The theme of The American Liszt Society's 2015 conference is "Liszt and Damnation." The conference is in conjunction with the Liszt Festival presented at the School of Music, University of North Texas in Denton, September 16 - 18. As Festival host Professor Joseph Banowetz describes it in the Festival brochure, "Because of Liszt's strong Catholic faith, listeners associate many important Liszt works with religious themes. But there was a very dark, often sinister aspect to a significant body of his works. The 2015 Festival will explore this fascinating, yet not so well known, character of his music."

The Festival will include two special evening concerts. The first will be a performance by the UNT Symphony Orchestra, conducted by Maestro David Itkin. The program will consist of the Liszt Totentanz, as revised by Ferruccio Busoni from an earlier version by Liszt, followed by the entire Act I of Wagner's Die Walküre.

The second concert will be a tribute to the late Thomas Mastroianni, who for many years was president of The American Liszt Society. His tragic and unexpected death in fall 2014 deeply saddened members of the Society. Dr. Mastroianni was a devout Catholic, and the concert will feature religious compositions by Liszt. This special memorial concert will include performances by many of Dr. Mastroianni's close colleagues and friends.

Younger Lisztians will present performances at the Festival as well, including a recital featuring laureates of the Los Angeles International Liszt Competition. An organ recital featuring Liszt's Fantasy and Fugue on the Chorale "Ad nos, ad salutarem undam" and Reubke's Sonata on the 94th Psalm will precede the Festival Farewell Banquet on Friday evening.

The Festival will feature such works and topics as Liszt's De Profundis; the four Mephisto Waltzes; songs by both Liszt and Busoni; "Elements of Damnation in Liszt's Ballade No. 2, Vianna da Motta's Ballada, Op. 16, and Busoni's transcription of the Mephisto Waltz No. 1"; and works by Wagner as transcribed by Liszt's pupil, August Stradal.

Events and performers/presenters are listed on page 4 below. By now, ALS members should have received a Festival brochure from the University of North Texas. If not, please e-mail Ms. Anne Oncken at Anne.Oncken@unt.edu. You may also go to the Festival website at http://lisztfestival.unt.edu for the most up-to-date schedule and registration materials, including housing options.
Dear Fellow Lisztians,

The theme of the up-coming American Liszt Society Festival - "Liszt and Damnation" - is rich in possibilities for contemplation. No one was better suited artistically to address such a dark and textured theme than Franz Liszt.

It is not just that Liszt felt consistently drawn to Dante and Goethe, to the *Inferno* and *Faust*. It is not just that the Gregorian laments of *Dies Irae* and *De Profundis* provided artistic and spiritual inspiration for Liszt's creative imagination. It is not just that some of his most compelling masterworks - the "*Faust*" Symphony, "*Dante*" Sonata, *Totentanz*, and *Harmonies poétiques et religieuses* - flowed from the exercise of that imagination. More profoundly, it was Liszt's sense of the human condition, often embodied in his sometimes painful life experiences, that informed his understanding of the meaning of damnation. Fortunately for us, this understanding was made manifest in ways that fueled his creative spirit. Perhaps he captured some of this in his self-identification as "half Franciscan, half Gypsy."

Our Festival director, Joseph Banowetz, has wonderfully captured this theme in a tapestry of performances, lectures, and presentations at the University of North Texas, September 16 - 18. It is hard to know which events of the Festival to highlight in this brief column, for they all captivate one's attention and curiosity. I would, however, like to mention a few. Banowetz's performance of the Liszt-Busoni version of *Totentanz* with Maestro David Itkin and the UNT Symphony Orchestra. The concert version of Wagner's *Die Walküre*, Act I. Baritone Kevin McMillan and pianist Gabriel Dobner's recital of Busoni's *Lied des Mephistopheles*. The UNT piano faculty performances of the four *Mephisto* Waltzes. A lecture by Professor Timothy Jackson on "Liszt and the Nazis," which has piqued my curiosity as an amateur Nazi-era history buff. The inimitable Luiz de Moura Castro's lecture-recital on elements of damnation in the Liszt *Sonata*, sure to be both enjoyable and inspiring. And an organ recital by Lerie Grace Dellosa and Hyun Kyung Lee performing the Fantasy and Fugue on the Chorale "Ad nos, ad salutarem undam" by Liszt and Reubke's formidable Sonata on the 94th Psalm, bringing Liszt's secondary performance area into the spotlight. These are but some of the intriguing and tempting events that await us at this Festival.

For me, however, I most eagerly anticipate the concert honoring our beloved Thomas Mastroianni of blessed memory. The performance will feature some of Tom's closest friends and colleagues in life. The repertory will include some of the music most associated with Tom's deep devotion to Catholic faith and his commitment to Liszt's artistic and spiritual ideals. I am anxious to sit with members of Tom's immediate and extended family for this evening of fond remembrance.

So, my dear Lisztians, please join me, the board of directors, members of ALS, and friends near and far for what promises to be an invigorating three days of Lisztian musical glory.

Excelsior!

Jay A. Hershberger, DMA  
President, The American Liszt Society
Fellow Lisztians,

I think most of us will agree that we never stop learning. The older I get (just having turned 70 a few months ago!), the more I realize how much I don't know. This realization allows me to measure the amount of reading and listening that I have ahead of me if I am to expand my intellectual resources and challenges.

As I "surf the web," examining the ever-expanding corpus of books and articles, pictures, and recordings so easily available, I am struck by what a wonderful time it is to be alive. It's a wonderful time to remain curious about music, for example, something that has held my interest for more than half a century - all in the relative comfort of my office at home.

Recently, I was preparing for a presentation on Liszt as part of the 40th annual Classical Music Festival in Eisenstadt, Austria. I was nearly giddy with excitement when I found new information about Liszt's "Vallée d'Obermann," a work I have known for more than 50 years and have played numerous times in many venues. True, one must be careful to ascertain the veracity of statements we find on the "web." As the great music educator and administrator Himie Voxman once said, "Consider the source" - carefully, I might add. Put differently, one must learn to differentiate between fact and opinion! However, that we can listen to, and in many instances watch, some of the greatest pianists in history perform, present master classes, and teach is truly wonderful. The availability of musical scores and even entire books is just as impressive and helpful.

I wonder what our namesake Franz Liszt would think of all this. Unfortunately, the development of recorded sound did not include Liszt's own performances, but we do have numerous recordings of some of his pupils' performances. Listening to these pianists can lead us to understand how Liszt might have taught and played beyond just what we might read about in books. I appreciate more and more the work of the artists and technicians who bring these recordings to us. My professional thanks to all who make future learning possible and more fun through ever-expanding technology.

In June 2014, at the wonderful Liszt Festival at James Madison University, I saw a car with the license plate, "Liszt." Of course, this caught my eye and got me thinking, "Perhaps I should have such a license plate." When it was time to renew my Illinois plates, I applied for a personalized version with the name, "Liszt" - only to be told that someone else in Illinois already had that plate. "Liszt 1" was also taken. Perhaps "F Liszt" would work; same response: someone else already had taken that. So, with one last effort I tried "Fr Liszt" - and behold! - it worked. Shortly after that, at of all places a local farmers' market, I had parked my car and was walking toward the marketplace. Someone stopped me and asked, "Is that your car with the Liszt license plate?" I confirmed that it was indeed my car, and the gentleman, who identified himself as a non/musician, launched into a description of his recent visit to the Liszt Memorial Museum and Research Centre in Budapest. He related how fascinated he was with the story of Franz Liszt. Since then, I've received additional questions and signs of approbation (thumbs up!) about my Liszt plate.

The entire matter has led me to think about how we have opportunities to spread the name and music of Liszt, sometimes in the least expected ways. I am hopeful that our members who perform for diverse audiences - not just listeners like music majors and professional musical colleagues - think to add some of the Master’s "popular hits" to their recitals: compositions such as "Liebestraum in A-Flat" or "Un sospiro," pieces that the general concertgoer might recognize. Many a non/musician’s first exposure to Liszt might have come through Saturday morning cartoons (Bugs Bunny playing Hungarian Rhapsody No. 2). Then there were action serials from 70 years ago, such as Flash Gordon segments in which one hears the triumphant Les Préludes. In fact, even your editor reminisces at times about his childhood and first acquaintance with Liszt in just such a fashion - more recently when watching DVDs of Flash, Dale, Dr. Zarkov, and Emperor Ming the Merciless!

Ed
2015 ALS Festival Preview
(Subject to Change)

Wednesday, September 16 - College of Music Building
8:30 a.m.  Registration
9:30 a.m.  Introductory Remarks
10:00 a.m. Lecture-recital
“Liszt and Death”
Thomas Labé, piano
11:15 a.m. Lecture-recital
Nancy Lee Harper, piano
2:15 p.m. Lecture-recital
“Liszt's Pupil August Stradal's Wagner Transcriptions”
Juan Vizcarra, piano
3:30 p.m. Lecture-recital
“Charles-Valentin Alkan: Tribute to the Damned”
William Wellborn, piano; José R. López, piano
8:00 p.m. Concert: Liszt-Busoni Totentanz; Act I of Wagner's Die Walküre
Joseph Banowetz, piano; Carol Wilson, soprano; William Joyner, tenor; Stephen Morscheck, bass
University of North Texas Symphony Orchestra, David Itkin, conductor

Thursday, September 17
9:00 a.m. Registration
9:45 a.m. Recital
Songs of Franz Liszt
Laura Strickling, soprano; Liza Stepanova, piano
10:30 a.m. Lecture-recital
“Songs from Schubert's Winterreise and Busoni's Lied des Mephistopheles, and Their Relation to Liszt”
Kevin McMillan, baritone; Gabriel Dobner, piano
11:15 a.m. Lecture-recital
“Liszt's De Profundis and Original Version of Totentanz”
Steven Mayer, piano, with pianists Arsentiy Kharitonov and Jonathan Reddix
2:15 p.m. Recital
“Dream, Shadows, Smoke: Longing and Mystery in Liszt's Vocal Works”
Hein Jung, soprano; José R. López, piano
3:45 p.m. Recital
“Death, Demons, and Dance”
Michael Boyd, Alexandre Dossin, Steven Harlos, Pamela Mia Paul, Gustavo Romero, and Adam Wodnicki, piano
8:00 p.m. Concert
Memorial Concert for Thomas Mastroianni (1934 - 2014)
Luiz de Moura Castro, Alton Chan, Alexandre Dossin, Nikita Fitenko and Katerina Zaitseva, Nancy Lee Harper, Justin Kolb, and William Wellborn, piano

Friday, September 18, 2015
9:30 a.m. Lecture
“Liszt and the Nazis”
Timothy Jackson, lecturer
11:00 a.m. Recital
UNT Los Angeles International Liszt Competition Laureates
Mi-Jin Kim, Arsentiy Kharitonov, Eva Polgár, Nathan Ryland, and Daniel Zelibor, piano
2:15 p.m. Lecture-recital
“Elements of Darkness and Damnation in Liszt's Sonata in B minor, S. 178”
Luiz de Moura Castro, piano
3:45 p.m. Recital
“Late Liszt Piano Compositions”
James Giles, piano
5:30 p.m. Recital
“Liszt and His Protégé Reubke”
Lerie Grace Dellosa and Hyun Kyung Lee, organ
6:15 p.m. Social and cocktail time (cash bar)
7:00 p.m. Festival Farewell Banquet
A Conversation with Alexander Djordjevic, ALS Archivist and Concert Pianist

Edward Rath: Could you tell us about your early personal life and something about your pre-college education?

Alexander Djordjevic: I was born in Chicago, Illinois. I have a younger brother who is a violist. My parents had immigrated to the United States from the former Yugoslavia before I was born.

My wife, Sarah, is a high school orchestra teacher and is trained as a violinist. I have two young children who play violin and cello, respectively.

When I was three years old, my father bought a piano as a gift to my mother. My parents tell me that I showed interest in playing the new instrument, so they found a piano teacher for me. I have been playing piano ever since.

I also studied violin and classical guitar, as did my brother. This situation provided opportunities for us to accompany and play duets with one another from an early age.

Before college, my main piano teacher was Sally Bauer. She wanted her students to have a well-rounded musical education, so she made sure I learned repertoire from all the musical periods and studied music theory, music history, and ear training, among other things. I often attended live concerts and aspired to play some day on stage like those performers.

When I was 14 years old, Mrs. Bauer suggested I do supplementary study with a piano coach. That is when I started studying with pianist Gellert Modos. A native of Hungary, Modos graduated from The Béla Bartók Conservatory and The Franz Liszt Academy. He did his post-graduate studies at The Vienna Music Academy and The Mozarteum in Salzburg, Austria. In 1965, Modos won the Gold Medal of the International Piano Competition in Vercelli, Italy, and he later concertized extensively throughout Europe. Mr. Modos was a strong influence on me since he was and remains a virtuoso pianist, and he shared with me his love of the music of Franz Liszt.

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

AD: I was quite young, around 10 or 11 years old. I loved attending concerts, listening to records, performing in recitals, and participating in competitions.

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

AD: I think it was a combination of having supportive parents, great teachers, and attending live concerts.

ER: How did music shape your university educational pursuits?

AD: I applied only to three schools: Illinois State University, where Gellert Modos was teaching; the University of Michigan; and the University of Illinois at Urbana-Champaign. I was accepted and was offered scholarships at each school, but ultimately enrolled at the University of Illinois, where my piano professor was Joel Shapiro. He "took me under his wing." Toward the end of my Bachelor's degree, he encouraged me to apply for a Fulbright scholarship to study in Freiburg, Germany, with acclaimed Russian pianist and teacher, Vitaly Margulis. I received the Fulbright and spent 1992 - 1993 in Europe; it was one of the best years of my life!

While studying in Germany, I also earned a degree from the Freiburg Hochschule für Musik. I returned to earn my Master's degree at the University of Illinois and completed the coursework for the DMA at that school, as well.

ER: When did Liszt enter your musical life?

AD: Gellert Modos assigned me some Liszt pieces when I was 14 or 15, including the Hungarian Rhapsody No. 6, which I loved playing. He dazzled me at my lessons when he demonstrated the octaves in that piece. I wanted to be able to do that. I went to the library to find any books I could about Liszt, and that's when I found Alan Walker's famous Liszt biography, among other books. At first, I looked at the pictures and read the captions. I was more and more intrigued, and that's when I started reading the entire books. I think I read every Liszt book in that library. After that, I wanted to play more and more Liszt.

At first, I was excited about Liszt's virtuoso pieces - hearing them and playing them. The more I read about Liszt, the more I admired Liszt the person and what a truly extraordinary individual he was. I was struck by how kind and supportive he was to people and organizations that asked for his help. As a teenager myself at the time, I must admit that I was also drawn in by the "rock star" persona that is often attributed to Liszt.

ER: Is there a favorite Liszt work in your repertoire? Tell us about how you came to put that one work at the top of the list!

AD: I haven't encountered a piece by Liszt that I don't like. He wrote so much, and I have only skimmed the surface of his gigantic output as a composer. Of the pieces that I have played, I guess I would say that the Sonata in B minor is a favorite, but I also really love many of the lesser-known pieces. The work is just such a masterpiece and is so multi-dimensional. Every time I put it away and come back to it, I discover new things, and my soul is nourished.

ER: A few years ago, you released a CD of late Liszt works, a CD that I and others found to be one of the best recordings of the year – and you won a prize for it! Can you tell us about making the CD, etc., what lead you to the chosen repertoire, and about the prize?

AD: My CD, Gray Clouds: Piano Music of Franz Liszt, is very special to me. I was inspired to record it after a particularly difficult time in my life when I was grappling with serious health issues.

One night at home, I was looking for something new to play through, so I perused my library and found the Budapest edition that contained many of Liszt's late piano works that are not very well-known. I started playing from the beginning of the book, and I couldn't stop. Every piece spoke to me like never before. I remember playing until 3:00 in the morning, and I couldn't believe I didn't know so many of those pieces. The next few days, I found more books that contained lesser-known late works, and I knew then that I wanted to record these pieces. I had no interest in selling lots of CDs; I just wanted to expose these "gems" to the world, because they showed a different side of Liszt than most people are aware of: a darker, more contemplative, private side of Liszt. These pieces moved me. I wanted (continued on next page)
to share this music with the world, and there were so few recordings available at the time, I felt it was my duty.

Within a month of starting to learn these pieces, I recorded as many as I could fit onto a CD. I didn't want the CD to be about me; I wanted it to be about the music. Therefore, I purposely did not include a picture of myself, or my bio, or even program notes about the music. I wanted the music to speak for itself.

Not long after the CD was recorded, an adult student of mine told me that she had heard about the Hungarian Liszt Society's International Grand Prix du Disque. She suggested I submit my CD for consideration for the 2010 award. Imagine my surprise when it won the Grand Prix that year! Previous recipients of the award include Claudio Arrau, Lazar Berman, Jorge Bolet, Alfred Brendel, György Cziffra, Leslie Howard, Vladimir Horowitz, Jenő Jandó, Zoltán Kocsis, Maurizio Pollini, and André Watts.

I am honored that the CD has enjoyed international acclaim, mostly because it is helping spread the word about the lesser-known side of Liszt the composer, not just the flashy side that many people seem to know. I have made every track on the CD available for free listening on my YouTube page (http://www.youtube.com/adjpiano). I am proud to say that these pieces have been heard by thousands of people around the world.

ER: Could you tell our readers about your current professional activities.

AD: I am president of the Chicago/Midwest Chapter of The American Liszt Society, which I co-founded with Daniel Paul Horn in 2011. I teach piano at the Music Institute of Chicago and my private home studio in Wheaton, IL.

ER: You recently were elected to serve as Archivist of The American Liszt Society. How did that come about, and what are your plans in connection with that role?

AD: At the ALS Festival last year at James Madison University, then-President Thomas Mastroianni asked me if I would consider taking on that role. I was honored, and accepted. An idea was to maintain an archive at the Library of Congress, and we are pursuing that as well as other options at this time.

ER: What would you recommend to someone in high school or college in terms of how best to prepare for a musical career?

AD: It all depends on the person. A musical career is not an easy one, but for those who are completely dedicated and feel that it is their calling in life, they have the potential to make a positive change in this world with their music. With the right training, talent, hard work, and mentors to help lead them in the right direction, anything is possible.

ER: You regularly perform as a solo and collaborative pianist. Do you have any upcoming plans for recitals, and does Liszt have a place in them?

AD: I am becoming increasingly interested in chamber music and two-piano music. During the last two years, I had dramatically reduced the number of performances I was giving due to focusing on the completion of my doctoral degree. I am now at the point where I can resume solo and concerto appearances more regularly. I've thought about recording a CD including the Liszt Sonata and other more mainstream works of Liszt, or perhaps a combination of Schubert, Schubert/Liszt, and Liszt.

ER: And Liszt in the future? What do you hope for on the part of others?

AD: As we know, Franz Liszt was one of the greatest composers for many reasons. He was so much more than many people give him credit for. Even today, I repeatedly hear of music critics who put down Liszt's virtuoso pieces as having little substance, when, in fact, the performers are usually at fault for not conveying the deeper nature of the music. I hope that performers would stop using Liszt as a vehicle only to show off their own technique. The music is so much more than that. I want people to discover some of the lesser-known works and give these pieces a chance. Sooner or later, there is a good probability this music will speak to them. And when it happens, it will be unforgettable.

ER: In moments of relaxation and time for yourself, what other interests do you pursue, such as pastimes or hobbies?

AD: As a father of two young children and teaching six days per week, I have very little time for relaxation. I do enjoy time with my family and teaching, but when I can, I love to go for a bike ride, watch a movie, and dream about driving fast cars.

[Editor's Note: In addition to visiting Alexander's website at http://www.alexanderdjordjevic.com/home.html and his YouTube page, please visit the Chicago Chapter Facebook page at https://www.facebook.com/LisztChicago for up-to-date information about its activities.]

Alex's Discography:

Alexander Djordjevic Plays Scarlatti - Beethoven - Chopin - Rachmaninov - Liebermann

Gray Clouds: Piano Music of Franz Liszt
A Conversation with Geraldine Keeling, Founder
Los Angeles International Liszt Competition

Edward Rath: Could you tell us about where you were born, your family, and something about your pre-college education?

Geraldine Keeling: I was born in Mason City, IA (home of Meredith Wilson and The Music Man) and grew up on a farm near Osage. Our family still has the farm, and we spend a week there every August. Our extended family consisted of farmers, preachers, teachers, and avocational musicians. Consequently, there was a lot of support and encouragement for music but, until my generation, no one had professionally pursued it.

During my pre-college years, I was "Jill of all trades, master of none." I was a cheerleader, basketball team captain, class play lead, county 4-H president, sophomore class president, valedictorian, etc. And I was also involved in music: piano soloist with the band, first chair clarinetist in the band, and church organist.

I learned my first Liszt piece - Paganini Etude No. 2. But I didn't think that I wanted to be a music major because I didn't want to teach public school music. Instead of going to Interlochen National Music Camp (like my sisters and brother did), I spent the summer of 1963 as an American Field Service exchange student in West Berlin. It was a fascinating time to be there - two years after "The Wall" went up and my first time in Europe and a big city.

ER: When were you first aware of your serious interest in music? Was there a single event that captured your interest in music? How did music shape your university educational pursuits?

GK: After high school I went to St. Olaf College. I took the music major classes and accompanied a lot of vocal and instrumental recitals, but I was also searching for a second major. In the fall of my junior year, I participated in St. Olaf's first "Term in Thailand." It was there that music became the single most important thing in my life. While my classmates were interacting with Thai life, both in Bangkok and in the countryside, I was taking lessons and practicing piano, playing for Baptist church services, and accompanying rehearsals for Messiah and Amahl.

I then went to Indiana University at Bloomington, where I earned a Master of Music in Historical Musicology (my thesis was on Orlando Gibbons!) and continued to do a lot of accompanying. I spent 1970 - 1977 teaching studio piano, class piano, and music history at Valley City State College (now University) in North Dakota. As well, I founded a yearly piano festival, which consisted of a guest artist recital; a master class for my college piano majors; a competition for area high school students; and a duo-piano recital, which I gave with my sister. It seems that I was destined to found festivals and competitions! I also spent the summer of 1974 accompanying singers at the American Institute of Musical Studies in Graz, Austria.

ER: When did Liszt enter your musical life?

GK: 1977 - 1978 was one of the most wonderful years of my life! I had received a Fellowship from the National Endowment for the Humanities to study with Dr. William S. Newman at the University of North Carolina at Chapel Hill. There were six of us, and our topic was "Styles and Techniques of Piano Performance from Mozart to Liszt." My special topic was "Tone Production in the Piano Music of Liszt," but I also had sheets of paper headed "Pianos - Liszt." It was there in their wonderful library and with Dr. Newman that I learned to work with primary sources.

I was having so much fun with my study that I resigned my position in North Dakota and came to California. At UCLA I advanced to candidacy in Historical Musicology, where my advisor was Dr. Robert Winter and confirmed my dissertation topic on "The Pianos of Franz Liszt." And so began the second most wonderful year of my life. I spent 1983 - 1984 following the footsteps of Liszt all over Europe. I did my research in over 60 libraries, archives, museums, and private homes in ten countries. I was interested in any piano that had a possible Liszt connection and in his relationship with all the different piano makers. I also re-created Liszt's entire concert itinerary and attempted to find the concert reviews in the contemporary newspapers, since they often mentioned the piano(s) that Liszt played and the problems that he may have had with them. I had the help of many wonderful people during this Lisztian year. I would like to mention five who had a particularly important impact on my future years with Liszt: Mária Eckhardt, Adrian Williams, Ernst Burger, Michael von Hintzenstern, and René Charnin Mueller (whom I met in Weimar).

In 1986 I met Alan Walker (in Budapest) and he is also a very valued Liszt colleague. My circle of Liszt colleagues began in Europe but now includes many people world-wide.

ER: And what place does your Liszt research now have in your life?

GK: I have been in Los Angeles for over 35 years. I never did write my dissertation. I established a large private piano class, and I also started another Festival - the Pasadena Area Junior Festival with the National Federation of Music Clubs. We have over 40 teachers and 400 - 500 entries. After almost 30 years, I am still the Pasadena Chair, and now I am also the State Chair.

Meanwhile, I have tried to continue my Liszt work. Adrian Williams asked me to write about my Liszt Year in Europe, and you can read that article in The[British] Liszt Society Journal (Vol. 10 - 1985). I have subsequently presented papers and published about 20 articles on Liszt's pianos and concerts in the United States, Canada, Japan, Austria, Belgium, England, France, Germany, Hungary, and Sweden (see details in Liszt: A Chorus of Voices, published by Pendragon Press, 2012). In recognition of my work with Liszt, I have received the Liszt Medal of the Hungarian Liszt Society and a Commendation from the County of Los Angeles.

ER: Is there a favorite Liszt work in your repertoire?

GK: There are three works that hold special significance for me. "Sonetto 104 del Petrarca" was the piece that I played and recorded in 1983 - 1984 throughout Europe on every extant Liszt piano that was playable. I subsequently played a composite recording in presentations, including for The American Liszt Society in Wisconsin in 1987. Another piece is the Prelude and Fugue on B-A-C-H, with which I closed my solo organ recital in

(continued on page 10)
The American Liszt Society

2015 Liszt-Garrison Festival &
International Piano Competition

Nancy Baldan, Director

Notre Dame of Maryland University
LeClerc Hall
4701 North Charles Street
Baltimore, Maryland 21210
October 21–25, 2015

COMPETITION Judges
Eugene Alcalay, Piano - Romania
José Miguel Cueto, Violin - USA
Gabriel Dobner, Piano - USA
Daniel Glover, Piano - USA
Gila Goldstein, Piano - Israel
Enrique Graf, Piano - Uruguay
Kevin McMillian, Horn - Canada
Luiz de Moura Castro, Piano - Brazil
Ksenia Nosikova, Piano - Russia
Dmitry Rachmanov, Piano - Russia
José Ramos Santana, Piano - USA
Péter Tóth, Piano - Hungary

FESTIVAL Guest Artists
Andrew Gerle, Composer - USA
Elizabeth Hart, Presenter - USA
Andrea Melé, Mezzo-Soprano - Hungary
Bobby Mitchell, Piano - USA
Tatiana Muzanova, Piano - Russia
Liza Stepanova, Piano - Belarus
Laura Strickling, Soprano - USA

General admission $30.00 — Five-day event
General admission $35.00 — Five-day event at the door
One day or single event $15.00 — At the door
Group rates available by mail — Contact the Director

Special price: Two for $50.00 — Five-day event
(Checks only. Order by mail by September 30, 2015)

Mail check payable to ALSBWC
P. O. BOX 1707, Owings Mills, MD 21117

For registration form, festival schedule, and competition details, please visit www.lisztgarrisoncompetition.org

The American Liszt Society, Inc. 501 (c) 3

MAGYAR
Hungarian folklore inspired much of the music of Franz Liszt and Béla Bartók. In turn, composers around the world were motivated to create works of extraordinary beauty from their own countries’ traditions.

FRANZ LISZT
MINI-FEST

IU Chapter of The American Liszt Society will present “Franz Liszt, Master of the Piano Transcription” in 2 concerts featuring Jacobs School of Music alumni members and guests. Programs will highlight solo and duo-piano works performed by twenty extraordinary pianists!

Saturday, June 20 | 8PM
Auer Hall

Sunday, June 21 | 4PM
Auer Hall

For information contact Karen Shaw, President, IU Chapter American Liszt Society, dshaw@indiana.edu.

Music at Notre Dame Concerts

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2015 Liszt-Garrison Festival and International Piano Competition, which will take place October 21 - 25, 2015

Ed Rath and his Liszt License Plate

Daniel Paul Horn, New ALS Treasurer

Geraldine Keeling
Picture Page

Alexander Djordjevic

Richard Zimdars retires from University of Georgia

John S. Hord receives honors on his retirement

Gilda Goldstein in Korea, with Korean Liszt Society President Yun Ha Hwang

Ksenia Nosikova

Volume 31, Number 1
A Conversation with Geraldine Keeling

(continued from page 7)

Royce Hall at UCLA in 1982. And my third piece is Variations on "Weinen, Klagen, Sorgen, Zagen," which I had the great honor to perform on Liszt’s Bechstein piano in Weimar in 1986 (the 100th year of Liszt's death) at the “Symposium on Liszt’s Sacred Music.” Other Liszt repertoire that is very special to me is the four-hand and two-piano repertoire. In 1986, I formed a piano partnership with Deborah Erftenbeck. At that time, there was not much of Liszt's piano ensemble music in print, and so we obtained much of our material from various libraries in the United States and Europe. We have performed about 20 of Liszt's works for four-hands and two pianos in Hungary, Germany, Japan, Canada, and the United States.

ER: Could you tell our readers about the beginning of the Los Angeles International Liszt Competition?

GK: I founded the Competition in 1990. Mária Eckhardt, then Director of the Liszt Ferenc Memorial Museum and Research Centre in Budapest, was coming to California, and we were going to travel together, but I also wanted something official for her to do. I wanted her to hear the remarkable young pianists that we have in southern California, and I wanted them to hear her speak about the museum. So we started with a one-day event for pianists and vocalists on November 3, 1990. We had 52 entrants representing 30 teachers, all from southern California. Mária was one of the four judges. The competition took place at Pasadena City College. After the competition, Mária and I went on our trip up the coast on Highway 1 to San Francisco and then over to Yosemite and Sequoia. We have since taken three more trips together and visited 13 states and three Canadian provinces.

ER: How has the Competition changed?

GK: The Competition has evolved considerably since its beginnings in 1990. I named Judith Neslény as assistant director in 1990, but already in 1992 we were co-directors. Never in our wildest dreams did we imagine where this Competition would go! In 1994, we added the Budapest Concert Division, and we began to attract many more university-age pianists. In 2002, we added the New York Concert Division, and we had a more attractive prize for vocalists. Finally, in 2012, we added the Organ Division.

There are now 11 competition divisions. The upper age limit for all divisions is 35. Only the music of Liszt is presented. The age divisions (I-V) require any piece that is ten minutes or less. Division I is ages 12 and under, II is ages 13-14, III is ages 15-16, IV is ages 17-20, and V is ages 21-35. Division VI (Longer Works) is for works that are significantly longer than ten minutes. Division VII (Concerto) is for any work for piano and orchestra. Division VIII (Organ) requires only the Prelude and Fugue on B-A-C-H. Division IX (Voice) requires “O lieb, so lang du lieben kannst” and one other song. Voice contestants in Division X (New York Concert) propose a 50-minute program and have 20 minutes prepared for the competition. Piano contestants in Division XI (Budapest Concert) propose a 50-minutes program and have 30 minutes prepared for the competition. In both divisions, the judges take into consideration not only the November performance but also the coherence of the complete proposed program.

The Los Angeles International Liszt Competition is a biennial competition that alternates with the Liszt-Garrison Festival and International Piano Competition. In our 13 LA competitions, we have inspired 1703 contestants with 809 teachers and came from 15 countries and 26 states. They performed for 137 jury members, of whom 57% were members of The American Liszt Society.

Awards are numerous in this Competition. Our goal is to expose our contestants not only to the music of Liszt but also to the life of Liszt. Every contestant receives a book from Alan Walker’s monumental three-volume biography of Liszt, and each contestant also receives a reproduction of the metal engraving of Liszt by the late Hungarian artist Pál Paulovits. That engraving serves as our competition logo. Additional prizes for the place winners have included plaques; approximately 350 Liszt CDs, most of them performed by our competition judges; other books written by various Liszt scholars; new Liszt or Liszt-related scores, including Bolcom’s Variations on "Weinen, Klagen, Sorgen, Zagen;" and a reproduction of the Liszt Memorial Museum by Elza Dési.

The winners in each division receive cash awards (currently First through Fifth Place) at the Sunday Evening Concert, which features performances by the First Place Winners in each division. We make a professionally recorded CD/DVD available. Since 1990, we have presented cash awards totaling $78,835 at these concerts, and we have spent additional money on air fares and hotels for our Budapest and New York winners.

Performance opportunities are among the most valuable awards in this Competition. Since 1995, our Budapest Concert piano winner has performed at the prestigious Liszt Ferenc Museum and Research Centre. We have added performances at the Hungarian Embassy in Washington, D.C. and the Hungarian Cultural Centre in London. Since 2003, our New York voice winner has performed at the Hungarian Consulate in New York.

In 2004, ALS President Thomas Mastroianni and Festival Chair Edward Rath started the tradition of presenting some of our winners at ALS Festivals. We are grateful for that opportunity, and our winners have participated in eight festivals, plus two more in the coming year. Our winners have also appeared at the Great Romantics Festival, Gyula Festival, Nixon Library Concerts, Trinity Concert Series, and American Institute of Fine Arts Concert Series. Our concerto winners have performed with several Pasadena (CA) orchestras and with the Akademisches Orchester Leipzig in the Gewandhaus.

All of this takes considerable money. The budget for 1990 was about $4000, but it has grown so that in 2014 the budget was close to $50,000. We estimate that we have spent close to $350,000 for the 13 competitions. We now have three major donors: The American Liszt Society, Pasadena Branch of the Music Teachers' Association of California, and California Federation of Music Clubs. Individual donors provide the remainder of the money. Our 13 programs have listed 800 donors. We are especially grateful to the late Katinka Daniel, who faithfully provided the Budapest Concert Prize in memory of her late husband, Dr. Ernő Daniel, and Mimo Rozsnyai-Varo, who provides the 'Zoltán Rozsnyai
A Conversation with Geraldine Keeling (concluded)

Memorial Prize for concerto winners. In 1990, we started at Pasadena City College, and we soon added Occidental College and Unity Church of the Valley. In 2002, we moved to Azusa Pacific University, and in 2006 we added Trinity United Methodist Church in Pomona. Without the support of these venues, the Competition would not be possible. We are also grateful to the piano manufacturers who have provided the additional pianos that we have needed, including Kawai (2004), Yamaha (2006-2010), and Steinway (2012-2014). Volunteers run the Competition. Judith Neslény and I have done most of the work required between the actual competition dates (November the weekend before Thanksgiving). But during that last month, and especially during the competition weekend, we always have additional help. I would like to mention one of those who have been with us for many years: Leslie and the late Tom Eloed, Deborah Ertenbeek, Sylvia Barton, Artemis Bedros, Elaina Chang, Diane and Allen Eisenman, Agatha Hou, Esther Mok, Robert Rosenberg, Dr. Dale and Miriam Smith, and Angela Whitaker.

ER: And what about the future of the Competition?

GK: For this Competition to continue, it is crucial that we apply for and receive grants. Fund-raising from individuals is no longer enough. Our 2014 expenses exceeded our income by about $10,000. We need individuals with expertise in grant-writing and web-site maintenance who would be willing to donate their in-kind services for the furtherance of the Competition. We also are working to establish a board with more people taking on larger responsibilities. Finally, we hope to attract more singers to the Competition as an incentive to learn the wonderful songs of Liszt.

ER: You regularly perform as a collaborative pianist. Do you have any upcoming plans for recitals, and does Liszt have a place in them?

GK: I belong to Tuesday Musicale, Saint Cecilia, and Dominant Clubs. I am busy performing every month as a collaborative artist with singers, instrumentalists, and other pianists. In October, a program will feature some of the songs of Liszt. Also, I am frequently occupied on Sundays as a substitute organist.

ER: And Liszt in the future?

GK: We hope that the Los Angeles International Liszt Competition can continue. We have seen many more Liszt pieces being performed in the various competitions in California and elsewhere, and we would like to see that continue.

ER: In moments of relaxation and time for yourself, what other interests do you pursue?

GK: I love to read, and I love to travel. I have been in all of the states except for Alaska, four Canadian provinces, Mexico, 17 European countries, and six Asian countries.

ER: Anything else in conclusion?

GK: I would like to thank The American Liszt Society for being one of the most important forces in my life. I published my first article in its journal in 1979. I have been privileged to serve on the Board of Directors since 1988. The ALS Festivals have provided me with numerous opportunities to share both my research and our Liszt Competition winners. ALS has been generous in its financial support of the Competition, and ALS members have been generous with their time and expertise in serving as our most valued jury members. We can truly say that without The American Liszt Society, the Los Angeles International Liszt Competition would not exist!

[Editor's note: For more information about the Los Angeles International Liszt Competition, please visit its website at http://www.lisztcompetition.com. A review in both Hungarian and English of the 2014 LAILC by Dr. Andrea Meláth of the Liszt Academy in Budapest appears on pages 8-10 in the April 2015 issue of the Newsletter of the Hungarian Liszt Society. We are attempting to gain access to this article via the Internet. Please check the ALS website for further details.]

Odds 'n' Ends

Future ALS Festivals

2016 - June 2 - 5
52nd Annual Festival
"Liszt and Russia"
California State University at Northridge
Dmitry Rachmanov, host
http://www.als2016.org/

2017
53rd Annual Festival
Dates and theme to be announced
Chicago Area
https://www.facebook.com/LisztChicago

If you, your chapter, or your college/university/conservatory would be interested in hosting an ALS Festival, please contact Dr. Jay Hershberger, President of ALS, at hershber@cord.edu.

Member Update

In the next issue of the ALS Newsletter you will receive an update of membership in the Society, including new members, new addresses and information about members, etc. If you need or want to submit new information for publication, please send the same to Barbara Kolb, Membership Secretary, at barbsthings@gmai.com. Deadline: December 1, 2015.

Next Issue of the Newsletter

The next issue of the ALS Newsletter (Vol. 31 No. 2) will be mailed approximately the first week of January 2016. The next issue will feature information about the 2016 Festival, "Liszt and Russia," which will take place June 2 - 5 on the campus of California State University at Northridge. We will also have two or three "Conversations" with various members of ALS.

The Newsletter is your time to shine!! Your professional musical and educational activities are of interest to your fellow Lisztians - so send us your stories!!

The deadline for all submissions is December 1, 2015. Please send all correspondence to Edward Rath, Editor, at e.rath@comcast.net. Text should be in MSWord or a compatible program, or as an e-mail message. Photos, both color and black/white, must be high resolution and sent as e-mail attachments in .jpeg format. Please identify all persons in the picture!!
Edward Rath: Could you tell us about where you were born, your family, and something about your pre-college education?

Ksenia Nosikova: I was born in Moscow, Russia. My mother is a professional musician. She is a pianist and taught pre-college students for many years at one of the music schools in Moscow. My father is a scientist in the field of rare alloys. I began studying piano at the age of six, firstly with my mother, but that didn’t last too long. I wasn’t the obedient student to which she had become accustomed. In the second grade, I was accepted into the Moscow Conservatory Music School and was fortunate to advance through the various levels of the Conservatory’s training, including my Master’s degree.

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

KN: Classical music was a part of our household, so I was exposed to it from my early childhood. However, as a child musical prodigy herself, my mother was initially hesitant to put me through the vigorous training expected of anyone serious about piano or any other instrument, especially in light of my interest and successes in other disciplines at school. While I practiced regularly and had a good teacher, it wasn’t until I was 14 years old that I made a decision to become a musician and pursue my further education at the Conservatory.

ER: Was there a single event or series of events that captured your interest?

KN: When I was growing up in Moscow, the cultural life of the city was incredible. There was an abundance of amazing faculty and student concerts at the Bolshoi, Mariinsky, and Rachmaninov Halls of the Moscow Conservatory. In addition, I had an opportunity to attend many seasons of the “December’s Nights” at the Pushkin Museum, a concert series run by Sviatoslav Richter. There, he performed solo and collaborated with many legendary and upcoming musicians of the time. During those concerts, I heard for the first time music by Britten, Barber, Schoenberg, Schnittke, and other 20th-century composers. And, of course, listening live to three rounds of several Tchaikovsky Competitions was another unique experience for me. My mother told me that she would take me as a very young child to attend the Competition, where I would sit on the floor of the balcony and quietly play with my dolls. Obviously, I don’t have any recollection of my first Tchaikovsky Competition, but I do remember some superb performances over the years.

I was also very fortunate to have an opportunity to work with the voice students of Professor Nina Lyovna Dorliak, a wonderful lyric soprano and the wife of Richter. Working with singers, learning vocal repertoire, and listening to Professor Dorliak teach left an indelible impression on my approach to the piano.

Another very formative event for me was a trip to America in 1988 as a member of a group of Moscow Conservatory students. We were selected to participate in the “Making Music Together” Soviet-American Festival in Boston, directed by Sarah Caldwell. This one-of-a-kind festival featured music of 12 leading Soviet composers, among them Rodion Schedrin, Alfred Schnittke, and Sofia Gubaidulina, and was comprised of 80 performances by 250 Soviet artists, including the Instrumental Soloists of the Bolshoi, Bolshoi Ballet, Moscow Ensemble of Plastic Drama, and Moscow Conservatory students. In addition to solo concerts, we performed chamber music works of these contemporary composers together with students of the New England Conservatory and were coached by their wonderful faculty. Many of my instrumental colleagues also had an opportunity to play several concerts with the Boston Symphony under Seiji Ozawa. It was truly a feast of new sounds, ideas, places, and friends.

ER: When and why did you come to the United States?

KN: I came permanently to the United States in 1991. I had just graduated with the Master’s degree from the Moscow Conservatory. Life in Moscow was very difficult then, and I was fortunate enough to get a job as an editor at the “Soviet Composer” Publishing House. While this job paid my bills and gave me a different perspective on the “life of a musical score,” I kept looking for performance opportunities whenever I could. I kept my professional collaboration with one of the former students of Professor Dorliak, As it happened, that student’s husband was working at the University of Colorado in Denver as a visiting research professor, and he organized a 30-day visit for us. Thus, I began my new life in America. Upon arrival in the US, my friend and I gave several recitals in Colorado, including the Aspen Opera House. She also auditioned for the Opera Colorado Company in Denver, and that’s when I met Nat Merrill and Louise Sherman, directors of the company. This couple became integrally involved in shaping my life for the next three years as they hired me as a rehearsal coach and selflessly mentored me.

During my first 30 days of stay in Colorado, I also auditioned for the DMA program at Colorado University in Boulder and was offered a fellowship there. I had to decline it then as my finances wouldn’t allow me to move to Boulder, and I was very curious about pursuing an opera coaching career in Denver. I think that it was a wise decision as, while working for Opera Colorado, I was able to become financially independent and gain substantial experience in working with professional opera singers and conductors. This musical journey also made me realize that I missed solo piano too much to become an opera coach.

The rest is history. I accepted the CU offer and worked with Dr. Robert Spillman, who was a perfect teacher for me at the time. After our first year of some very important adjustments in technique and score reading, he allowed me a significant degree of creative independence, which was also considerably fueled by the vast academic and research sources available at CU.

It forced me to think in a broader conceptual way and complemented my already solid pianistic foundation. It was also the period when I read for the first time the trilogy of Alan Walker. These three books opened my eyes to many aspects of Liszt that I wasn’t aware of before and sparked even further my interest and fascination with this composer. During my DMA studies at (continued on next page)
CU, I kept learning new repertoire and returned to the usual route of playing recitals and competing in national and international competitions. Immediately following my graduation from CU, I was fortunate to receive the offer of my current position at The University of Iowa. At Iowa, I have continued my professional and personal development as a musician, pianist, and teacher.

ER: When, where, and how did Liszt enter your musical life?

KN: Fortunately for many generations of Russian pianists, the music of Liszt has been an integral part of piano training, from both the technical and musical points of view. My first Liszt piece was "Sposalizio" when I was in fifth grade, and I loved it while probably not doing much justice to this splendid work! Some etudes followed and eventually the "Dante" Sonata.

My personal journey with Liszt was not an easy one. I have small hands; from early on I faced a widely-spread opinion that small hands are a disadvantage for playing Liszt well. However, I was always drawn to his works and eventually became quite determined to overcome this insecurity and play his music in public.

Liszt was a formidable cornerstone for my continual striving to be able to play with technical freedom and ease, when the musical meaning and substance, as well as a quality of sound, are not compromised by technical challenges.

ER: Is there a favorite Liszt work in your repertoire? Tell us about how you came to put this one work at the top of the list!

KN: I love his Sonata in B minor, as it is a true treasure box of incredible passion, poetical sonorities, and emotional depth. My understanding of this work has been changing over the years. The more I know, the more I see and hear in this work. It's endless – but not in a negative sense (as when it is poorly played!).

ER: Tell us about your CD recordings – where Liszt’s music figures prominently, but other repertory exists, too.

KN: The complete Years of Pilgrimage was my first attempt and personal challenge in the very difficult task of recording. My approach to choosing recording projects combines my personal musical interests with those of a record label. This has resulted in a recording of piano music by a contemporary American-Russian composer, Lera Auerbach; a disc of concertos for piano and chamber orchestra, including Liszt’s Malédiction and Clementi’s Concerto, and Schumann’s sonatas, among others.

ER: You regularly perform as a solo and collaborative pianist. Do you have any plans for recitals and concerts, and does Liszt have a place in them?

KN: Yes, I have a busy upcoming concert schedule with solo recitals in Utah, Iowa, Texas, China, and Thailand. These are solo engagements, where I will be playing Venezia e Napoli, the supplement to the second volume of Liszt’s Years of Pilgrimage. At the same time, I will continue with my ongoing project of learning and performing some piano concertos that I have always wanted to know. This past concert season it included the Brahms D minor Concerto and Gershwin's Rhapsody in Blue. Next year I will be performing Beethoven’s “Emperor” Concerto and the Rimsky-Korsakov Concerto. In 2016 - 2017, Rachmaninov’s Second Concerto and Stravinsky’s Concerto for Piano and Winds. I am very excited about these opportunities to play with an orchestra, and I am learning so much about conducting and the time management that comes along with it!

ER: What would you recommend to someone in high school or college as to how best to prepare for a musical career?

KN: Versatility is a key word for me. In order to be successful and make a living as a pianist, you need to gain as many skills as possible in addition to your solo playing. Such skills would include collaborative piano and accompanying, knowledge of vocal and instrumental repertoire, well-developed sight-reading, and the ability to teach different levels of students. While obtaining a graduate degree has become a "must have" for a career, it is not a guarantee of future employment. Seeking performance opportunities outside of school; competition and festival participation; master classes with prominent musicians; conference presentations, for example, MTNA at the local level; and anything else that would expose you to new people and extend your network are important.

I also work with my students on their organizational and managerial skills, including but not limited to time management, keeping their contacts active, and creating and updating their résumés and bios. We also work a lot on writing skills, from composing appropriate e-mails to writing grant proposals. At the end, in the real professional world, we all have to multi-task to be successful, and it helps to start young!

ER: And Liszt in the future? What do you hope for on the part of others?

KN: I hope that the interest in this incredible person will continue to grow and that many future generations of pianists will immerse themselves in his fascinating world, thereby learning from the Master.

ER: In moments of relaxation and time for yourself, what other interests do you pursue, such as pastimes or hobbies?

KN: To be honest, between my teaching, performing, recording and being the mother of an 11-year-old, I don’t have much free time. But when I do, I love reading, cooking with my daughter, and going for walks with our two-year-old golden retriever.

ER: Anything else in conclusion?

KN: I am so fortunate to be a part of the ALS and to have met so many wonderful people through this organization! I wish everyone much happiness, great health, and joy from the music and ideas of Franz Liszt!

Ksenia’s Discography:

Schumann & Schumann
Music for Piano and Chamber Music - Works of Liszt, Mendelssohn, and Clementi
Flight and Fire - Music of Lera Auerbach
Complete Années de Pèlerinage
In This Moment - Women and Their Songs
The Blissful Viola
The University of Iowa Center for New Music performs Twentieth-Century American Music
A Commentary on Franz Liszt by Dr. Alan Walker

Franz Liszt spanned the Romantic era. As a child he met Beethoven; as an elderly man he was introduced to Debussy. Between times, this protean personality was intimately acquainted with many of the leading artistic figures of the age. His circle was not confined simply to musicians like Wagner, Chopin, Berlioz, and Schumann, although he knew them well. Among his friends and colleagues were painters, poets, writers, and sculptors, such as Delacroix, Heine, Lamartine, George Sand, and Bartolini. He mixed just as easily with politicians and could count several of the crowned heads of Europe among his friends.

Liszt's multi-faceted career unfolded simultaneously in at least six different directions. He was the world's leading pianist who created the model for today's solo recital; he was a composer who introduced new forms into music, such as the symphonic poem and the single-movement 'cyclical' sonata; he was an orchestral conductor who developed a new repertory of body-signals at the podium, which still leave a visible mark on conductors today; he was an inspiring teacher and the creator of the "masterclass," from whose ranks more than 400 pupils emerged – many of them eminent; he was a writer of books and articles, mostly written in the service of his fellow musicians; finally, and not least, he was an organizer and director of ambitious international music festivals which promoted especially the works of his contemporaries Berlioz, Wagner, and Schumann. Such boundless activity invested Liszt with immense authority – an authority which extended well beyond the world of music.

And behind it all was his watchword: "Génie oblige!" – 'Genius carries obligations!'

Because music is a gift of Nature, even of God, Liszt argued, we have a duty to give something back. During his lifetime a river of gold poured in. But a river of gold also poured out. Liszt gave generously to a variety of humanitarian causes: to the victims of the Danube floods; to the casualties of the great fire of Hamburg; to the building fund of Cologne Cathedral; to the foundations of schools and music conservatories; and to the erection of statues to Beethoven and Bach. He also did much good by stealth, giving money anonymously to people who needed it but did not know him. It is well-known that Liszt never charged a penny for his lessons. One of the more touching scenes from his sunset years comes to us from his Hungarian pupil Janka Wohlp. She recalls seeing him sitting at his desk putting bank notes into envelopes and addressing them to people in Budapest who had pleaded with him for financial help. Small wonder that as he approached old age, having divested himself of a fortune, Liszt faced a life of genteel poverty. And he did it willingly.

What drove him to occupy such a position? Underpinning his view of music as an ethical force (for that is surely the deeper meaning of his imperative "Génie oblige!") was a profound and unusual theoretical picture of Art. Music, for Liszt, was a vocation, a calling, a term of which we hear hardly anything today. He argued that music must never be confused with a mere trade, although it frequently is.

The butcher, the baker, and the candlestick-maker can all exchange places with one another; but not one of them can exchange places with a musician. No one is called upon to become a candlestick-maker! Even in Liszt's time, there were candlestick-makers in the profession. And there are many more today, people for whom music is just a job of work, a way of making money. Liszt despised them. He even accused them of "Mammon worship." They not only lacked a sense of vocation, they lacked what he called a "sacred predestination" – that sense of destiny which marks the artist from birth. "It is not he who chooses his profession – it is his profession which chooses him," he observed. If we think this through, it would mean that one could no more determine to become a musician than one could determine the colour of one's eyes. You may develop your talent, but you cannot develop what was never given to you in the first place.

The Musician, then, was for Liszt somewhat like the Priest, a chosen intermediary between God and Man. We could almost call him a spiritual ambassador. Music was a divine fire that he brought down to earth from heaven, so that lesser mortals could warm their spirits and enrich their souls. In a memorable phrase, Liszt once defined the musician as "the Bearer of the Beautiful." And when he was asked how the artistic personality itself should be fostered, he gave a reply that cannot be bettered. "For the formation of the artist, the first prerequisite is the improvement of the human being."

Are these thoughts out of touch with the banal world in which we live today? Are they relevant to our everyday existence as musicians? We banish them to time and place at our peril. That would subject us all to an irreparable loss. Music and musicians surely function best when placed in the service of a cause somewhat higher than self-interest. We need constantly to remind ourselves that if the art of music is to have a meaningful future, if it is to rise above the level of a mere trade, it must surely look to its past, and to those ideas that Liszt was not only the first to articulate but also the first to put into practice.

[Editor's Note: This commentary appears on the Liszt-Garrison Festival and International Piano Competition website http://lisztgarrisoncompetition.org and is used by the author's and Festival chair's permissions.]

Dr. Alan Walker, with (l) Daniel Paul Horn and (r) Alexander Djordjevic. Photo courtesy of Wheaton College.
Chapter News

The Chapter is gearing up for its biennial presentation of the Liszt-Garrison Festival and International Piano Competition. For more information, please see the flyer on page 8, and the "Commentary on Franz Liszt" by Alan Walker on page 14, taken from the Liszt-Garrison website.

Indiana University Chapter. Karen Shaw, President.
The Chapter sponsored two recitals as part of a Liszt Mini-Fest on Saturday and Sunday, June 20 and 21, 2015. Both concerts took place in Auer Recital Hall on the IU campus in Bloomington. The second concert was in memory of IU alum Dr. Thomas Mastroianni, who served for many years as President of The American Liszt Society. Performers and their repertoire included: Caroline Hong and Daniel Paul Horn (Bellini-Liszt, Réminiscences de Norma, arranged for two pianos); Daniel Paul Horn, piano, and Denise Gamez, mezzo-soprano ("Die drei Zigeuner"); Mark Edwards and Karin Redekopp Edwards (Mephisto Walzer No. 1, arranged for piano, four hands); Matt Gianforte and Meeyoun Park (Rémimiscences from Don Juan, arranged for two pianos); and piano soloists Clare Longendyke ("Les jeux d’eaux à la Villa d’Este"); Sung Hoon Mo (Mephisto Walz, No. 1), Eugene Alcalay (Les Preludes), R. Kent Cook (Gounod-Liszt, Valse de l’opéra "Faust"); Mark DeZwaan ("Wild Jagd" from Transcendental Études); Aaron Stampfl (Schubert-Liszt, "Gretchen am Spinnrade"); Read Gainsford (Liszt-Wagner, "Liebestod" from Tristan und Isolde); Steven Spooner (Schubert-Liszt, "Ständchen" and "Erlkönig"); and Sean Cavanaugh joined Park, Gianforte, and DeZwaan for the finale of the second program, Grand Galop Chromatique.

The chapter presented two events during season 2014-2015. Laura Strickling, Liza Stepanova, and Isamar Zorman performed on October 9, 2014. (Please see the report in the previous ALS Newsletter.) Edoardo Delgado from California and Rudolf Golez from the Philippines each performed a wonderful recital at Montclair State University in New Jersey as part of the Taubman Festival, which collaborated with our New Jersey ALS chapter.

Here is the list of upcoming events for 2015 - 2016:

October 8 Luiz de Moura Castro
March 24 Lisa Yui
May 19 Ory Shihor

All events take place at Yamaha of New York City and are on Thursdays beginning at 7:30 p.m. The address for Yamaha is 689 Fifth Avenue, at the northeast corner of 54th Street, 3rd floor. (The entrance from 54th Street is between Madison and Fifth Avenues, close to the corner with Fifth.) For more information, you may call 212-339-9995; press "1" then "5." Admission: $15/$10, tickets available at the door with payment by cash or check (no credit cards). To reserve a seat, please e-mail Gila at gilagoldstein@aol.com. (You don’t need to buy tickets ahead of time!)

Performers on the June 20 and 21 concerts of the Liszt Mini-Fest in Auer Hall at the Indiana University-Bloomington School of Music. Concert Organizer Dr. Karen Shaw is seated at the piano.

Member News

Sophia Agranovich performed a recital on July 12, 2015, as part of The Lambert Castle Concert Series in Paterson, NJ. The program included Schumann’s Carnaval, Op. 9, and Fantasy, Op. 17. She was the final performer on the series, which included a variety of ensembles and soloists. Proceeds from the series benefit the Passaic County Historical Society. Sophia also performed the same program on July 18 as part of Bargemusic, "New York City’s floating concert hall."

Paul Barnes performed a recital of works by living composers on the Tuesday Concert Series at the Seoul National University in Korea. He taught for one month this summer in Vienna.

Frank Cooper was the narrator for a concert performed on June 21 at the Arshs Center of the Knight Concert Hall in Miami, FL. The event was the final program in this year’s series of the "Mainly Mozart Festival." The featured work was Liszt’s Dantes Symphony in a version for soprano, treble chorus, and two pianos as arranged by Liszt himself. The soprano soloist was Maria Aleida.

Gabriel Dobner will play a lieder recital at the Budapest State Opera with the German tenor, Gerhard Siegel, on December 5, 2015.

Madeleine Forte, the widow of Yale University Battell Professor of Theory of Music Emeritus Allen Forte, is pleased to announce the creation of The Madeleine and Allen Forte Archives at the University of North Texas in Denton. Please consult Professor Timothy Jackson (timothy.jackson@unt.edu) for more details. ALS members attending the September Festival at UNT will have an opportunity to view selected materials from the Forte Archives.

Richard Fountain has been named Music Teacher of the Year (2015) by the Lubbock Music Teachers Association.

Gila Goldstein, a member of the piano faculty at Boston University’s School of Music, will also join the piano faculty at New York University’s Steinhardt School’s Department of Music and Performing Arts in September.
Gila had "a very fruitful season during 2014-2015." Last fall, she performed recitals at Boston University, San Francisco's Old First Church, California State University-Northridge, San Diego State University, and California State University-San Marcos. Also in fall, she gave master classes for the San Francisco chapter of the Music Teachers' Association of California, at California State University-Northridge, and at San Diego State University. She was also a jury member at the 2014 Los Angeles International Liszt Competition.

Gila continued her season with recitals at the New York Piano Academy in New York City; a tour to Korea, which included recitals at Yonsei University, Seoul National University, and Dong Eui University in Busan; and master classes at Yonsei University, Dong Eui University and for the Korean Liszt Society at Yamaha Center in Seoul. Following the Korea tour, she performed a recital and gave a master class for the Kansas Music Teachers Association's 2015 annual conference, which took place at Friends University in Wichita. She also performed and taught at the Chopin Symposium at Rivers School's Conservatory of Music in Weston, MA, performed a recital and gave master classes at the Colburn School Piano Summer Festival in Los Angeles, and taught at the Boston University Tanglewood Institute.

She will play a concerto by Israeli composer, Yehezkel Braun, who died last summer at age 92. This concerto was composed and premiered in Israel in 1993. The composer had requested not too long before he died that it should be performed again. His daughter, who was Gila's student before he died that it should be performed again. His daughter, who was Gila's student before he died, has "a very fruitful season during 2014-2015." Last fall, she performed recitals at Boston University, San Francisco's Old First Church, California State University-Northridge, San Diego State University, and California State University-San Marcos. Also in fall, she gave master classes for the San Francisco chapter of the Music Teachers' Association of California, at California State University-Northridge, and at San Diego State University. She was also a jury member at the 2014 Los Angeles International Liszt Competition.

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Jay Hershberger performed an all-Beethoven piano recital on March 13 in Christiansen Hall of Concordia College in Moorhead, MN. The program included the Andante Favori, Sonata in E-flat Major, Op. 7, and "Waldstein" Sonata, Op. 53. Jay is Professor of Piano and Coordinator of Keyboard Studies at Concordia, where he is also a member of the Excelsior! Trio.

John S. Hord judged a music competition the first weekend in March at Holy Names University in Oakland, CA. On May 3, he was part of the Fresno chapter of the Mu Alpha Sinfonia's American Music Concert, performing "Configurations" by Leslie Basset. The Chapter and Music Department at Fresno honored him on his retirement. "After 25 years with a stellar set of colleagues and some brilliant students, I recently retired from Fresno City College. During my years at FCC, I have experienced nearly 5,000 students, three recessions, curriculum changes, equivalency changes, and deaths (colleagues and students). I have performed dozens of concerts, produced guest concerts, participated in endless fundraising events, and more." John will be broadening his "landscape, increasing the depth of [his] knowledge, and embracing new perspectives, including the 'Hord/Liszt Tour 2015'." The latter is a flexibly-arranged schedule that includes any or all of 1) all-Liszt Lecture/Recital; 2) workshops; 3) piano performances taken to "those in need." John has also begun "a process that I have not gone through for some time. Each day I will spend one hour with Beethoven, playing through and studying one of his works that includes the piano." You may contact John by Facebook at https://www.facebook.com/john.bord.5.

Daniel Paul Horn was soloist with the Sarasjego Philharmonic in April, conducted by Nyela Batsey, in two performances of Lumen (2008, revised 2015), a concerto by American composer Jacob Bancks. The concerts took place in the National Theatre of Sarajevo, and the House of Culture in the Bosnian town of Brcko.

Daniel was one of many American Liszt Society members who performed on the Liszt Mini-Fest at Indiana University in June.

In July, Daniel participated in the MasterWorks Festival in northern Indiana, where he taught "very good students." Daniel also shared a solo recital, playing the Fauré Nocturne No. 13 and the Franck Prélude, Aria, et Final.

As our new Treasurer, Daniel would appreciate ALS members using the following addresses for ALS financial/business matters:

Daniel Paul Horn, Treasurer
The American Liszt Society
PO Box 1020
Wheaton, IL 60187-1020
daniel.horn@wheaton.edu

Edward Rath joined with Don V Moses in presenting "Ten Points in the Performance of Classical Era Music" for the Phoenix Piano Teachers Association in February. The emphasis was on the piano sonatas of Joseph Haydn. In August, he presented a short talk on Liszt and his music as part of the 40th anniversary of the Classical Music Festival in Eisenstadt, Austria. This is a program founded by Moses and one that Rath had administered for 22 years. Rath and Dr. Moses repeated their earlier Haydn presentation, expanding the focus to include excerpts from Haydn's Nelsonmass, which the Festival Chorus and Orchestra performed in St. Stephen's Cathedral in Vienna, Bergkirche in Eisenstadt, and Pfarrkirche in Mattersburg in Austria.

Roberta Rust performed a piano recital on March 22 at Trinity Lutheran Church in Ft. Lauderdale FL, the final recital on the 2014-15 Trinity Concert Series. Repertoire included works by J.S. and J.C. Bach, Bartók, and Chopin, Gershwin's "Someone to Watch Over Me," as arranged by Maurice Whitney, and Vier kleine Stücke by Liszt.

Richard Zimdars has retired after a 40-year teaching career. For the past 30 years he taught piano, chamber music, and piano literature at the University of Georgia at Athens. Liza Stepanova will succeed Dr. Zimdars at UGA for the 2015-16 school year. Dr. Stepanova's connection to ALS reaches back to the 2009 Liszt-Garrison Festival and International Competition (Honorable Mention in the Artist Division and recipient of the Despy Karlas Prize) and more recently to the 2013 competition (First Prize in the Collaborative Artists First Prize with soprano Laura Strickling). She is a member of the Lysander Trio, which won the 2012 Concert Artists Guild Competition and the Grand Prize at the 2011 Coleman Competition. The late Dietrich Fischer-Dieskau invited Liza to perform in several of his vocal master classes.