is also 60 miles from Charlottesville's Albemarle Airport and 15 miles from Shenandoah Valley Regional Airport.

James Madison University has 20,000 students and 500 music majors, and is home to the new Forbes Center for the Performing Arts.

Please check the ALS website (<http://www.americanlisztsociety.net>) after November 1, 2013 for more information and a link to the 2014 Festival website!!

Thanks for the 2013 Festival

As host of the 2013 ALS Festival, I would personally like to thank all of those who were able to attend the Festival for their support, and to extend my heartfelt gratitude to the wonderful line-up of performers and speakers who all contributed to the success of the event. Without you, it simply would not have been possible. Thanks again!!

Dr. William Wellborn

Ed. Note: A hearty round of applause and heartfelt thank you to Dr. **William Wellborn** and his colleagues for having provided a marvelous three days for those who attended the 2013 Festival at the San Francisco Conservatory last spring!

ALS Directory Updates

A **special thank you** for a donation above and beyond membership dues goes to Life Member **Grace Clark**, who has made such a donation for the past several years. Again, we are most grateful, and we appreciate your dedication to the promotion of Franz Liszt and his music!

A special thanks also to Life Members **Robert Miller** and **Jane Russell Geddings** for their very generous donation in addition to annual dues!

Thank you also to **Georgia Mangos**, **Louise Mangos**, **Myron Romanul**, **Robert Vogt**, and **Renata Yuill** for their making a special contribution in addition to their annual dues.

TAKE SPECIAL "NOTE" OF A NEW EMAIL ADDRESS:
Thomas Mastroianni, President of The American Liszt Society:
tom@thomasmastroianni.com

CURRENT MEMBERS TO LIFE MEMBERS:

Leon Harshenin
Ralph Santitoro

NEW LIFE MEMBER:
Kirill Gliadkovsky -- Life Member

NEW MEMBERS:

Chelsea Bloomberg, NCTM
Linda Bryson

Kemal Gekic
Julie Kang Harvey
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Fabrizio Soprano
Kamilla Szklarska, DMA
Michael Thibodeau
Sonya G. Woods
Lisa Yui

PERSONAL INFORMATION ABOUT MEMBERS HAS BEEN DELETED TO ENSURE MEMBERS' PRIVACY

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CONCERNING ADDRESS, EMAIL, AND OTHER INFORMATION CHANGES:

Please help us to keep the Membership Directory up to date and accurate by sending us any information about your new 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 barbsthings@gmail.com. Thank you!

JALS: A Call for Papers

The *Journal of the American Liszt Society* is happy to review scholarly papers, book reviews, and the like for possible publication in the *Journal*. If you read some of the past issues, you will find a myriad of interesting submissions by people from literally all over the world. Please contact the Editor of *JALS* if you have something you would like to submit:

Dr. Jonathan Kregor
Editor, JALS
kregorjn@ucmail.uc.edu

The American Liszt Society

In the Next Issue of the ALS Newsletter

The next issue of the ALS Newsletter, Volume 29, Number 2, will feature articles about the Liszt Museum and Franz Liszt Academy in Budapest, including conversations with **Maria Eckárdt** and Kalman Drafi, plus a first-person account of the ceremonies marking the reopening of the newly-renovated Concert Hall in the Academy.

Also featured will be a wrap-up of the 2013 Liszt-Garrison Festival and International Piano Competition and a preview of the 2014 50th Anniversary Conference of The American Liszt Society at James Mason University in Virginia!

As well, it is hoped that many of you will weigh in on the subject of public performance using - or not using - the musical score score. (See Letter from the Editor on page 2 of the previous issue, Volume 28, Number 2.) Please keep in mind that the Newsletter is *your* opportunity to share your musical and professional activities with hundreds of "Liszt lovers" throughout North America and literally throughout the world!

Deadline for the Next Newsletter: Monday, December 16, 2013

Please send all information for the Newsletter, as well as for the website, to Edward Rath at

e.rath@comcast.net

Be sure to indicate "ALS Newsletter" or "ALS Website" in the Subject line. If sending photos, please compress the files before attaching same to e-mail messages! Prior e-mail addresses for the editor are no longer valid, and your communication may not be published if you use an address other than that given above! Thank you!