



The American Liszt Society

AN OFFICIAL PUBLICATION OF THE AMERICAN LISZT SOCIETY, INC.

First Fiftieth Anniversary Commemorative Issue

ALS 50th Anniversary Celebration at James Madison University

TABLE OF CONTENTS

- 1 2014: ALS 50th Anniversary Celebration
- 2 President's Message
- 3 Letter from the Editor: "A Letter from Budapest"
- 4 A Conversation with Mária Eckhardt
- 7 A Conversation with Zsuzsanna Domokos
- 10 A Conversation with Kálmán Dráfi
- 11 Garrick Ohlsson Releases New Liszt CD
Deadline for Next Issue
- 12 2014 ALS Festival Schedule
- 14 Member News
- 16 2013 Liszt-Garrison International Competition Results
- 17 Grand Hall of Franz Liszt Academy Reopens
- 18 Chapter News
- 19 Liszt-Lakatos Jazz Concert: A Review
- 21 Two Rare Liszt Works Published in October 2013
- 22 Membership Updates
- 23 Odds and Ends
- 24 Picture Page

The American Liszt Society will celebrate its fiftieth Anniversary with a festival on the campus of James Madison University in Harrisonburg, Virginia, June 6 - 8, 2014!

Featured guests for the festival include the noted Liszt scholar Alan Walker, pianist James Tocco, and Jonathan Kregor, Editor of the *Journal of the American Liszt Society*. Rena Charnin Mueller will give a talk on "*Totentanz* Revisited" (bringing the *Totentanz* manuscript with her!), and *Liszt's Dance with the Devil*, directed by Ophra Yerushalmi, will be shown, followed by a roundtable discussion with the director as moderator. Altogether there will be ten concerts, four lectures, and two lecture/recitals. A full schedule of events is found on pages 12 - 13 of this issue.

The festival will take place in the state-of-the-art facilities at JMU's Forbes Center for the Performing Arts (<http://www.jmu.edu/forbescenter/index.shtml>). In addition, a special "Weimar Desserts" event will take place, featuring delicacies served at the New Leaf Pastry Shop.

Host airports for the event are Charlottesville Albemarle Airport (CHO) and Shenandoah Valley Regional Airport (SHO), and full festival registration includes free round-trip shuttle service to and from both airports! (Other airports in Washington, D.C., Baltimore, and Richmond will require car rental or other means of transportation.)

Registration will begin in mid- to late February. Fees are \$140 for ALS members, \$165 for non-members, and \$55 for a one-day pass. Registration will be online only at <http://www.jmu.edu/music/liszt/society/index.html>, the main web page for the festival.

Schools, publishers, performers, *et.al.*, may purchase an ad for the program booklet (deadline March 15) at the following rates:

Full page color (7.5" x 10") - \$300

Full page b/w (7.5" x 10") - \$150

1/2 page b/w (7.5" x 4.75") - \$100

1/4 page b/w (3.5" x 4.75") - \$75

Hotel information: DEADLINE FOR PREFERRED RATES IS MAY 8, 2014

Courtyard by Marriott

540 432 3033 (reference American Liszt Society)

www.marriott.com/shdcy

Rates: 77.00

Fairfield Inn & Suites by Marriott

540 433 9333 (reference American Liszt Society)

www.marriotttharrisonburg.com

Rates: \$77.00 two queens, \$77.00 king, \$87.00 extra-large king

For additional information, please contact ALS member Gabriel Dobner, host for the festival, at gabrieldobner@gmail.com or dobnergf@jmu.edu.

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Dear Fellow Lisztians,

2014 marks the first half-century of our dedication to and blessedness in sustaining and embellishing the spiritual journey of Franz Liszt. His music, ideals, and actions demonstrate a human and musical nobility unique in the history of our arts.

Fifty years ago in founding ALS, Fernando Lares, David Kushner, and Robert Lee recognized the great potential and need for a better understanding of the strong human gains that a deeper appreciation of Liszt's music and philosophy would bring to the musical world. Our festival this year at James Madison University will explore and elucidate the great strides that have been made not only in our country but throughout the music world, the enrichment of our musical experience and our artistic lives by the emulation of the values and ideals in Liszt's musical and humanistic qualities. The paradoxes that seem apparent in his life and music only sharpen our appreciation of the balance in his existence between flesh and spirit, between depression and elation, between showmanship and deep emotion, between damnation and salvation, between cleverness and genuine love, between self-assurance and *Génie Oblige!*. These polarities reveal the depth of his humanity and the height of his nobility.

The details of our 50th anniversary festival are plentifully contained in this issue of the Newsletter. I strongly urge you to visit the beautiful campus of James Madison University. The University, through the efforts of Gabriel Dobner and his colleagues, has made a strong commitment to bringing an outstanding array of events to this festival. Every possible provision for your convenience and comfort have been made. Your enthusiastic participation will make this an unforgettable event. I hope to see you there. We are a great society because of the genuine bonding of members, and we support each other throughout the year. Add to this the high standards we experience in each other's presence, and you have a society that flourishes in the true spirit of Liszt.

I encourage each of you to let me greet you at the festival. We are all co-workers and enrich each other's experience.

Cordially,

Thomas Mastroianni
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Letter from the Editor



A Letter from Budapest

Although I am officially editing this letter in the comfort of my own home on a cold February afternoon, most of my thoughts were collected during a recent six-day trip to Budapest, so I feel comfortable with the above title!

I never cease to feel excitement when I go to Budapest, whether I am flying, taking the train, or driving into this city that has witnessed so much history, especially history with regard to our namesake, Franz Liszt. But this most recent visit was something very special for my wife and me, as we were able to meet with three people who have unique relationships with Liszt, and also to attend the reopening of the renovated Grand Hall of the Franz Liszt Academy.

The first meeting was with Mária Eckhardt. I first met Mária in 1995 when I visited the Liszt Museum for the first time, and I was immediately impressed with her knowledge and kindness. Our acquaintance was renewed at the Museum in 2006, and in 2012, when both of us were among the adjudicators of the Los Angeles International Liszt Competition. For many years, she was an indispensable resource for Liszt scholars and performers in her position as Director of the Liszt Memorial Museum and Research Centre. Although she has officially retired, her devotion to Liszt is a model for all of us as Liszt enthusiasts, and I am sure that we will continue to see further results of her research in various areas of Liszt's life and works.

My second meeting was with Prof. Kálmán Dráfi, Head of the Keyboard Department at the Franz Liszt Academy of Music. I first met Kálmán at the 2012 Los Angeles Competition, and we immediately "hit it off" when I greeted him with a few words of my limited vocabulary in Hungarian. Kálmán and his associate, Beáta Furka, Manager of International Affairs and Development for the Liszt Academy, hosted us for a typical Hungarian meal in a local restaurant, where we were joined by Alan Walker, Luiz and Bridget de Moura Castro, and Judith Nesleny, who, like Lois and I, had come to Budapest for the reopening of the Academy's Great Hall, among other cultural activities. Lois and I would later tour the Ligeti Annex of the Liszt Academy, with Kálmán and Beáta as our hosts.

The third meeting was with Dr. Zsuzsanna Domokos, who for the past five years or so has been the Director of the Liszt Memorial Museum and Research Centre. We sat in her office sipping tea and talking like old friends, although we had just met that morning. It was a particularly nice visit both because of her dedication to Franz Liszt as well as her charm and hospitality, and also because it was Liszt's birthday that very day - October 22. It was an honor to join her and many of her staff members as she hung a birthday wreath on the sign designating the building as the Franz Liszt Memorial Museum and Research Centre.

I invite you to read elsewhere in this issue my conversations with all three of these lovely people. The enthusiasm for their work was almost infectious to the point that I wanted immediately to practice Liszt's music, to hear it, to read about it. Fortunately, I had the opportunity to sit at his Chickering piano on his birthday, with him looking down from a huge oil painting hanging on the salon's wall, and play his "Consolation in D-Flat." The only word that came to mind: surreal!

As if all this weren't enough, the evening's activities in the Academy's Grand Hall for its reopening exceeded our greatest expectations. Earlier that morning, we had strolled past the building on our way to the Ligeti Annex to meet with Kálmán and Beáta. Liszt Square was a beehive of activity, with workmen and security personnel preparing for what would later that day be an onslaught of dignitaries and Liszt lovers from around the globe. Then, that evening, walking into the golden-hued hallways, with their statuary and wall ornamentation, and then entering the beautiful concert hall, was a breath-taking experience. Of course, there was food and drink both before and after the ceremony, but I for one was almost gleeful just to be there, and we had a great time with our previous evening's dinner companions from North America.

Elsewhere in this issue you will find more about the opening, but for now let me say, you simply **MUST** go to Budapest, whether for the first or the tenth time, in order to see this magnificent facility and the Liszt Museum.

ED

The American Liszt Society

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A Conversation with Mária Eckhardt, Former Director, Franz Liszt Memorial Museum and Research Centre

ER: Could you tell our readers about where you were born and something about your pre-college education?

ME: I was born on September 26, 1943 in Budapest, and I have lived there ever since. It is in this city, the capital of Hungary, that I went to kindergarten, attended elementary school and secondary school, and studied and earned my diploma at the Liszt Academy (University of Music). I have always lived in Buda, on the hilly side of the city, but I love the whole city as it is.

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

ME: Our family was always very much interested in music. Although my father was professor of French language and literature at the Budapest Pázmány Péter (later Eötvös Loránd) University, the author of Hungarian-French and French-Hungarian dictionaries used for many decades, and also a great scholar of old Hungarian literature, both he and my mother (who had her doctoral degree in German language and literature) played the piano as "good dilettanti." We regularly went to concerts, including oratorios and chamber music, and to the opera. Everybody in the family learned an instrument: my sister (a language teacher and French translator) played the violin, and my elder brother, a world-famous medical doctor of oncology, was an excellent pianist. But it was only my younger brother who became a professional performing musician (a cellist), and after he moved to Germany, he became a media expert in classical music. As for me, I learned piano, sang always with the greatest pleasure in school choirs, which were almost everywhere very good at that time in Hungary, but I never thought to become a professional musician.

ER: Was there someone who sparked that professional interest?

ME: I was 16 when we got a new music teacher, Mrs. Mária Katanics, at the secondary school. She created, in addition to the 120-member school choir, a very exquisite female chamber choir of which I also was a founding member. She gave me many tasks involving the choir and made me so enthusiastic for choral music that I changed my mind (originally, following my parents' example, I wanted

to study languages and become a philologist) – and I successfully passed the entrance examinations at the Liszt Academy of Music in the areas of music education and choral conducting.

ER: How did music shape your university educational pursuits?

ME: I had very good professors at the Liszt Academy, not only in choral conducting, but also in music theory and music history, which interested me extremely, so that I enrolled in several classes offered by the musicology faculty, too. At the same time, I sang in several choirs (including the excellent Liszt Ferenc Chamber Choir of the Academy), and beginning in my third academic year I also took over teaching at a secondary school, where I set up a good girls' choir. Since my university years I have never ceased to join practical music making with musicological work.

ER: How did Liszt in particular enter into your professional and educational pursuits?

ME: Interestingly enough, in my years of study, Liszt wasn't part of the music history curriculum at the Liszt Academy! Of course, piano students learned his most important piano pieces, and some of his orchestral and choral pieces, too, occurred on programs of students' concerts, and we followed with great interest the International Liszt Competitions that were always going on in the concert halls of the Liszt Academy. But Liszt was for me only one of the many good composers, nothing more. It was only some years later, when I worked in the Music Department of the National Széchényi Library, that Liszt really entered into my professional life. Dr. István Kecskeméti, Head of the Music Department, entrusted me with the re-cataloguing of the very important Liszt manuscript material of the National Library, of which several pieces had not been identified at all, or were not properly described. So, I had to become thoroughly engrossed in Liszt's music, his biographical circumstances, and in practically every aspect of his life. I discovered in Liszt a person who deeply touched me as a fantastic musician as well as a highly attractive human being, with extreme openness and complexity, and with an extraordinary, selfless enthusiasm

for every novelty of worth. And I understood that to study Liszt was to deal with a whole century in every field of culture, always enthralling, never boring. Now, it was a great advantage that I had no problems with the many languages that were necessary to deal with this international and at the same time very Hungarian composer. Many years later, I published a whole book about the Liszt music manuscripts of the National Széchényi Library . . . and I was never able to abandon Liszt throughout my entire professional life!

ER: You became Director of the Liszt Museum in 1986 and retired from that position about five years ago to become Senior Advisor and Scientific Director. What were your professional activities leading up to your appointment as Director, including those at the Liszt Academy per se?

ME: After my years at the National Széchényi Library (1966-1973), I worked in the Institute of Musicology of the Hungarian Academy of Sciences at the Department for Hungarian Music of the 19th Century under the great Liszt scholar Dr. Dezső Legány. Although my work was extended to the whole of 19th century music in Hungary, Liszt was my primary focus throughout these years. This is why Prof. József Ujfalussy, the General Director of the Liszt Academy in the 1980s, and someone who knew me well as his one-time pupil and also as his colleague in the Institute, called me to work on the preparations for the Liszt Memorial Museum. This was in 1984, when it was decided to reconstruct the Old Academy of Music as a permanent Liszt Memorial Museum in Liszt's one-time service apartment, with the opening scheduled for the jubilee year of 1986. I accepted this task, and worked under the guidance of Prof. János Kápráti, Chief Librarian, who was responsible until 1986 for the Liszt Memorial Room in the central building of the Liszt Academy at Liszt Ferenc Place. When the Liszt Memorial Museum and Research Centre was opened in September 1986 at the Old Academy of Music on Vörösmarty Street, he offered me its directorship – which I accepted with pleasure.

ER: During your more than 20 years as Director of the Museum, what do

(continued on next page)

you consider to have been some of your most important projects there?

ME: For the opening in 1986, we published a museum catalogue in Hungarian and English versions. Also, I published a book, an annotated catalogue in Hungarian and English, about Liszt's Budapest library, the book collection (*Franz Liszt's Estate I, Books*). Seven years later, we also published a similar book, with participation of my colleagues, about the much larger music collection (*Franz Liszt's Estate II, Music*). Both of these books are important tools for research.

In addition to the permanent exhibition (Liszt's last Budapest flat, with his instruments, furniture, personal objects, *etc.*), we presented every year at least one temporary exhibition in different Liszt-related subjects, *e.g.*, "Liszt and the Academy of Music," "Liszt's Family," "Liszt's Pupils," "Liszt Caricatures," "The Hungarian Liszt Society," "Liszt's Pupils Play Liszt," "Liszt on the Footsteps of Saint Elizabeth," *etc.* – but more importantly, exhibitions that brought together Liszt and his contemporaries (*e.g.*, "Liszt and Schubert," "Liszt and Berlioz," "Liszt and Grieg," "Liszt and Weber," "Liszt and the Russian Composers," "Liszt and Verdi," *etc.*). Some of such exhibitions were organized jointly with other countries, *e.g.*, "Liszt and Chopin" (with the Warsaw Chopin Institute) and "Liszt and Smetana" (with the Prague Smetana Museum), but the largest and most impressive among them was "Liszt and Beethoven" (with the Beethoven Museum in Bonn, and the Goethe- und Schiller Archives in Weimar, shown in all three cities).

I also think that the introduction of the regular Saturday Matinée Concerts was important: a musical museum always needs living music. These concerts have been going on without interruption from the very opening of the Museum. Many artists from Hungary and from abroad have played in the Concert Hall of the Old Academy of Music in a very special atmosphere, in the surroundings of Liszt's apartment, for an enthusiastic audience. And on special occasions, we invited the public to come over to the Museum where Liszt's original instruments (the composing desk piano, two Chickering pianos, a Bösendorfer piano, piano-harmonica, Mason &

Hamlin cabinet organ, and the Erard-Alexandre "piano-orgue") were also played.

To help advance Liszt research is also one of our most important tasks. In addition to working up our own materials in as detailed a fashion as possible, we have also tried to obtain copies of original Liszt documents that are in collections elsewhere, most importantly music manuscripts and letters, and we collected and developed innumerable data for our special Liszt database.

We have also organized several musicological conferences, of which I recall "Franz Liszt and Advanced Musical Education in Europe" in 2000, an international conference on the occasion of the 125th jubilee of the opening of the Budapest Academy of Music.

ER: During the past five years, as Senior Adviser and Scientific Director, have there been new projects that you have undertaken?

ME: In May 2009 I passed the directorship to my younger colleague, Dr. Zsuzsanna Domokos, who had worked with me from the opening of the Museum and was my greatest help and substitute for many years. With the 2011 Liszt bicentennial year approaching, I knew that it was time for me to concentrate on it without being burdened with administrative duties of the museum. Thus, I became responsible for the publications and the larger projects that needed cooperation with other institutions.

As for publications, the catalogues of the permanent exhibition of the museum have been completely revised and updated. The English catalogue had already been completed in 2008, and then, the German catalog was finished in 2011, and the one in Hungarian in early 2012. For the jubilee year of 2011, we had an agreement with the Helikon Publishing House for three books. My colleague Ágnes Watzatka wrote a very interesting and practical tourists' guide, *Following Franz Liszt's Footsteps in Budapest*, published separately in Hungarian and in English, respectively. I published an exclusive bilingual edition, *Franz Liszt's Oratorio Christus and the Budapest Academy of Music*, which included the facsimile of the piano duet version of "Hirtengesang an der Krippe." I also edited a representative

album, *Génie Oblige! Treasures from the Budapest Liszt Ferenc Memorial Museum*, in which we presented 121 selected documents of every kind – one page of pictures alternating with a one-page commentary in Hungarian and English, written by our research staff members Zsuzsanna Domokos, Adrienne Kaczmarczyk, Ágnes Watzatka, and myself.

As for exhibitions, my most important goal was to provide Hungarian institutions (schools, libraries, cultural centers, *etc.*) with good and authentic material for the jubilee. This is why I put together an exhibition of 16 posters about Liszt's life and work, based on picture material found in our museum and in other Hungarian collections. We offered this poster exhibition free, with the only stipulation that we receive confirmation (with a photo, if possible) that it was really used. According to our documentation, this poster exhibition reached almost 1,000 institutions, and in many places it was complemented with concerts, competitions, and commemorations. We published an English version, too, and later also a booklet version of the same material in Hungarian and in English, which we sell in the Museum. I was also the author of the traveling exhibition that the Hungarian Foreign Ministry presented in many languages and in many countries in the jubilee year.

I was the chief curator of the main memorial exhibition of the jubilee year, "Liszt and the Arts," organized jointly by the Museum of Music History of the Institute of Musicology of the Hungarian Academy of Sciences, the Liszt Academy of Music, the National Széchényi Library, and the Hungarian National Gallery. This was the largest exhibition I have ever made, in the wonderfully renewed Museum of Music History.

And last but not least, in the jubilee year there were international Liszt conferences everywhere. Ours was maybe the last one, held in November 2011, also on the topic "Liszt and the Arts" in the building of the Institute of Musicology, so we were able to show our international colleagues the exhibition, too. I was the secretary of this conference, together with Mr. Péter Halász, who was essential in the practical organization. The proceedings are in press under publication

(continued on page 6)

A Conversation with Mária Eckhardt

(continued from page 5)

in *Studia Musicologica Academiae Scientiarum Hungaricae* (<http://www.akademiai.com/content/p75488682k538485/>).

ER: On the occasion of your 70th birthday, your colleagues put together a beautiful book summarizing your many activities in the Liszt Museum. I was impressed and quite touched with the deep respect with which you are held by your colleagues.

ME: My relationship to my colleagues has always been very friendly; I always appreciated my colleagues who had the same interest and enthusiasm for Liszt as I did. The album they put together for my birthday, from selected photos of my 27 years spent in the Museum, is both a precious historical document and a touching memento for me of their love.

ER: You mentioned a number of recordings that you supervised/produced, including some that received the Grand Prix from the Hungarian Liszt Society. Perhaps you could tell our readers more about those.

ME: In this regard, there are two different things. Yes, I was asked several times to write commentaries for Liszt recordings. Among them, I can recall those I made for recordings of the piano duet Egri-Pertis, and the Male Choir Saint Ephraim.

The Grand Prix of the Hungarian Liszt Society is something different. This is a competition held regularly since 1975 for Liszt recordings of the previous year. There were some years when I was part of the jury, but recently I had no time for this, although I am co-president of the Hungarian Liszt Society and I am very active in the life of the Society – a task that I shall be able to continue even more intensively now that I have retired from the Museum!

ER: Tell us, please, something about the choir that you founded and continue to conduct.

ME: I already mentioned that active music making has always been important for me. When I worked in the National Széchényi Library, I founded a chamber choir in 1970, with members coming from among the librarians and their friends. This choir still exists and performs today, although it has developed into a mixed

choir of 40 members, and we have members from many other professions, too, not only librarians. In earlier years, our specialty was to put new life to works "sleeping" in manuscripts or rare editions at the National Library. Later, of course, Liszt's choral works achieved an extremely important place in the repertoire. Even though ours is not a professional choir, we gradually learned and performed almost everything of Liszt's choral output that can be sung by such a choir, from the little motets to the masses and excerpts from *Christus*. In 2010, we were part of the ensemble that first sang the *Gran Mass* (Vatican Version) in St. Peter's Basilica in Rome. And in the 2011 series of "Liszt's Masses in Liturgy," we had the honor to sing the *Missa Choralis* in the Inner City Parish Church where Liszt himself so often heard and conducted the "Liszt Association" Choir.

Our most recent concert, presented this past November 23 as part of the Saturday Matinée Series of the Liszt Museum, was dedicated to St. Cecilia, patron saint of church music, and consisted of religious choral works from the 19th century. We featured works by Liszt, Schubert, Brahms, Bruckner, Mendelssohn, and Rheinberger. There was a full house, and the concert was a great success. My choir is very important for me also as a community, and one of the highlights for me in 2013 was a tour with them in France.

ER: And in those few moments when you have some "free time," what interests or pastimes do you pursue?

ME: I have to mention first of all that I have a loving family, including five grandchildren, and I am with them as often as possible. With my husband, our favorite pastime has always been travelling; even now, in spite of his advancing years and increased difficulties with travelling, we don't want to totally give up this hobby. For example, this past year we spent a week in Dresden, Germany, and another in Trondheim and Bergen, Norway. Naturally we very often go to concerts. And, as we are fond of fine arts, too, we visit the very fine exhibitions that we have here in Budapest. The last one we saw on New Year's Eve was a wonderful one: "Chagall and Ámos," on exhibition in the National Gallery. Of course I try to read as much as I can – at least a little every evening.

I would like to make special mention of the Los Angeles International Liszt Competition, organized by American Liszt Society members Geraldine Keeling and Judith Nesleny, both of whom are my very good friends. I had been present at the founding of this Competition in 1990, and I have watched its growth and development through the Budapest Prize Winners who have given concerts in our Saturday Matinée Series. In 2012, I returned to California as a jury member in the voice category, and I experienced firsthand the very high level of accomplishment the two co-directors have brought to the Competition during the past years. And after the Competition, I had a wonderful journey with Gerry Keeling in the Canadian Rockies and Vancouver. Thanks to her, I have had many fantastic experiences in the USA National Parks, too, where we travelled together in earlier years.

(Editor's note: Mária Eckhardt is an American Liszt Society Medal Laureate. She received the medal from Béla Bartók, Jr., at a ceremony in Budapest in the Liszt Centennial Year in 1986. A photograph of this event may be seen at the lower left corner of the web page <http://www.lisztociety.hu/photoalbum1973-1992.htm>.)



Mária Eckhardt at the 2012 Los Angeles International Liszt Competition.

A Conversation with Dr. Zsuzsanna Domokos, Current Director, Franz Liszt Memorial Museum and Research Centre

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

ZsD: I was born in Budapest and had a very happy childhood. Because my maternal grandparents lived with our family, when my parents worked, I was with grandparents who loved me very much. This love gave me such a great foundation for my whole life, and helps me even now. I had an average educational training for my age, played the piano, and liked sports, too. In our family there was no musician, although my father was talented in music. For him during his childhood, unfortunately, it was impossible to study music. My mother was interested much more in "real" subjects; she was very talented in chemistry, and she was the head of the teachers of chemistry. In my teenage years I also was involved in sports, and was told that I was talented in athletics, but I did not want to stop my studies in piano for the sake of sports. I could not imagine my life without playing the piano, albeit I never wanted to become a performing artist. I always preferred to play for myself or for my parents and close friends.

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

ZsD: I liked music already as a little child. My parents say that when I was listening to music I was very happy, and the music absorbed me for hours. Music was always an integral part of my life. My favorite composer was Beethoven - his personality, his elevated way of thinking, and of course his music. But at home, I could listen to every kind of music, and my father liked all kinds of music, too.

ER: Was there a single event or series of events that captured your interest in music, or someone in particular that sparked that interest?

ZsD: At the music school I was not advised to become a musician, but for me it was evident that I could not live without music. When I attended secondary school, the Head of the Musicology Department at the Academy of Music, Mr. György Kroó, organized competitions for groups of secondary school pupils, dealing with the lives and music of various composers. When the chosen composer was Beethoven, I prepared

myself for that competition as a member a member of a group. Unfortunately, I remained alone in what was to be a three-person group, so I could not go on at the competition. During the time of the preparation, however, while reading the assigned literature, doing analyses, and listening to music, I was introduced to a world that was mine. It was at that time that I found my profession in musicology. When I presented lectures to my classmates, they enjoyed it very much, and they asked me to present more lectures. I, too, enjoyed the experience very much, and I lectured with great pleasure.

At the same time I attended the musicology courses offered by Prof. Imre Földes at the Free University Lectures, and he also allowed me to attend his academic lessons, for which I am very grateful even to this day. It was also a great experience for me to sing in the choir of the Matthias Church [in Buda] under the direction of László Tardy. Every Sunday we sang an orchestral mass, and during Lent we sang the music of Palestrina and Lassus, as well as Gregorian chant. It was at this time that I became acquainted with Liszt's church music, since I could sing his *Gran Mass*, *Coronation Mass*, *Missa Choralis*, and *Via Crucis*. I remember even now the deep impression that these works made on me.

ER: How did music shape your university educational pursuits?

ZsD: When I was informed that there was a department of musicology where I could study music history, aesthetics, and every kind of music with such excellent professors as György Kroó (head of the department at that time), József Ujfalussy, László Somfai, László Dobszay, Tibor Tallián, András Batta, and Sándor Kovács, etc., I diligently prepared for the entrance exams. It was difficult at that time, because usually new students were admitted only every second or third year, and there were only about six places, and the academic and musical demands were very high. Our class was relatively large, therefore, with eight students.

My academic years were very happy, professionally, and I really found then what I dreamed for in music. My professors, especially Profs. Kroó, Ujfalussy, and Batta were very kind to me, they encouraged me, and they believed me. It was difficult for me at the outset,

because I did not come from a conservatory (secondary music school), but from a traditional secondary school (gymnasium), where I had received special training in foreign languages. That's why I began my high school studies, before entering the Academy of Music, at the Institute for Foreign Trade in the English-Russian Department. After I had graduated from there, I was admitted immediately to the Academy of Music.

ER: How did Liszt in particular enter into your professional and educational pursuits?

ZsD: I always preferred 19th century music and art. My first choice were the Russian musicians of the 19th century. My first paper was on Mussorgsky, and I graduated with my diploma based on research concerning Borodin's *Prince Igor*, which topic I later developed into my university doctoral dissertation. Russian music is researched in Hungary mostly by the couple János Bojti and Márta Papp, with whom I was – and remain - on good terms. They introduced me to a very colorful and interesting world. My first foreign language was at that time Russian, and my first scholarship was gained to study in Moscow and St. Petersburg.

Naturally I liked Liszt's music, too, but during my academic years I did not yet know his works profoundly. In 1986, I was a student at the Academy of Music when the Liszt Ferenc Memorial Museum and Research Centre was established at the Academy of Music. Mária Eckhardt was Director, and the Centre was looking for two young musicologists as research workers. So, Györgyi Éger, a musicology classmate of mine, and I began to work in the Museum in addition to our studies at the Academy. From the first moment on I felt that I was working in a sanctuary, and I always felt honored when I entered the Museum and guided guests there. Mária Eckhardt's devotion to Liszt's home was always a model for me. She had very strong professional relationships with Liszt scholars all over the world with whom I gradually became acquainted, too. Naturally, then, I began to learn more and more about Liszt's life and works, and the more I was introduced to his world, the more I admired it.

At that time the Hungarian Liszt Society was very active, and they had

(continued on next page)

A Conversation with Zsuzsanna Domokos

(continued from page 7)

very nice programs and concerts in the same building. These were led by Miklós Forrai and Dr. Klára Hamburger (General Executive Secretary). Mr. Forrai died in 1998. Klára Hamburger is now retired, but we remain on the friendliest of terms with her.

ER: You became Director of the Liszt Museum about five years ago. What were your professional activities leading up to your appointment as Director?

ZsD: From the very beginning I was Mária Eckhardt's research worker, and I substituted for her when she was abroad. During her absences, I was responsible for the activities of the Museum and Research Centre. In effect, I was Deputy Director from the beginning on, and only much later was I was officially appointed to that post. I had to be in the Museum when she left, and she was able to rely on me to carry forth in her absence. Sometimes, she was gone for relatively long periods (as many as six weeks at a time), and during these times I was responsible for the "life" of the Museum. So, in 2002 when I was appointed as Deputy Director of the Museum, to me it meant only a change in title, as I had been doing much of the work already for some time – but the official change in title offered me an improved financial situation as well!

Looking back at that time, in all honesty, the life of the Museum then was much "quieter" than now, as far as I remember, and our staff was bigger. We all had much more time to do research, too. I had two days a week for my own research, preparing myself for conferences, writing papers, presenting/preparing lectures to be broadcast for the Hungarian Liszt Society, and so on. I also could apply for scholarships, and now naturally on Liszt topics. One of my earliest research trips was to Vienna, where I compared Liszt's transcriptions of the Beethoven symphonies with the Viennese tradition of transcription. From the end of the 1990s on, I went to Rome (frequently, since I could not be away from the Museum more than two months) to deal with a new field: the 19th century reception of Palestrina in Rome, and the influence of his music on Liszt when Liszt was there and pursuing his own research interests in the reform of

church music. This topic eventually became my Ph.D. dissertation, which I defended in 2009.

It was in May of that same year when, at the recommendation of Mária Eckhardt, who was retiring as Director, I was appointed as the Director of the Museum and Research Centre. The ensuing years have been very beautiful, but at the same time very busy for us. In 2010 it was the Erkel* Year, then the Liszt jubilee year in 2011, when the Museum became a central part of the musical life of the Academy of Music, and we had many guests. Mária Eckhardt remained in the Museum as a chief counselor, with the title of Research Director, but she was free from her previous everyday duties to be able to write her books, make the poster exhibition, and to organize the big Liszt exhibition at the Institute of Musicology. It remained for me to organize the Erkel and Liszt exhibitions in our Museum, to organize the Liszt Festival, and to lead the Museum's life. In this way we were able to divide the tasks.

I was also very happy to organize historical concerts given by Hungarian, Italian, and German students of the Liszt Ferenc Academy of Music, Università Roma Sapienza, and Hochschule für Musik (Stuttgart), together with their professors. We gave concerts in Budapest, Rome, and Stuttgart with works by Liszt and his Hungarian and Italian contemporary composers, friends in his circle. In Rome, Professor Antonio Rostagno (Sapienza, Roma) and I gave lectures about the composers and pieces that were to be performed on the program.

ER: Since becoming Director, what have been the most important projects, changes, and additions with regard to the Liszt Museum?

ZsD: The first development initiated by me was the audio guide service about the permanent exhibitions of the Museum, with recorded musical examples, featuring

all the Liszt instruments in the Museum. Presently, we have this available in 12 languages, with every language spoken by someone who considers that to be their mother tongue. The recordings were made in the Aviso Studio of the Academy of Music, and the audio guides have become very popular.

With the help of the German sponsor Tonwelt, in 2010 our colleagues at the Academy of Music were able to restore Liszt's Bösendorfer piano, which stands in the drawing room of the Museum and again sounds very beautiful. More recently, with the help of the Swiss sponsor Stiftung Kulturgut Orgel, our organ professor and specialist Balázs Szabó has restored Liszt's piano-orgue.

On October 21 - 23, 2011, the Museum organized a Liszt Birthday Festival with 14 concerts given by outstanding Hungarian Liszt artists, mostly professors at the Academy of Music. We recorded the whole festival, and my dream would be to make a DVD selection from it. It was really a great event at the Academy of Music, since in 2011 it was only in our building, the Old Academy of Music, where concerts were held because of the renovation of the large concert hall at the "new" Academy.

Also in 2011 we placed a touch table in a corner of Liszt's study and bedroom, on which device our visitors can see and listen to programs created in relationship to the topics of the temporary exhibitions. As part of the last year's exhibition we made slide-show films, and a couple of them can be seen on our website among the virtual exhibitions (<http://www.lisztmuseum.hu/>).

After the success of the jubilee year, in 2012 we were able to modernize our lighting in the Museum and bring it up to current code.

This past year we introduced tablets related to the temporary exhibitions, on which visitors can find materials (texts, illustrations, and musical examples) to supplement the artifacts on exhibit. In this way, in effect, we can enlarge the exhibition but still work within the confines of the physical space we have at our disposal. Each discussion on the tablets can be found in Hungarian and English, too, and a lot of visitors use them with great delight.

Meanwhile, we continue to develop our website, too. I am very happy that

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**(Editor's Note: Ferenc [Franz] Erkel, 1810-1893, is considered the founding father of Hungarian opera and was the composer of the Hungarian National Anthem (1844). He was the first Director of the Royal Academy of Music [1875-1887], and Liszt was its President. Erkel played a significant role in the foundation of the Academy of Music in Budapest, now known as the Franz Liszt Academy of Music.)*

the Hungarian-English description of most of our holdings is already on the Museum's website. We began this program last year, and in the first half of the current year, I should like to finish it. It is a comprehensive program, and it is a great help for research workers and for anybody interested in our collection.

This year, in collaboration with artists and teachers at the Academy of Music, we began a very important series, the scores of the so called "Liszt Rarities," which contains music of some of our unknown autographs in a published version suitable for performance. Two of these manuscripts have just been published: *Jeanne d'Arc*, in a version for our newly-restored piano-orgue (the accompaniment is also available for either piano or organ, too), and Leopold Zellner's transcription of the "Gretchen" movement from the "*Faust*" *Symphony*). We are now working on additional autographs.

This past December we were presented with a great gift. With the help of donations from the Hungarian President, János Áder, and Judith Nesleny, pianist, composer, and one of the co-founders of the Los Angeles International Liszt Competition, living in California, we were able to buy an original music manuscript by Liszt. This is the orchestral version of his "Erkönig" transcription. We are very grateful for these generous gifts, since it has been a long time since we have been able to purchase an autograph by Liszt.

ER: And in the future: are there projects that you hope to undertake, special exhibits with regard to Liszt, perhaps, that you could share with our readers?

ZsD: We have a lot of plans for the future, among them international collaborations, too, but at the moment I should like to discuss only the things that I hope to be able to realize in the near future. First, we want to finish our database describing all of our holdings on our website. The second thing is to save our temporary exhibitions of the past in a virtual form, which will also be available on our website.

The most recent exhibition, "Wagner and his Hungarian Friends," was sponsored by the Peter Horvath Stiftung, and the catalogues of that exhibition, in

Hungarian and also in English, are now in press. At the same time we are preparing the new exhibition about Liszt and the painters who inspired him. The curator of this exhibition will be my very talented colleague, Anna Peternák, who is herself a painter. Since this will be the first exhibition she has undertaken for us, it will be a collaborative effort involving many of the Museum staff. In any case, I prefer to plan the Museum's tasks together as a team, which means everybody on the staff can add his or her ideas. We discuss them together, and then choose the optimal solutions. I am very happy to maintain this type of work atmosphere, because in this way I feel that everybody can do his or her best for the Museum.

We are also open to the initiatives of our colleagues at the Academy of Music or at other institutions. For example, the program of the Wagner exhibition at the touch table was made by an art historian at the Pázmány Péter University, dealing with the scenery of Wagner's opera in productions at the end of the 19th century and at the beginning of the 20th century.

We should like to go on with the publications of our autographs in collaboration with our artist colleagues, too, and at the same time make DVD recordings of the pieces with the help of our professors at the Academy of Music. We want to make a DVD of the Museum available for anybody. By the way, the CDs and publications of the Hungarian and Eschweiler Liszt Societies, and publications of the Liszt relics of the Hungarian National Museum, are also available in our Museum.

Last year, because of the law, the staff of the Museum had to be changed. All colleagues who were on pension have left, and we have new colleagues, among them persons who are interested in museum pedagogy. It is a new field for us, and we should also like to begin with this program on our website in the next year.

The traditional Saturday morning Matinées of the Museum, with our brief introductions about the pieces to be performed, go on. However, from October 2013 onward, the concerts have become a part of the whole concert life of the Academy of Music that is controlled by the new Concert Centre. So, we shall finish the Matinée series with

"The Night of the Museums" at the end of June. Most probably we shall begin the new season in September 2014, when the concert life of the Academy will begin, but this matter is still under discussion.

ER: And in those few moments when you have some "free time," what interests or pastimes do you pursue?

ZsD: I adore nature, tranquility, and harmony. So every year I need to go for a little rest where I can enjoy "peace and quiet." I am happy that my parents are relatively well, and so I spend more and more time with them, too. During my holidays I play the piano (only for myself and for my family), and I can spend more time with friends, read books, and go to concerts, the theatre, and other museums. Naturally I like to travel both in Hungary and abroad, but in the last few years I have had less time for travel. I have not stopped my involvement with sports, but now I have, unfortunately, only little time for that, too.

ER: Anything else in conclusion?

ZsD: I am really very grateful to all those who love and help our Museum. We have a lot of visitors (this year was very similar to the jubilee year in terms of attendance), and among them there are a lot of friends of the Museum who want to add their talent and help add to Liszt's cult. This is always a very nice surprise for me, and I am happy to know that even now Liszt's spirit is living, and among all generations all over the world there are people who have great respect for him as a personality and composer, too. Liszt's door at the Museum will always be open for them in the future.



Dr. Domokos delivering a lecture.

A Conversation with Kálmán Dráfi, Head of the Keyboard Department, Franz Liszt Academy

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

KD: I was born in Budapest into a family of musicians. My father was a jazz violinist and sax player, one of my grandfathers was a contrabass player, and the other was a violinist. I joined the percussion section of my father's band at the age of three. I started to play the piano in the music school of our district when I was four. I was 10 when I was admitted to the Bartók Musical High School (this school gives a four-year education, usually for pupils aged 14 - 18). When I was 14, I passed the audition of the Liszt Academy of Music, being the youngest ever to be admitted to Liszt Academy university-level education.

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

KD: Very early. The first thing I recall is an invitation from the Hungarian National Broadcasting Company to play in a live TV program in 1960, when I was five years old.

ER: Was there someone in particular that sparked that interest?

KD: My father brought from West Germany (where he worked at the time) some LPs of György Cziffra, who already lived in France following his emigration from Hungary in 1956 after the revolution, playing Liszt. It determined my pathway in music.

ER: How did music shape your university educational pursuits? Did you consider fields of study other than piano in particular, or music in general?

KD: In Hungary, the music curriculum of the Liszt Academy is so serious, so rich, so specialized, and so diverse that there is no practical way to study anything else on a high level at the same time. It means that, besides my major lessons, I studied only the other music subjects of solfège, music education, analysis, etc. In my time we also had to learn various subjects related to the communist society, like scientific socialism, Marxism-Leninism, political economics, etc. Because I declined to study these subjects, I was denied the opportunity to receive my diploma at the appropriate time. However, many years later when I was an

active teacher at the Liszt Academy, I decided to start learning conducting. Ervin Lukács was the Head of the Conducting Department, the "Number One" conductor of Hungary at that time, so I asked him whether I could join his class. He accepted me, and I have been visiting his classes for six years. It was a key time period in my life.

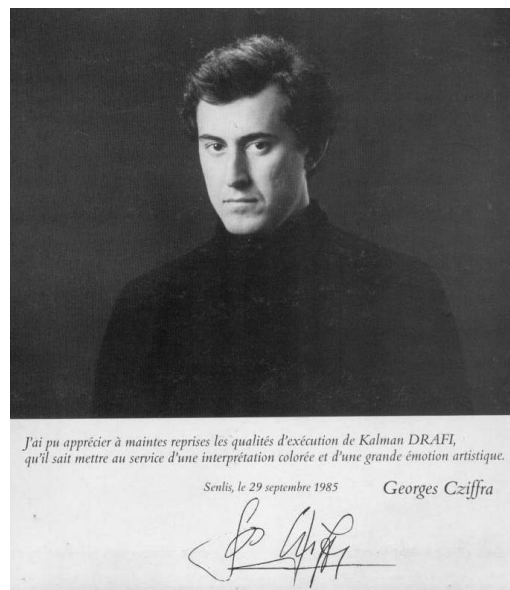
ER: Please tell our readers about your piano studies at both the Liszt Academy and in Russia.

KD: In my view, in the 1970s the Tchaikovsky Conservatory in Moscow was the Number One place in music higher education anywhere in the world. The Liszt Academy of Music also represented a top quality music education. In Budapest, I learned everything I could about genres and stylistic studies, and Budapest was especially strong in the Viennese classicists. I also developed a very rich repertoire of Liszt's and Bartók's music. In the class of Bella Davidovich in Moscow, I enjoyed the highest level of education in the music of Chopin and Schumann, as Bella has always been one of the greatest Chopin and Schumann performers ever, as well as a superb interpreter of the Russian composers.

ER: In addition to Liszt, of course, who are your favorite composers of piano literature? How did Liszt in particular enter into your professional and educational pursuits?

KD: Besides Liszt, I admire Chopin, Rachmaninov, Bartók, and Debussy. I have been deeply attached to the piano works of Liszt since 1971, when I was 15. This was the year of the International Liszt-Bartók Piano Competition in Budapest, where I was a finalist and was presented with the Special Award for the best Bartók interpretation. In this competition I played the "Mephisto" Waltz, "Funérailles," "La Campanella," *Hungarian Rhapsody No. 6*, and, in the final round, the *Sonata in B minor* and the *Piano Concerto No. 2*. Since then, these major works of Liszt have had a profound effect on me, along with many of his other compositions that continue to play an important role in my life. My first LP issued in France was an all-Liszt album with an endorsement from Cziffra. My first album in Hungary was an issue of *Unknown Liszt Piano Pieces*. In my

most recent concert in Budapest, in the renovated Grand Hall of the Liszt Academy, I played "Vallée d'Obermann."



(Editor's note: Georges (György) Cziffra's inscription in English reads, "Many are the occasions when I have been able to applaud Kálmán Dráfi's qualities as a performer, qualities that he employs in colorful interpretations of great artistic emotion.")

ER: How would you describe your responsibilities at the Liszt Academy?

KD: The key objective of mine as a department head is to carry on the legacy of Liszt through the teaching of all piano faculty members to all piano students. My personal objective as a teacher is to pass on the tradition of the Russian schools as well, which I learned in Moscow, and with a goal that all of my students should be able to leave my class after five years of study with, as much as possible, perfect technical skills and a profound knowledge of all musical styles and genres. As the head of the top piano faculty of Hungary, I also feel responsible for the nationwide piano education programs at all levels, from primary music schools to the university level as well. My responsibilities also include managing all issues related to students of all the areas within the Keyboard Department, i.e., secondary piano, piano pedagogy, organ, harpsichord, accordion, cimbalom, and harp. Taken together, these majors represent the biggest department of the Liszt Academy in terms of number of faculty and students. (continued on next page)

A Conversation with Kálmán Dráfi

(continued from page 10)

ER: How do things differ at the Academy now as a faculty member compared to what you remember about the atmosphere there as a student?

KD: I was a student at the Academy in the mid-1970s. Although at that time Hungary was a communist country, frankly speaking, the musical studies and the level of the education at the Liszt Academy were, in my opinion, not affected at all by the political situation. The Academy operated as a type of *L'isle joyeuse*, thanks to the activity of the rector of that time, Dénes Kovács, and the large number of widely renowned professors (e.g., my chamber music professor was the young György Kurtág). As of today, obviously thanks to the political and social changes, the world has opened up, and there are endless opportunities for students and faculty to act on the international scene.

ER: During our conversations in Los Angeles, you mentioned to me that you would like to have stronger ties with American piano departments in universities and conservatories. Does the Liszt Academy already have formalized agreements with some schools?

KD: Yes, we have already signed a formal agreement with the Cleveland Institute of Music. However we have other informal relationships with many others, including but not limited to Indiana University-Bloomington, Yale School of Music, The Juilliard School, etc.

ER: How do you foresee the new emphasis on the Liszt Concert Centre as part of the Academy influencing the students and faculty there?

KD: We have been eagerly waiting for the reopening of the prestigious halls as concert venues in the Academy building. The plan is that the students will have lots of performance opportunities in these halls, and they will be able to enjoy all the concerts held at these gorgeous venues free of charge as Liszt Academy students. In addition, the most talented students will receive a kind of impresario support through a new unit of the Liszt Academy just recently opened for their management. Faculty members will also be invited for concerts organized by our Concert Centre, and departments will have their own series of concerts as well.

ER: Do you have any performances coming up in the next year – and what repertoire will you perform?

KD: I will have some concerts, some of them chamber music (like the Dvořák *Piano Quintet*, Beethoven violin sonatas), and some recitals as well, mainly of Liszt, Chopin, Rachmaninov, and Bartók works in Hungary, Japan, and likely the United States.

ER: And in those few moments when you have some "free time," what interests or pastimes do you pursue?

KD: I have no real "free" time, but my hobby is to collect and to drive cars, and to collect and restore pianos.



1. Kálmán Dráfi in a relaxed moment at the Ligeti Annex of the Liszt Academy of Music.



2. Enjoying a typical Hungarian meal. In clockwise order from lower left: Kálmán Dráfi, Alan Walker, Edward Rath, Lois Rath, Judith Neslery, Bridget de Moura Castro, Luiz de Moura Castro, and Beáta Furka.



3. Liszt Memorial Museum & Research Centre.

Deadline for the Next Newsletter: Monday, June 30, 2014

Please send all information for the Newsletter, as well as for the website, to Edward Rath, Editor/Webmaster, at e.rath@comcast.net. Be sure to indicate "ALS Newsletter" or "ALS Website" in the Subject line. If sending photos, please be sure that they are in .jpeg format when attaching them to e-mails!! 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!

Garrick Ohlsson Releases a New Liszt Album

Bridge Records is pleased to present *Franz Liszt, Vol. 2*, featuring keyboard titan, Garrick Ohlsson. Vol. 1 of the series (BRIDGE 9337), featuring Liszt's *Sonata* and Busoni's transcription of Liszt's "*Ad Nos*" *Fantasy*, received stellar reviews in the international press. Writing in *Audiophile Audition*, Gary Lemco opined that "Ohlsson raises the level of performance well above the merely virtuosic into the realm of demonized contrapuntal poetry, one of the great Liszt statements for the new millennium." *BBC Music Magazine* remarked on Ohlsson's "impressive display of ego-free power and virtuosity . . . Ohlsson delivers with an objective immensity."

Vol. 2 is no let down, with Ohlsson offering an equal measure of poetry and keyboard thrills in a mixed program of Liszt's transcriptions (Bach and Beethoven) and favorites ("*Mephisto*" *Waltz No. 1*, "*Funérailles*," and "*Les jeux d'eau à la Villa d'Este*"). The recording is listed as BRIDGE 9409 and available from *Amazon.com*, *iTunes*, *ArkivMusic*, and more!

Schedule for the 2014 ALS Conference

James Madison University, June 6 - 8

REGISTRATION IS ON LINE ONLY – <http://www.jmu.edu/music/lisztsociety/index.html>

(Unless shown otherwise, all performers are pianists. Schedule is subject to change without notice.)

Friday, June 6

- 9:00 Registration
- 9:30 Introduction and Opening Remarks: Dean George Sparks, Director Jeff Bush, ALS President Thomas Mastroianni, and Festival Director Gabriel Dobner
- 9:45 Concert: "Beethoven/Liszt: Legacy Through Transcription"
Fantasy on the "Ruins of Athens" – Justin Kolb
"Adelaide" – Gila Goldstein
Symphony No. 1 – Dmitry Rachmanov
- 11:00 Concert: "Legacy Through Performance"
Beethoven: *Sonata B-Flat Major*, Op. 106 ("Hammerklavier") – Kevin Sharpe
- 12:00 Lunch (box lunch provided as part of full registration)
- 1:30 Lecture: "Liszt as Cultural Ambassador" – Alan Walker
- 2:45 Concert: "Liszt as Missionary for His Contemporaries"
Berlioz/Liszt: *Harold in Italy* – Katie Overfield-Zook, viola; Nate Hess, piano
Liszt: "La lugubre gondola" – Carl Donakowski, cello; Lori Piitz, piano
Liszt: "La Notte" – Joanna Kaczorowska, violin; Pablo Lavandera, piano
- 4:00 Concert: "Liszt as Missionary for the German Lied: Lieder and Lieder Transcriptions"

Schubert/Liszt Transcriptions
"Ständchen" – William Wellborn
"Horch, Horch die Lerch" – William Wellborn
"Du bist die Ruh" – Kent Cook
"Auf dem Wasser zu singen" – Kent Cook
"Erstarrung" – Michael Boyd
"Der Lindenbaum" – Michael Boyd

Schumann/Liszt Transcription
"Widmung" – Nancy Harper

Schubert Lieder – Kevin McMillan, baritone; Gabriel Dobner, piano
"Du bist die Ruh"
"Ständchen"
"Erstarrung"
"Der Lindenbaum"

Schumann Lieder – Esther-Jane Hardenburgh, soprano; Gabriel Dobner, piano
"Die Rose"
"Aufträge"
"Liebesleid"
"Widmung"
- 5:30 Dinner
- 7:30 Concert: "One is Not Enough!"
Wagner/Jason Haney (world premiere) – "*Meistersinger*" Overture for four pianos – Gabriel Dobner, Lori Piitz, Eric Ruple, and Paulo Steinberg
Liszt – *Orpheus*, Symphonic Poem – Joanne Kong and Paul Hanson
Liszt – *Dante Symphony* ("Inferno") – Matthew Gianforte and Meeyoun Park
Liszt Movie Showing: *Liszt's Dance with the Devil* – Ophra Yerushalmi, director, followed by a round table discussion with the director
- 9:30 Reception – Forbes Center for the Performing Arts, Main Lobby

Saturday, June 7

- 8:30 Registration
- 9:00 Lecture: "A Tribute to Fernando Laires" – Nancy Lee Harper, with performances by Ms. Harper and Miguel Comapinho
- 10:00 Presentation: "50 Years of the American Liszt Society"
- 10:30 Concert: Liszt Garrison International Piano Competition Winners Perform Liszt
Ballade No. 2 – Tatiana Muzanova
"Oh! Quand je dors"; "Freudvoll und Leidvoll"; "Die Fischertochter" – Laura Strickling, sop, Liza Stepanova, piano
Rhapsodie espagnole – Priscila Navarro
- 11:30 Lecture Recital: "Liszt as Liturgical Missionary" (music by Liszt and Victoria Bond) – Paul Barnes
- 12:15 Lunch (box lunch provided as part of full registration)
- 1:30 Concert: "The Legendary Liszt"
Liszt: *Two Legends* – Daniel Horn
MacDowell: *First Modern Suite* – Richard Fountain
I. Praeludium
IV. Intermezzo
VI. Fugue
Liszt: *Christmas Tree Suite* – Joseph Banowetz and Alton Chung Ming Chan
"Ehemals" (Old Times)
"Ungarisch" (Hungarian)
"Polnisch" (Polish)
Liszt: Two Episodes from Lenau's *Faust* – Joseph Banowetz and Alton Chung Ming Chan
"The Procession by Night"
"The First Mephisto Waltz"
- 3:00 Lecture: "Liszt and Modernism"
- 3:45 Concert: "Liszt and the Moderns"
Liszt: "Nuages Gris"/Cage: "In a Landscape" – Alexander Djordjevic
Liszt: "Bagatelle without Tonality"/Peter Lieberman: "Bagatelle" – Eric Ruple
Liszt: "Sursum Corda"/Louie "Memories in an Ancient Garden" – Derek Parsons
Liszt: "Angelus!"/Grossmann: "Angelus!" – Nancy Roldán
Liszt: "En Rêve"/Carter Pann: "White Moon over Water" – Joel Hastings
Liszt: "Csárdás Macabre"/Ligeti: "Etude" – Caroline Hong
Liszt: TBA/Guinivan: title TBA (world premiere)
- 5:00 Dinner
- 7:30 Concert: "Liszt and the Etude"
Six Paganini Studies – Evelyne Brancart
Twelve Transcendental Studies
"Preludio" – Read Gainsford
Molto Vivace – Read Gainsford
"Paysage" – Jay Hershberger
"Mazeppa" – José R. López
"Feux Follets" – Joel Hastings
"Vision" – Yun-Ha Hwang
"Eroica" – Dmitri Rachmanov
"Wilde Jagd" – Michael Boyd
"Ricordanza" – William Wellborn
Allegro agitato molto – Alexander Dossin
"Harmonies du soir" – Paulo Steinberg
"Chasse-Niege" – Read Gainsford
- 9:30 Weimar Dessert: Liszt's favorite desserts at New Leaf Pastry Shop

Sunday, June 8

- 9:00 Registration
- 9:30 Lecture: "*Totentanz* Revisited" – Rena Charnin Mueller
- 10:30 Master Class: Luiz de Moura Castro
- 12:30 Lunch
- 2:30 Lecture/Concert: Liszt: *Harmonies Poétiques et Religieuses* – James Tocco, piano; Jonathon Kregor, lecturer
- 5:00 Banquet – Forbes Center for the Performing Arts (banquet ticket [\$40, which includes wine with dinner] required)

Member News

Sophia Agranovich's performance of Liszt's "Un Sospiro" was the featured Juilliard School alumni video of August 2013. You may view the video at <http://www.juilliard.edu/past-alumni-videos-month?destination=node/25185#August>. Sophia's website is <http://sophiagranovich.org/wp/>.

Joseph Banowetz is the newest member of the ALS Board of Directors. He will host the 2015 ALS festival at the University of North Texas in fall 2015.

At this year's ALS Festival at James Madison University in June, he and Alton Chan will play a four-hand program of Liszt's own transcriptions of selections from his *Christmas Tree Suite*, and two episodes from Lenau's *Faust* ("Procession by Night" and "Dance in the Village Inn," better known as the "Mephisto" *Waltz* No. 1).

In 2007, he and Alton both received a finalist Grammy nomination from the National Academy of Recording Arts and Sciences for an album of four-hand works by Balakirev on the Toccata Classics label. In 2010, Joseph received a second finalist Grammy nomination from the Academy for a recording on Naxos of the Paul Kletzki *Piano Concerto*, with the Russian Philharmonic of Moscow conducted by Thomas Sanderling.

You may learn more about Joseph via his website at www.josephbanowetz.com, and Alton at en.m.wikipedia.org/wiki/Alton_Chung_Ming_Chan.

Luiz de Moura Castro's CD, *Music of the Heart*, a live recording of his recital presented at the 2012 ALS festival in Eugene, Oregon, is available through *Amazon.com*, *cdbaby.com*, *Itunes.com*, etc., and also directly from Luiz through his website at <http://www.luizdemouracastro.com> (direct cost is \$17, including shipping - no credit card payments accepted). In addition to featuring solo piano music by Liszt, the CD includes Bridget de Moura Castro in a fascinating performance of Liszt's melodrama, "The Sad Monk."

Madeleine Forte was honored on the occasion of her 75th birthday by some of her former students in a concert presented by the Yale University Department of Music on Sunday,

September 15, in Sudler (Harkness) Hall. The program included *March*, Op. 45, No. 1 by Beethoven, played by Robyn Riggers and Debra Riedel, and Chopin's *Nocturne in B-flat minor*, Op. 9 No. 1, by Chopin, performed by Robyn Riggers. Madeleine herself then presented the *Nocturne in F Major*, Op. 15, No. 1, which was followed by "Les jeux d'eau à la Villa d'Este" by Liszt, played by Joseph Renouf. Jumping into the 20th and 21st centuries, Anna Kijanowska offered the *Piano Sonata No. 2* (1953) by Grażyna Bacewicz, followed by János Kéry's performance of *Rhapsodie No. 1: Hungarian Recollections*, by Emerich Székely, and *M.F. 150413* (2013), written by Anna Rutkowska-Schock and played by Krystian Kielb. The afternoon concluded with *Madeleine's Melting Pot* (2013), written by Mr. Kery and performed by him, Anna Kijanowska, Debra Riedel, Robyn Riggers, and Anna Rutkowska-Schock.

Gila Goldstein invites you to visit her redesigned website at <http://gilagoldstein.com/>.

John Hord presented a lecture recital entitled, "Gems of Piano Literature: Digging Through the Treasure Chest," for the Music Teachers Association of Fresno, California. The event took place October 8 at the Valley Music Center. He was assisted by Tina Carter and Catherina Murni. More recently, John presented a concert of "Chamber Music and Art Songs" on February 1, 2014, with works by Barber, Debussy, Hummel, Berg, Falla, Bach, Verdi, Liszt, and Ginastera. John's collaborators in the concert were Pam Ellzey, flute, and Terry Estabrook, mezzo-soprano.

Justin Kolb has found a new calling!

Seven Favorite Maladies of Ludwig van Beethoven is a new play by Carey Harrison about the sublime, the ridiculous, and the profoundly touching in the troubled life of the great composer. The play features Justin as Beethoven, and Carey Harrison as Dr. Antonius Strumpf.

The play charts the hypochondria that plagued Beethoven along with his increasing deafness, and the frantic

attempts of his doctor to preserve the great man's hearing. (No working pianos will have been harmed in the production of this play!)

Justin Kolb, well-known to audiences and the ALS membership, is making his acting debut in the play at the International Festival of the Voice. Carey Harrison, son of Lily Palmer and Sir Rex Harrison, is a novelist, playwright, actor, and director. He is the author of 17 hours of *Masterpiece Theater*, and his teleplays and radio plays have been broadcast in more than 30 countries. *Seven Favorite Maladies of Ludwig van Beethoven* is his 42nd play for the stage.

Elyse Mach, American Liszt Society Medal Laureate, was recently honored for her music career at a special music convocation held in the Recital Hall of Northeastern Illinois University.

Before a jam-packed audience, two tribute videos were shown at the start of the convocation. The first featured quotes gathered from musical colleagues throughout the world, from students past and present, and numerous quotes of reviews received on the various books she has written. The music background to this first video was a recording of Elyse's performance of the MacDowell *Piano Concerto No. 2 in D minor*, with the Netherlandische Symphony Orchestra (NCRV Studios) when she toured in Europe a number of years ago.

The second video contained a short biography and then proceeded with video recorded tributes from noted colleagues. Among those taking part in the tributes were ALS members Paul Barnes (and dog Clara), Thomas Mastroianni, and Alan Walker, along with concert virtuosi Stephen Hough, Evgeny Kissin, Garrick Ohlsson, and Andre Watts.

The former and current presidents of Northeastern Illinois University then gave presentations in her honor. More tributes given onstage to Elyse were a City of Chicago Council Proclamation, and special tributes from Chicago Mayor Rahm Emmanuel, and Illinois Governor Pat Quinn. Several solo performances from music faculty followed, and the musical portion concluded with a jazz arrangement of "Für Elise" by Beethoven for trumpet, trombone, and piano. A champagne reception in the Student Union followed the convocation.

The November/December issue of *Clavier Companion* featured a cover story by Elyse: "Simply Genius - An Interview with Evgeny Kissin." Also included is a short, first-time ever interview given by Evgeny's mother, Emilia Kissin.

(Editor's Note: Elyse has established the Elyse J. Mach Music Scholarship to support the winner of a juried, annual concerto competition for NEIU music students. If you would like to honor Elyse by donating to this fund, please visit www.neiu.edu/give, or call 773-442-4210 for more information.)

Dr. Evangelia Mitsopoulou writes that her official website (as opposed to her YouTube page at <http://www.youtube.com/user/mitsopoulouevangelia>) is <http://mitsopoulouevangelia.wix.com/pianist>.

In addition to her focus on Franz Liszt, manifested through her developing the 2013 Liszt-Garrison Festival and International Piano Competition (<http://www.lisztgarrisoncompetition.org/>), **Nancy Roldán's** 2013 - 2014 music season has included master classes, recitals, and lecture-recitals at Florida International University and Ithaca College in New York, highlighting Argentine and Latin American music for the piano.

Ensemble recitals have included the premiere of her 2013 transcriptions of Astor Piazzolla's *Four Buenos Aires Seasons* (for violin/bassoon/piano trio) for the Adalman Artist Series at Peabody, with violinist José Cueto and bassoonist Phillip Kolker, on September 24; this was followed by her violin/piano duo transcriptions of the same pieces premiered October 17 at Buckingham's Choice, Maryland.

Featuring works by Beethoven, Ginastera, Grieg, Liszt, Piazzolla, Poulenc, and Turina, Roldán's 2014 duo performances with Mr. Cueto include the series Music at Notre Dame, Music at the Mansion for Concert Artists of Baltimore, St. Mary's College of Maryland, Anne Arundel Artist Series, and Chamber Music on the Hill at McDaniels College. Upcoming master class/workshop engagements in March 2014 take place at PS261 Art's Day '14 in Brooklyn and at Towson University, Maryland. These presentations will

address music as a career, performance practices, and the art of sight-reading.

Nancy is looking forward to the 50th anniversary celebration at the ALS Festival at James Madison University and the opportunity to perform two versions of "Angelus!". The first one was written by Liszt as the opening number of the third volume of the *Years of Pilgrimage*. The most recent "Angelus!" was commissioned by the Baltimore-Washington Chapter in 2011 to celebrate Liszt's Bicentennial and the fifth anniversary of the Liszt-Garrison event. The composer dedicated the work to Nancy after listening to the premiere at Notre Dame of Maryland University. Similar to Liszt's source of inspiration, composer Jorge Villavicencio-Grossmann is inspired by literature and the arts. In this case he was motivated by the poem of the same name written by the Uruguayan poet, Mario Benedetti.

A Life of Music is a new show where **Steven Spooner**, concert pianist, and **Jung Suh Spooner**, leading Korean-American piano teacher, share their infectious passion for music! Everyone has an open door to view their unusual lifestyle, unscripted and unedited. Witness their daily challenges and rewards in their *Life of Music*, which is an interactive and attractive mixture of valuable instructional episodes, travel documentaries, and family reality show.

This innovative program will deepen your personal connection to music by providing anyone with the tools to reach their highest potential! You may subscribe at <https://www.xotu.me/a-life-of-music>.

Tamás Ungár is the Executive Director of the "PianoTexas International Academy & Festival," which in 2014 is celebrating "The Miracle of Mozart." The schedule includes:

June 5 - 29 - Young Artists Program
June 12 - 22 - Amateurs Program
June 19 - 29 - Teachers Program

For more information, e-mail info-pianotexas@tcu.edu, or visit the website <http://www.pianotexas.org>.

William Wellborn will conduct a "Mozart Tour of Austria, Germany, and Italy" July 9 - 24, 2014. The tour will explore the ever-fascinating genius of Mozart, including the prodigy years, his musical heritage, and his familial ties with father Leopold and sister Nannerl. Follow his travels in Germany and Italy, and visit key sites in Salzburg. For more information go to the website http://williamwellborn.com/Mozart_Tour_2014.html.

Bill will be the convention artist for Colorado MTA this spring, and will be performing with the Monterey Symphony later this season.

Ophra Yerushalmi's film, *Liszt's Dance with the Devil*, was reviewed by critic Haggai Hitron in the Israeli daily, *Haaretz*.

Entitled "The Image of a Maligned Wizard," Ms. Hitron wrote, "Liszt's virtuosity and the hysteria surrounding his recitals hid his most outstanding work," says the director Ophra Yerushalmi. Her fascinating film, *Liszt's Dance with the Devil*, was screened on December 12, 2013, at the Felicia Blumental Music Center in Tel-Aviv. Ophra Yerushalmi, Israeli pianist and student of Frank Peleg based in the U.S., has chosen to concentrate on the core – the music of Franz Liszt. Impressive excerpts from Liszt's known and unknown works are heard by performers from Hungary, France, U.S., Lithuania, Russia, and Ms. Yerushalmi herself. The result is an ear-tempting experience making one wish to deepen the knowledge of this composer. An outstanding visual motif is pianists' hands; in the words of the musicologist Richard Taruskin: 'Loved the many wonderful hands at keyboards – all sizes and shapes, genders, colors, all extremely competent, some real virtuosity from people I had not encountered before, and of course Liszt's hands in the fabulous Budapest Statue.'"

(Editor's Note: Those who plan to attend the American Liszt Society festival at James Madison University in June 2014 will have the opportunity to view this film, as well as hear a roundtable discussion featuring director Yerushalmi as moderator.)

2013 Liszt-Garrison International Competition Winners

AWARDS

Franz Liszt Prize

Priscila Navarro

Presented to a duo or individual in recognition for distinguished performance throughout the entire competition.

ARTIST Ages 25-40

First Prize \$1,250

Tatiana Muzanova

Second Prize \$400

Naoki Sekino

Best Interpretation

Work by Franz Liszt \$100 &

Work by a Composer from the Americas \$100

Tatiana Muzanova

Honorable Mention

Jee In Hwang

YOUNG ARTIST Ages 18-24

First Prize \$1,000

Priscila Navarro

Second Prize \$400 *Shared*

Solomon Eichner & Simon Xu

Best Interpretation

Work by Franz Liszt \$100 &

Work by a Composer from the Americas \$100

Priscila Navarro

COLLABORATIVE ARTISTS Ages (pianists) 25-40

First Prize \$2,500

Laura Strickling *Soprano* Liza Stepanova *Piano*

Second Prize \$800

Yoni Rose *tenor* Alexei Ulitin *piano*

Best Interpretation

Work by Franz Liszt \$200

Laura Strickling *Soprano* Liza Stepanova *Piano*

Work by a Composer from the Americas \$200

Melissa Wimbish *Soprano* Ju Young Lee *Piano*

Honorable Mention

Melissa Wimbish *Soprano* Ju Young Lee *Piano*

Laura E. Mitchell *Soprano* Milena Gligic *Piano*

COMPETITION 2013 REPRESENTATION

Over 100 music conservatories, universities, and teachers

Countries

USA	Republic of Korea	Japan
Belarus	Republic of Perú	Russia
Bulgaria	Republic of Serbia	Spain
China	Russian Federation	Taiwan
France		Ukraine

PERFORMANCE OPPORTUNITY AWARDS

Tatiana Muzanova

Deering Estates Piano Master Series (Fl. Chapter/ ALS)

Buckingham's Choice (MD)

Priscila Navarro

UUCS Chalice Music Series (MD)

St. Mary's College of MD

Laura Strickling *Soprano* Liza Stepanova *Pianist*

Summer Chamber Music Festival

Hood College, Frederick, Maryland

&

Chamber Music on the Hill

In Residence at McDaniel College

Directors

Michael Adcock, Barbara Fegan, David Kreider, Noel Lester,

José Raúl López, Ernest Ragogini, and Jeff Silberschlag

CREDITS

Hosts

Dr. Joan Develyn Coley *President*

Notre Dame of Maryland University

His Excellency György Szapáry *Ambassador of Hungary*

Mr. György Réthazi *Cultural Attaché*

Embassy of Hungary

Judges

ARTIST

Ksenia Nosikova, Gabriel Dobner,

Thomas Mastroianni, Luiz de Moura-Castro

YOUNG ARTIST

Gila Goldstein, Daniel Glover, José Ramos-Santana

COLLABORATIVE ARTISTS

Hyunah Yu *soprano*, José Miguel Cueto *violin*

Marian Hahn *piano*

Preliminary Auditions

Nancy Roldán *Chair*, Ernest Ragogini *Co-Chair*,

Marc Irwin *composer/pianist*, Kyle Engler *soprano*

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Competition Assistants

Lachezar Kostov, Casey Rafn, Viktor Valkov

Board Members & Volunteers

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Anne Levit, Bernardo Rozencwaig,

Paul Weiss, Randy Williams

Grand Hall of Franz Liszt Academy Reopens Amidst Great Fanfare

by Edward Rath

In 2003, during an extended trip to Europe to investigate possible ties between the University of Illinois School of Music and major European music schools, I ended up in Budapest. Although it was not my first trip to this beautiful city, it was the first time that I set foot in the Franz Liszt Academy of Music. At that time, the Rector (President) of the Academy was Sándor Falvai, and he kindly took my wife and me through the grand old building to visit the former classroom of Leó Weiner as well as the Academy's Grand Hall. We were immediately impressed with the beauty of this concert facility, and Rector Falvai expressed the hope that the Hall could be renovated to restore it to its previous beauty.

I am happy to report that, after more than 10 years of planning and reconstruction, the renovated Grand Hall did reopen on Liszt's birthday, October 22, 2013, and it was our privilege to attend this extraordinary event through the invitation of Dr. András Batta, at that time Rector of the Academy, and with the kind assistance of Mária Eckhardt and Kálmán Dráfi.

In 2006, we had the privilege to attend the opening of the Franz Liszt Kulturzentrum in Liszt's birth town of Raiding (now in Burgenland, Austria), which was a fantastic experience. But this past fall in Budapest was extraordinary because of the historical significance of the Academy building and the sheer and stunning Hungarian Art Nouveau magnificence of the Grand Hall. I will attempt to convey the thrill we had during this evening's concert and reception.

Just walking in the vicinity of the Academy is interesting, with its famous Liszt statue, fingers extended and hair flying. (The website <http://www.360cities.net/image/statue-of-franz-liszt-budapest> is an amazing way to tour the area and Academy.) Walking through the doors of what really is a hallowed place is a breathtaking experience because of the sheer beauty of the foyer and stairways.

We were greeted by very friendly young guides who presented us with an elegantly designed bag that included a booklet featuring the events celebrating the reopening, as well as a gold-colored memento of the event, with the facade of

the Liszt Academy and the new Academy logo on either side. Beáta Furka, Manager of International Affairs and Development for the Liszt Academy, had arranged for me to receive a press kit, and that was ready, too. We soon found Alan Walker, Luiz and Bridget de Moura Castro, and Judith Nesleny, who had come to Budapest for the opening, and all of us enjoyed refreshments before the concert, to which we were summoned shortly before 7:00 pm.

Our seats for the gala concert were in the balcony. As we walked up the stairs, I could only imagine how my mentors György Sebök and János Starker would have felt if they had been able to be at this reopening of the concert hall that they had called home as young men in the 1930s and 1940s.

Opening speeches by Hungarian Prime Minister Viktor Orbán and Academy President András Batta were followed by a contemporary work, *Fanfare for the Real Holy Trinity*, by composer László Sándor, which featured brass students of the Academy in a fitting musical prelude for the evening.

For me, one of the most moving moments of the entire evening came when the audience stood to sing Hungary's *National Anthem*, written by Ferenc Erkel and accompanied by the Academy Orchestra and Chorus, conducted by Academy alumnus Zoltán Kocsis. Many of us did not know the words or the melody, but we participated in our hearts as the pride of Hungarian musical heritage was evident in the resonant and beautiful concert hall.

Next came a well-known work, Brahms' "Hungarian Dance No. 5," played by the Academy Symphony Orchestra under the direction of Concertmaster Barnabás Kelemen, from whom we would hear more a bit later. The passion for this music was infectious, and one could almost feel his feet wanting to dance the night away.

The front of the Grand Hall is grandiose (pardon the pun!), with the facade of a magnificent organ surrounded by golden, green, and brown hues on ceiling and walls. It is not surprising, then, that solo singer Anna Csizmadia started her performance as if the music came from nowhere. One finally could spot her downstage left in a type of balcony, as she sang a plaintive Hungarian

folksong, the subject in which she majors at the Academy. It was excellent! No wonder that she won the Hungarian State Television's folk music competition in the solo and vocal category in 2012.

Barnabás Kelemen returned to the stage with his lovely wife, the talented violinist Katalin Kokas, to perform five selections from Bartók's *44 Duos for Two Violins*. These were high-spirited renditions played by two international prize-winning alumni who are also associate professors on the Academy faculty. Barnabás' Bartók recording with Zoltán Kocsis won the Gramophone Prize in 2013.

Hungary has long had one of the strongest choral traditions of any country in the world, much of that heritage due to the work of Zoltán Kodály. Thus, it was particularly appropriate for a children's chorus to sing Bartók's "Letter to Those at Home" and Kodály's "Evening Song," under the masterful direction of conductor Gabriella Thész. This performance elicited much praise, both in the audience's loud applause and the animated discussions throughout the hall at the final song's completion.

I could not help but to think again of cellist János Starker (1924 - 2013), a distinguished graduate of the Academy, when I heard the young cellist Gergely Devich perform the "Prelude" from Bach's *Cello Suite in C Major*. This 15-year old virtuoso combines solid technique, precise intonation, and mature musicianship beyond his years - this is someone to watch and listen to!

The next performer immediately displayed something that I couldn't quite identify at first until I read his biography. It was that certain "something" that was reminiscent of György Sebök's teaching - and to be sure, Gergely Bogányi had been a student of Sebök at Indiana University, along with László Baranyay at the Liszt Academy and Matti Raekallio at the Sibelius Academy in Helsinki. Bogányi's performance of Liszt's *Réminiscences of Don Juan* was breathtaking!

Ernő (Ernst von) Dohnányi was a major factor in the development of piano playing in the first half of the 20th century in Hungary, as both a performer and teacher, and for music instruction in Hungarian higher education as President of the Liszt Academy for ten years. As a

(continued on page 20)

Chapter News

Baltimore-Washington Chapter (Nancy Roldán, President)



For almost a decade, people have traveled from all corners of the world to enjoy the Liszt-Garrison International Piano Competition and Festival, born of love, maintained by hard work, and fueled by the power of music. Every year miracles happen in the hearts of audiences and musicians. In those special moments, music links our souls, and in its grasp we experience joy, tears, and even transformation.

Our 2013 four-day voyage, "Franz Liszt: Visionary," started off Wednesday, October 23, with the competition at Notre Dame of Maryland University, and ended with "Evocation" at the Hungarian Embassy in Washington, D.C. Thursday's recital featured violinist José Cueto and the Liszt-Garrison 2011 bicentennial winners Casey Rafn, pianist, and the Lachezar Kostov/Viktor Valkov cello-piano duo. Moderated by pianist Ernest Ragogini, Friday's round table on "The Art of Collaboration" featured soprano Phillys Bryn-Julson, violinist José Cueto, and pianist Gabriel Dobner. On Saturday we enjoyed the final competition rounds and the festival gala. Stirring interpretations by the 2011 Competition winners and an unforgettable performance by Luiz de Moura Castro prompted a member of the audience to declare Evocation Gala 2013 "the most moving musical experience of [her] entire life." Commissioned by the Baltimore-Washington Chapter, *Evocation à la Chapelle Sixtine* received its premiere by Kostov and Valkov interpreting their own cello and piano duo transcription of this rarely heard Franz Liszt composition.

Although a meeting with the President of Hungary precluded his presence, György Szapáry, Hungarian Ambassador to the United States, expressed his support and recognition by letter shortly after the event. Our gratitude to

Mr. György Rethazi, the Embassy's Cultural Attaché, and the Embassy representatives and staff for the warm welcome offered us during this special 2013 celebration.

Congratulations to all the contestants; heartfelt thanks to the dedicated individuals - volunteers all, who have contributed to the success of each celebration since 2005; to the judges, whose efforts have sustained nothing short of a miraculous growth of the Festival and Competition: your generosity has no par.

Lastly, special recognition goes to presenters, contributors, the American Liszt Society Board of Directors, and all who inspire with words or deeds making possible these many years of travel through known and unknown beautiful dimensions. Our Chapter looks forward to upcoming encounters in celebration of The American Liszt Society's fiftieth anniversary at James Madison University. (Editor's Note: You may see more details about the competition winners, etc., on page 16 of this issue.)

New York/New Jersey Chapter (Gila Goldstein, President)



On January 16, 2014, the NY/NJ Chapter hosted young, rising star pianist/composer Jeremy Jordan in a concert presented at the Yamaha Piano Salon.

Jeremy was introduced to the American Liszt Society in May 2013 at the ALS festival in San Francisco, where he stunningly performed his own transcriptions of two scenes from Wagner's *Die Götterdämmerung*. As a result, he was invited to play a full recital under the sponsorship of the NY/NJ Chapter, where he showed impressive mastery and artistry.

Jeremy opened the recital with a mesmerizing performance of the Bach-Busoni choral prelude, "Nun komm der heiden Heiland." He continued with Beethoven's *Sonata No. 24 in F-Sharp*

Major, played with great clarity and dynamic nuances, and Chopin's *Polonaise-Fantasia*, Op. 61, and *Polonaise in A-Flat Major*, Op. 53. The latter was simply breath-taking.

The second half of the concert opened with three *Études-Tableaux* from Op. 33 by Rachmaninov, which Jeremy played with great virtuosity, followed by Jeremy's own beautiful *Prelude in F*. Then came two refreshing numbers: Jeremy's transcription of two famous songs, one by Lennon/McCartney ("Blackbird") and the other by Cole Porter ("Night and Day"). These were done so marvelously and showed very delicate, intimate playing. Liszt's "Les Cloches de Genève" was masterful, and it was followed by the final piece, some of Jeremy's own Wagner transcriptions, which were incredible. We wish him the best in his career; he is a unique talent worth hearing.

San Francisco Bay Area (William Wellborn, President)



The San Francisco Bay Chapter of ALS will host the 11th annual Young Pianists Play Liszt concert, which will be held on Saturday April 12, 2014, at 2:00 in the Recital Hall of the San Francisco Conservatory of Music, 50 Oak Street. Admission to the concert is free.



ZENEAKADÉMIA
ALAPÍTVÁ 1875

New logo of the Franz Liszt Academy of Music in Budapest.

Franz Liszt - Béla Szakcsi Lakatos Jazz Concert: A Review

by Noel Hart

Well-known Hungarian jazz pianist Béla Szakcsi Lakatos performed an all-Liszt program as part of Liszt's bicentennial celebrations in Budapest. The concert took place at the Festival Theatre at the impressive Palace of Arts in Budapest on 17 October 2011, five days before Liszt's 200th birthday. What was truly fascinating was that the program featured JAZZ VERSIONS of Liszt's classical compositions!

I've often wondered what Franz Liszt would think of jazz. He himself was a wonderful improviser, and the epitome of jazz is, of course, improvisation. Liszt was also a harmonic innovator, comfortably sitting at the compositional frontier, and in the Liszt literature you'll often find the quoted line regarding Liszt hurling his proverbial musical javelin into the future.

The Palace of Arts program for this performance noted the following: "Liszt was considered the finest improviser of his time. Whatever the genre, from opera arias to a Hungarian melody, he was able to instantly dazzle an audience at the piano with the assurance of a virtuoso. A large part of his adaptations and paraphrasing of operas are simply written records of these improvisations. Today, jazz is the real home of improvisation. This concert showcases Hungary's finest jazz pianists – Liszt's modern-day successors – who will demonstrate that when adapted to jazz, Liszt's favorite themes can provide an endless platform for improvisation. As Liszt was open to anything, there is no doubt he would have turned his hand to jazz if he were alive today – and it is fun to imagine how the maestro himself would have played."

So, what would Franz Liszt think of jazz? And if he appreciated the genre, as I feel he would have, who would he particularly admire? Would Liszt have related to the unrestrained fluidity to be found in the piano virtuosity of traditional jazz giants such as Oscar Peterson or Art Tatum? Would he have warmed to the introspective ruminating in the gorgeous piano meanderings of Bill Evans? What about the forward-thinking eclectic tangents found in the pulchritudal piano playing of Gonzalo Rubalcaba? How about the merging of international jazz borders contained in the mind-boggling playing of Dominican Republic virtuoso Michel Camilo, or Cuban piano whiz

Chucho Valdes? Would Liszt have appreciated the iconoclastic avant-garde dissonance of Cecil Taylor? Would he have reveled in the dense clusters apparent in the pianism of McCoy Tyner?

Interesting to contemplate. Interesting to consider that all of the diverse inflections mentioned above were tied together by the all-encompassing performance of Béla Szakcsi Lakatos, who seamlessly merged a manifold array of genres into a cohesive whole at the Palace of Arts in Budapest.

For those who aren't familiar, Szakcsi started playing the piano at age nine, dreaming that he would become a famous composer and an outstanding interpreter of classical music. However, while he attended the Béla Bartók Conservatory, he became acquainted with jazz, and this experience was profound enough to divert him from further classical studies. He's performed at the most prestigious festivals from Zurich to Warsaw, from Nuremberg to Belgrade, and from North America to Asia. From the beginning of the 1970s he taught in the Jazz Piano Department of the Béla Bartók Conservatory, where he put great emphasis on blending jazz and classical music. Szakcsi has recorded many albums, both with his own combo formats, plus collaborative efforts with several diverse artists.

On to "tonight's" performance. Several of the pieces Szakcsi were complemented by a second pianist, fellow Hungarian Kálmán Oláh, who joined Szakcsi for four-handed duets. They were additionally joined by members of a quintet for several of the pieces: Zoltán Gyöngyössi (flute), Béla Horvath (oboe), Csaba Klenyán (clarinet), Gábor Bizják (horn), and Attila Jankó (bassoon). The concert began with Liszt's *Ballade No. 2 in B minor*, a solo piano piece played by Benjámín Lakatos, who is a student at the Music Academy in Budapest. This was followed by two premieres of brilliant new Lisztian-inspired compositions: Kálmán Oláh's "Reflections on a Theme of Liszt's *Faust Symphony*," and Szakcsi's "Tale of Three Notes - Quintet for Woodwinds on a Theme of Liszt's *Piano Concerto No. 1*." Captivating performances of exciting original works. The audience was then treated to two new improvisations for two pianos: "Hommage à Liszt," plus Szakcsi's

"Improvisation on Liszt Themes."

These were followed by a duo featuring Kálmán Oláh (piano) and Csaba Klenyán (clarinet), who played two pieces together: "Improvisations on Themes of *Valse Oubliée*" and "Consolation" (arranged by Kálmán Oláh).

All amazing musicianship throughout, and it was obviously very interesting to hear jazz versions of Liszt's pieces played in a variety of combos. They performed for over two hours.

Now, on to the back story. It wasn't an easy task obtaining tickets. I'd arrived in Budapest two weeks prior, had noted the upcoming Szakcsi concert in an advertisement displayed at the Liszt Museum, and naively thought I'd simply purchase a ticket. I headed to the nearby ticket office on Andrásy Utca, not far from the Budapest Opera House. I was disappointed when informed that the concert was entirely sold out, and had been for some time. The woman kindly suggested I attempt to buy a ticket at the actual venue, extra tickets sometimes being available, so I immediately headed to the Palace of Arts. No luck. Sold out. They did take my hotel phone number, and mentioned that they'd phone on the day of the performance if a ticket should become available.

I didn't receive a phone call. Failing "the phone call," they'd suggested I arrive an hour early on the night of the performance, which is what I ended up doing. So, there I was, standing patiently in the same position, in front of the same woman, 6:15 pm, the concert beginning at 7:30 pm. Once again she informed me that unfortunately there were no seats available, but that I certainly should stand by as the slim possibility of an available seat may arise. I waited . . . but no tickets. The clock ticked. No tickets.

It was after 7:00 pm at this point, and I started to get a little desperate. The woman at the ticket office thought I should maybe head upstairs and speak to the organizer of the concert, last resort. So I did. I officially presented my long-winded spiel, barely taking a breath, phew, squeaky wheel gets the grease. Said I'd journeyed all the way from Australia for the Liszt bicentennial celebrations, that I was a member of both the British and American Liszt Societies, I'd been doing research work at the Liszt Museum in

(continued on page 20)

Lakatos Jazz Concert Review

(continued from page 19)

Budapest, I'd love to review the show, I'd been obsessed by all things Lisztian for over three decades, that my wife even walked down the aisle to Liszt's "Liebestraum" (well, maybe I didn't mention the "Liebestraum" bit). Side note: Actually, true story, I married my wife on 22 October (in 2006), Liszt's birthday (which happened to be the date that we'd met), and she DID in fact walk down the aisle to "Liebestraum" (Claudio Arrau's recorded version, by the way)!

Anyway, back to the concert. I figured there would have to be at least one ticket available. I was almost prepared to ask if I could place an empty cup against the wall and listen to the concert via that! So, in the midst of relating my sob-story the organizer's assistant received a timely phone call, they chatted briefly, and the organizer said with a grand gesture and flourish (and most likely a sigh of relief to be rid of me) that a ticket had been found for me downstairs! Excitement! I rushed back down to the ticket office to find a woman standing there with a single spare ticket. She said her husband couldn't venture out at the last minute due to extreme sciatic back pain. She did warn me, hesitating, that it was "an expensive ticket, 4200 forints, because it was a very good seat, fourth row, center, on the floor."

I couldn't believe my ears. Fantastic! Advertised tickets were 1700/2900/3700 forints, so this WAS a comparatively expensive ticket, though to me it was an amazing bargain. My savior was an air hostess for Hungarian airline Malev. She said they'd bought the tickets a couple of months ago, and though her husband couldn't make it, she was very happy to be selling the seat to somebody as blatantly ecstatic as myself. Anyway, in we went, excellent seats, fourth row, center, just as she'd said. Need I say it was well worth the effort?

So, back to the primary question, would Liszt have loved jazz? I think he would've reveled in the improvisation, the amalgamation of a vast array of disparate styles, the inherent virtuosity, the harmonic experimentation, the hurled javelin. Yes, Liszt would've loved jazz. Extending the thought, quite simply I think Liszt would've loved the Béla Szakcsi Lakatos performance. It was a most fitting tribute in the week of Liszt's Bicentennial. A unique, wonderful, and

captivating performance, in a venue with sensational acoustics, featuring jazz versions of Liszt's compositions and pieces inspired by Liszt's works, impeccably played, which will always be remembered by those fortunate enough to have experienced it, myself included.

Oh, and it was filmed. Now, if only they'll release the DVD!

Re-opening of the Grand Hall in the Liszt Academy

(continued from page 17)

composition student in the class of Hans Koessler - with classmates Béla Bartók and Zoltán Kodály, he was in almost all his music steeped in Brahmsian romanticism in contrast to his two famous classmates. A performance of the first movement from Dohnányi's *Piano Quartet in C Minor*, Op. 1, by pianist Dénes Várgon and the Keller Quartet, was a beautiful echo of late-19th century romanticism.

The evening's grand finale was a stirring presentation of Beethoven's *Choral Fantasy*, Op. 80, performed by the excellent pianist Gábor Farkas as soloist, with the Symphony Orchestra and Chorus of the Liszt Academy conducted by Zoltán Kocsis. The rhythmic precision and highest level of ensemble playing was a delight to the ear and soul. The response to the final work and to the entire concert was beyond enthusiastic.

A short visit to the beautifully renovated Chamber Hall, named after distinguished Academy alumnus Georg (György) Solti, provided even more evidence of the significance of the renovation project. Here one will be able to experience chamber opera performances and ensemble concerts.

The evening had been a great success. Audience members and performers joined together after the concert in the foyers on both floors, sipping champagne and wine, marveling in what was for everyone a truly great experience. As I said elsewhere in this issue, you simply MUST visit this fine facility, a tribute to our namesake and a monument to what dedication, devotion, and resourcefulness can do in supporting the arts!

Facts and Figures About the Renovation of the Franz Liszt Academy

1100 builders

62 coordinating engineers

53,000 cu ft demolition material

295,000 cu ft new concrete

14,700 cu ft new wood

630 tons reinforced steel

82 tons hot rolled steel fittings

114 miles installed electrical cable piping

131 miles low-voltage cables

15 miles installed heating ducts

3 miles air ducts

37,700 sq ft installed terrazzo floor tiling

42,500 sq ft installed acoustical tiling

38,800 sq ft installed parquet flooring

30,500 sq ft restored stone facades

4,300 sq ft covered with Zsolnay* tiling

61,000 sq ft decorative painted areas

32,600 sq ft covered wire mesh areas

5,000 sq ft velvet upholstery (GH)**

2,600 sq ft drapery (GH)**

4,000 sq ft stained glass surfaces

44 stained glass windows

1,076 new windows fitted with sound, heat, insulation, and glass

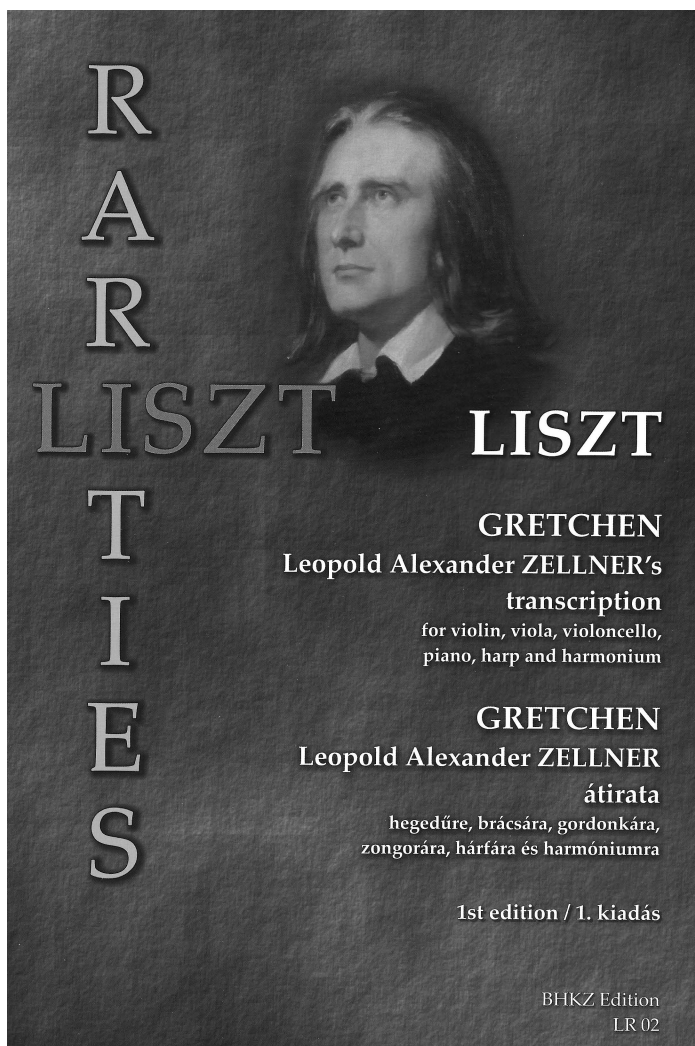
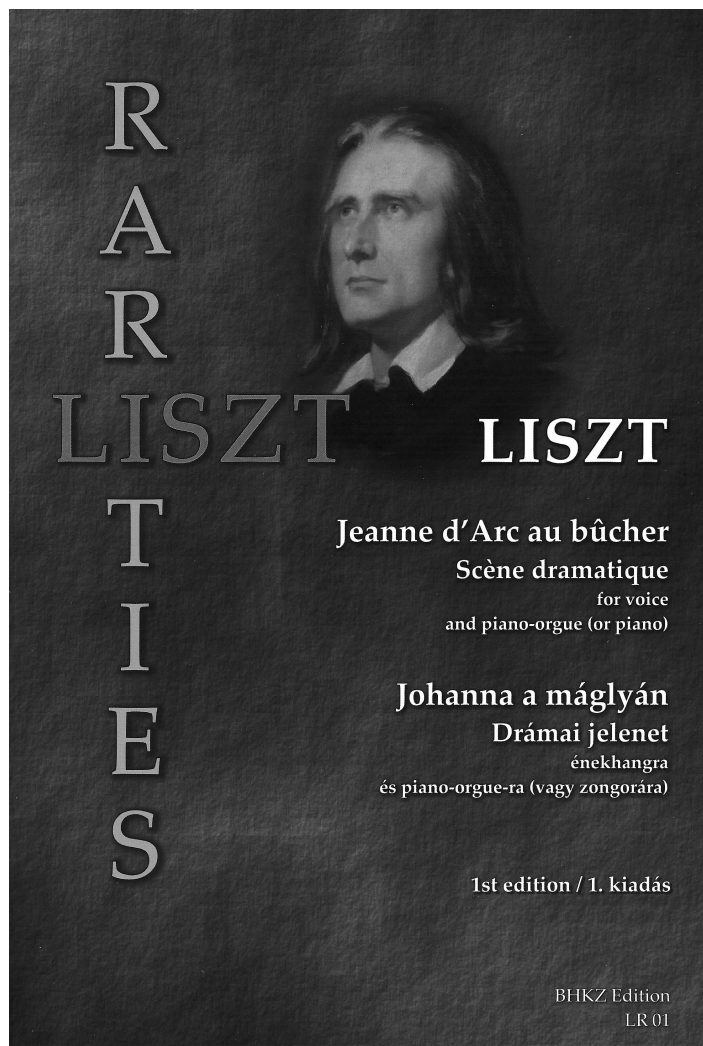
90 restored bronze sculptures and decorative elements

*Zsolnay is a type of Hungarian ceramic that was used in numerous buildings especially during the Art Nouveau movement in Hungary.

**GH denotes Grand Hall.

Specifications provided by the Franz Liszt Academy of Music. US area/volume equivalents are rounded off to the nearest hundred.

Two Rare Liszt Works Published in October 2013



Above are the covers from the first two publications by the BHKZ Academy in the series, "Liszt Rarities." The cover to the left is from *Jeanne d'Arc*, a beautiful score that includes an outstanding preface written by Mária Eckhardt, and that to the right from Zellner's transcription of the lovely "Gretchen" movement of the *Faust Symphony*, with an excellent preface by Dr. Zsuzsanna Domokos. The date for both prefaces is October 22, 2013, Liszt's 202nd birthday. (Copies of the covers are used by permission. ©Copyright 2013 Rondino Music Kft.)

For more information about these publications, or about the catalog of the permanent collection of the Liszt Memorial Museum, please contact the Franz Liszt Memorial Museum and Research Center at <http://www.lisztmuseum.hu/en/aboutus/publications>.

For more information about *Génie Oblige!*, edited by Mária Eckhardt, and *Following Franz Liszt's Footsteps in Budapest*, by Ágnes Watzaka, please contact the publisher, Helikon Press, at helikon.hu. Using Google Chrome, this website, which is in Hungarian, can be translated into English; using Internet Explorer, the site remains in Hungarian.

ALS Directory Updates

PLEASE TAKE SPECIAL NOTE OF A NEW EMAIL ADDRESS Thomas Mastroianni, President of The American Liszt Society:

tom@thomasmastroianni.com

INDIVIDUAL TO LIFE MEMBER:

Enrico Elisi
9 Smethwick Court
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ee@enricoelisi.com
Pianist

NEW MEMBERS

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Pianist

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Professor of Piano

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Kim Pananides
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Buellton, CA 93427

Sandro Russo
47-27 Little Neck Pkwy #2A
Little Neck, NY 113620

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!

A note about ALS dues statements

By now, most of you will have received your dues statements for 2014. Please note that there is no longer a charge for chapter dues on your annual dues statement. You should contact a chapter in your area and let the chapter president know you want to be a part of that chapter. You will be billed by that chapter. To assist you with this endeavor, please refer to the list of chapters, their presidents, and appropriate e-mail addresses, as shown below.

Eastern US

New York/New Jersey
Gila Goldstein
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Baltimore/Washington
Nancy Roldán
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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 American Liszt Society Newsletter or the ALS website!!!**

Odds and Ends

Daniel Pollock Master Classes will take place in various locations in the US and Europe:

June 3 - 7 (dates to be confirmed - please note that much of this time frame conflicts with the ALS festival in Virginia!)
Seattle, Washington

July 13 - 16
Madrid, Spain
International Academy of Music

July 18 - 23 (dates to be confirmed)
Imola, Italy (near Bologna)
Accademia Pianistica Internazionale
"Incontri col Maestro"

July 25 - August 8
Baden-Württemberg, Germany
International Summer Academy of Music

August 18 - 24
Dresden, Germany
Hochschule für Musik Carl Maria von Weber

For more information contact: info@Azaroffmktg.com, or go to Daniel's website at <http://danielpollack.com/master-classes/>

It's Greek to Me!

Ο ΑΓΝΩΣΤΟΣ LISZT! Sure, there are some among our membership who can immediately translate that title, but for those who cannot, it says, "The Unknown Liszt." That was the title of a concert presented on October 22, 2013, Liszt's 202nd birthday, in Athens, Greece. Repertoire included many familiar Liszt piano works, such as "*Mephisto*" Waltz No. 1, *Hungarian Rhapsody* No. 2, and "Vallée d'Obermann," but in relatively rare versions for chamber ensemble, including voice. The performers included Panagiotis Tziotis, violin; Christina Kolovou, cello; Lefki Karpodini and Michael Brownlee Walker, piano; and Eleni Panagiotopoulou, soprano, who notified ALS about the concert. Eleni is organizing a series of mini-concerts, of Liszt's music, and the next is reported to feature Liszt's choral music, which Eleni thinks may be the first time some of the works have been heard publicly in Greece!

The next biennial **Los Angeles International Liszt Competition** will take place November 24 - 26, 2014 (Friday, November 24, is for organ contestants only). This event is sponsored in part by the American Liszt Society, and most adjudicators are members of ALS. For more information, please visit the competition website at <http://liszt-competition.com>, check the ALS website at <http://www.americanlisztsociety.net> for updates as we receive them, and be sure to read the next issue of the ALS Newsletter!

The 10th edition of the **International Franz Liszt Piano Competition** will take place at TivoliVredenburg in Utrecht, the Netherlands, from October 26 until November 8, 2014. Application is open to pianists between the ages of 17 and 29. For more information, please see the website at <http://www.liszt.nl/pages/reglement>.

The **Rebecca Penneys Piano Festival** will take place July 16 - August 1 at the University of South Florida in Tampa. Abbey Simon will be the event's Legacy Artist, and a number of faculty pianists include members of the American Liszt Society. Tuition and dormitory housing are free, but there is a registration fee of \$475. Application deadline is March 15, 2014. For more information go to <http://rebeccapenneyspianofestival.org/>

In the Next Issue of the Newsletter

Continuing with the theme of the 50th Anniversary of The American Liszt Society, our second commemorative publication will focus on ALS itself, with conversations involving long-time society members. We will also wrap up the anniversary celebration at the festival in Harrisonburg, Virginia, and have a preview of the 2014 Los Angeles International Liszt Competition.

Be sure to keep checking the ALS and James Madison University websites for updates concerning the 2014 festival.

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2. Lois Rath
3. Franz Liszt Memorial Museum and Research Centre

Page 18: Nancy Roldán
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William Wellborn
Franz Liszt Academy

Page 24: 1. Franz Liszt Academy
2. Lois Rath
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9. Lois Rath
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12. György Darabos/Franz Liszt Academy
13. Personal photo collection

Want to read and see more about the reconstruction of the Liszt Academy and Liszt Museum?

For the Liszt Academy, go to <http://zeneakademia.hu/en/downloads/press-room> as your starting point. A Google search - or utilizing another search engine - using key words also can take you to wonderful web pages. The easiest prompts to use are "Liszt Academy renovation" or "Liszt Academy reopens." You will also want to access the Liszt Ferenc Memorial Museum and Research Centre at <http://www.lisztmuseum.hu/en/> for further information about its holdings and staff.



ZENEAKADÉMIA KONCERTKÖZPONT

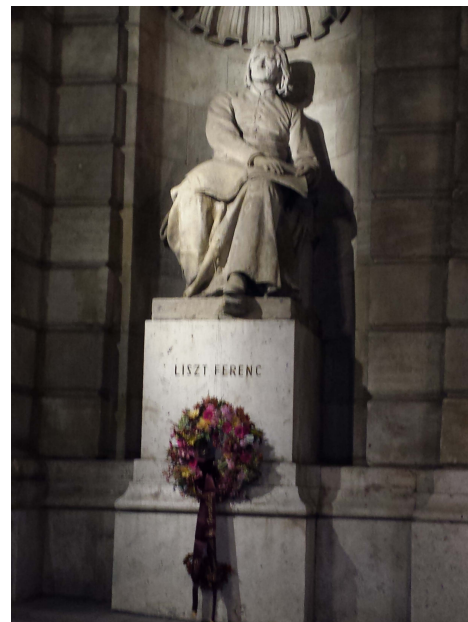
1. Logo, new Concert Centre of the Liszt Academy.



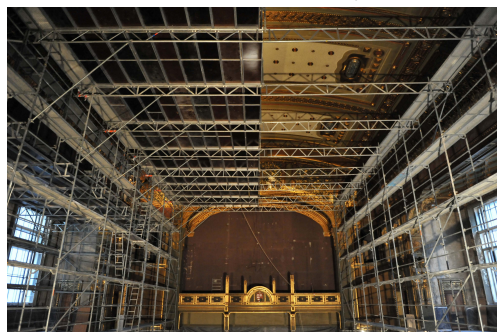
2. Museum staff members Kitti Gosztola, Anna Peteránk, and Katalin Avar; Dr. Zsuzsanna Domokos, Director; Dr. Edward Rath with Liszt's birthday wreath.



3. Front of the Liszt Academy, Budapest.



4. Liszt birthday wreath, Budapest State Opera.



5. Grand Hall at the start of the renovation.



6. Making progress!



7. Gala Concert, with Symphony Orchestra and Chorus of the Franz Liszt Academy.



8. At the Gala Opening of the Liszt Grand Hall. L to R: Lois Rath, Edward Rath, Judith Nesleny.



9. Mária Eckhardt and Edward Rath standing next to the newly-renovated piano-organ at the Liszt Museum.



10. Kálman Dráfi.



11. Dr. Domokos greets Lady Valerie Solti at the Liszt Museum, as Dr. András Batta looks on.



12. Georg Solti Chamber Hall, Liszt Academy of Music.



13. Mária Eckhardt with the Choir of the National Széchényi Library in the Liszt Concert Hall of the Old Academy of Music.