



THE
LISZT SOCIETY

Newsletter

www.lisztso.org.uk

Nº 108 October 2012

LISZT SOCIETY ANNUAL DAY - Saturday 10th November 2012

This year's Liszt Society Annual Day and AGM will take place at Goldsmiths College, University of London, in the Deptford Town Hall, on Saturday 10th November.

The programme for the day is as follows:

12 noon	Liszt Society AGM
	followed by a lunch-hour recital by Vitaly Pisarenko (programme to be announced)
2.30pm	Masterclass by Leslie Howard
5.30pm	Talk by Melvyn Cooper - 'Liszt and the Étude'
	followed by a concert given by students of Goldsmiths College (ending at approximately 9.00pm)

A formal invitation will be sent out to members shortly and I do hope that many of you will be able to attend what promises to be a splendid day.

A NEW VENTURE

Members will be interested to know that I, and other representatives of the Liszt Society, have recently met with representatives of the Alkan, Wagner and Berlioz societies with a view to promoting greater interaction among the four societies.

In the summer of 2012, we held a very successful joint event with the Alkan Society at Steinway Hall in London, which attracted a capacity audience. It seemed to me at the time that this policy of hosting joint events must be a highly beneficial one and should be pursued enthusiastically. I am glad to say that the other societies are all of the same mind. I hope that in the future not only will certain events be hosted on this joint basis but also each society will open up their own events to members of the other societies, e.g. the Liszt Society's Annual Day, the Berlioz Society's "Study Weekend" etc.

I wish to stress that this is no way an amalgamation of the societies in question. Each society will remain entirely autonomous. It is simply a determination to work more closely together in the future to obtain, among other things, larger audiences at events and also to enable members of all four societies to explore and enjoy the music of these varied composers. I, for one, am a great fan of all four!

It has been decided to hold a dinner/recital on the 24th January 2013 to celebrate this new venture and to provide an opportunity for members of all four societies to meet, exchange views, enjoy some splendid music and a top class dinner. I sincerely hope Liszt Society members will support this venture as strongly as possible by attending this inaugural dinner/recital which promises to be a superb occasion. Fuller details of the event are to be found in the "Forthcoming Events" section of this newsletter and I will be issuing formal invitations to members for both this and the Annual Day in the near future.

Please do give the dinner/recital your full support so that the evening is a real celebration of the Liszt Society Council's commitment to a successful, fulfilling and collaborative future!

Jim Vincent
Membership Secretary

RECENT PUBLICATIONS

The Untold Story of Adele aus der Ohe: From a Liszt Student to a Virtuoso

LaWayne Leno

Beaver's Pond Press

American author LaWayne Leno tells, for the first time, in a new book published in April, 2012, the story of Adele aus der Ohe. She was one of Liszt's most important students during his later years in Weimar, and one of the most successful pianists of the 19th century. This first-ever biography is, in addition to a celebration of the 2011 bicentennial of Franz Liszt, also a celebration of the 150th birth year of Adele aus der Ohe.

Renowned Liszt scholar Alan Walker has praised the book saying, "Mr. Leno must be thanked for bringing Adele aus der Ohe out of the shadows...through his highly readable biography." Donald Manildi, curator of the International Piano Archives at the University of Maryland called the book, "A fascinating, inspiring, and well-documented narrative about the life and career of a major figure in the annals of pianism..." Pianist Alexandre Dossin declared the book, "... a most welcome addition to the Lisztian bibliography. This well-documented easy-to-read book brings to life a fascinating musician."

Adele aus der Ohe was an important musical figure and participated in some of the most notable musical events of her day. She was frequently called upon when an occasion required an especially significant performance. In London aus der Ohe participated in the Diamond Jubilee concert honoring 60 years of Queen Victoria's reign, performing both the Schumann and the Liszt E-flat piano concertos in the same program. When Carnegie Hall in New York City was dedicated, the finest musicians of the day were engaged for the opening festivities: Tchaikovsky as conductor and aus der Ohe as soloist. Aus der Ohe and Tchaikovsky became friends and he invited her to St Petersburg to perform his B-flat minor concerto at the same concert that featured the premier of his *Pathétique* symphony, which sadly turned out to be Tchaikovsky's final performance. When renowned conductor Theodore Thomas established the Chicago Symphony Orchestra, he engaged aus der Ohe for the opening season and when the Minneapolis Symphony (later renamed Minnesota Orchestra) was founded, aus der Ohe was engaged to perform her signature concerto, the Liszt E-flat concerto, in the opening season.

Aus der Ohe was born in Hanover, Germany, and played her orchestral debut at the age of 10. She became Liszt's student at the age of 12 and continued to study with him the rest of his life. Her concert tours took her throughout Europe and America, as far east as St Petersburg, and as far west as San Francisco. A favorite of the Boston Symphony, she performed with this venerable orchestra an astonishing fifty-one times. She was a composer as well as a friend and champion of many of the leading composers of her day, including Amy Beach, Edward

MacDowell, Arthur Foote, and Henry Holden Huss. Her works were published by G. Schirmer in New York and Ries & Erler in Germany.

In her later years she lived and taught in Berlin, where she faced the hardships of the First World War and the Great Inflation that followed. Late in her life she befriended Sergei Rachmaninoff through a series of letters that passed between them. She died in 1937.

This compelling story of one of the greatest pianists of all time incorporates many of the writings of the day. The newspaper and magazine articles, letters, poetry, and various other commentary of the late nineteenth and early twentieth century give a wonderful sense of an age of sophistication and elegance that is long gone. Adele aus der Ohe was very much a woman of her time: a woman of refinement and dignity; a woman of principles and courage, of exquisite manners and politeness; and an astonishingly successful concert pianist.

The book is published in the United States by Beaver's Pond Press and can be purchased online from adeleausderohe.com, or from amazon.com and amazon.co.uk

Music in 1853: A Biography of a Year

Hugh Macdonald

Boydell & Brewer

I have been approached by the publishers Boydell & Brewer with information about a new book from Hugh MacDonald and a **special discount offer** for Liszt Society members.

Music in 1853 shows how musicians were now more closely connected than ever before, through the constant exchange of letters and the rapidly expanding railway network. The book links geography and day-to-day events to show how international the European musical scene had become. A larger picture emerges of a shift in musical scenery, from the world of the innocent Romanticism of Berlioz and Schumann to the more potent musical politics of Wagner and of his antidote (as many saw him) Brahms. As one might expect, Liszt features prominently.

The book is offered to Liszt Society members at the reduced price of **£18.75 GB** (RRP £25 GB) and can be ordered from Boydell & Brewer in the following ways:

- Online at: www.boydellandbrewer.com
(add title the to your shopping basket and quote offer code **12181** when you check out)
- By post to Boydell & Brewer Ltd, PO Box 9, Woodbridge, Suffolk, IP12 3DF
- By telephone: 01394 610 600
- Or via e-mail: trading@boydell.co.uk

Postage is free for online orders.

Postage for non-online orders: UK £3.00 per copy, Europe £6.50, Rest of the World £10.00.

In all instances, please quote offer code **12181** when ordering.

The offer is valid until 31st December 2012.

Jim Vincent

CD REVIEW

Liszt and the Devil

Pascal Devoyon, Rikako Murata - pianos

Regulus RGCD-1030

69'53"

Over the last few years, and more especially prior to Liszt's 200th anniversary last year, I have been badgering various record companies to record Liszt's unrecorded 4 hand and 2 piano works. Sadly, as yet, I have had no success. So it came as something of a surprise to find a recording of one of the works which I had hitherto thought had not been recorded - the 4 hand version of the Mephisto Waltz No. 2 (S600) - on a CD entitled *Liszt and the Devil* performed by pianists Pascal Devoyon and his wife, Rikako Murata. Most of the disc is taken up with the 2 piano / 4 hand version of the Faust Symphony (S647 - of which I now know of 4 recordings). Unfortunately, this disc seems to have been produced in Japan which means buying it on import could prove to be expensive, unless you can find a second hand copy somewhere.

The disc begins with the Faust Symphony, shorn of the choral ending (like all except one of the recordings of this work in this arrangement). The first movement, a depiction of Faust, is taken at a more rapid pace than any of the other 3 recordings I have in my collection - it is almost 4 minutes faster than the slowest (by Vittorio Bressianai and Tiziano Poli, on Nuovo Era). This speed has the effect of creating some really exciting music - especially when the main triumphant theme (the so-called "Pride" motif) emerges from the quiet section preceding it. There is considerable virtuosity on display here and the whole movement is extremely well played and holds together very well. Of course, it is not all about the speed and things slow down considerably for the second movement, a depiction of Gretchen. This piece is here, as well as in the orchestral version, very delicately rendered. Interestingly here, the performance is slightly slower than one of the other recordings (from Naxos - with Vittorio Bressianai and Francesco Nicolosi - the only recording I know of with the choral ending included). The edgy central section is slightly disturbing (as it should be) prior to the main theme emerging before the piece comes to a quiet close. Finally, the last movement is given over to a depiction of Mephistopheles. As is well known, Liszt gives the Devil no new tunes of his own and all of the themes are corrupted versions of those found in the first movement (aside from the quotation from the Malediction concerto). Here again, the performance is tremendously fast and very exciting but holds together very well. I would say that this duo is very well in tune with each other! The ending is Liszt's own, ending noisily in C major having gone through several changes of key. Overall, this is a really exciting and splendid recording of this work and is well worth a listen if you can get hold of a copy.

As I said earlier, next follows a real rarity - the Second Mephisto Waltz for 4 hands. Obviously, here as there are twenty fingers working rather than ten utilised in the solo version, there is more room for filigree ornamentation and octave doubling. Liszt certainly makes full use of all twenty fingers in this version! Structurally, there is little difference between this and the solo version but the additional "spare" fingers add more colours and a different perspective to the solo version. It was interesting to note the differences between these versions, here towards the end Liszt actually pares down the texture to a single octave rather than amplifying it as you might expect; the effect is rather a shock if you know the solo version. This is another really exciting performance - very well played and suitably demonic.

To sum up, a very exciting disc of rare works, well worth a listen if you can get hold of a copy!

Jonathan Welsh

CONCERT REVIEWS

Olivia Sham - Liszt and the Art of Remembering
15th June 2012 at the Piano Gallery, Royal Academy of Music Museum, London

I had never before been to the Royal Academy of Music Museum but I can say without hesitation that it is well worth a visit. This small and beautifully designed museum is blessed with a quite superb collection of instruments - mainly stringed and keyboard instruments - and many very interesting scores, letters and documents. Among the instruments on display in the Piano Gallery is a lovely 1840 piano made by the Erard firm (a make that Liszt especially liked) and a 1920's Steinway. It was on these two pianos that Olivia Sham gave what turned out to be a highly enjoyable and fascinating Liszt recital.

The theme of the programme was "remembering" and so, as one might expect, the Valse Oubliées Nos. 1-4 featured prominently alongside such works as *Ricordanza*, *En Rêve* and *Liebesträume* No. 2.

Among a very full programme, Olivia also played two further Transcendental Studies (*Eroica* and *Wilde Jagd*) and a number of late pieces such as *Schlaflos*, *Frage und Antwort*, *Trauervorspiel und Trauermarsch* and *Bagatelle ohne Tonart*. The rarity of the evening was a performance of Liszt's transcription of Berlioz's *Marche du Supplice* from the *Symphonie fantastique*.

It is absolutely clear that Olivia Sham is a player of very high calibre. She combines a virtuoso technique with a great deal of musicianship and sensitivity and is still only a young player, engaged, I believe, in studying for her doctorate at the Royal Academy. As she matures as an artist I am sure she will plumb even greater depths of expression and subtlety. If members have the chance to hear her in the future then I certainly recommend they take that opportunity!

It was absolutely fascinating to hear many of the pieces played upon the Erard piano, which was quite a small piano with a most beautiful delicacy and warmth of tone, and to realize that during Liszt's performing career he would have been playing on pianos such as this (or even earlier ones, of course). This shed a whole new light on Liszt and the Lisztian tradition. We have become so used to hearing Liszt's music often played thunderously on enormous concert grands that we forget that the music would not have sounded like this under Liszt's own hands. One has to completely revise one's view of Liszt as a player and as a composer.

To emphasize this point I might mention that I briefly chatted to a fellow member of the audience afterwards who said that he "normally couldn't stand this stuff" (i.e. Liszt's music) but hearing it played on the Erard had opened his ears to much of its beauties and he had thoroughly enjoyed the recital.

Surely there could be no greater tribute to Olivia Sham's vision in putting this programme together and to her fine playing.

I understand that Olivia intends to record this programme as part of her doctorate studies and I will let members know if and when this is commercially available.

Jim Vincent

Schubert, Alkan and Liszt - Leslie Howard
27th June 2012 at Steinway Hall, London

There was a capacity audience for this joint Alkan Society and Liszt Society event. And no wonder! The splendid programme comprised Schubert's *Fantasie in C major "Der Wanderer"*, D760, Alkan's *Trois Petites Fantaisies*, opus 41, and Liszt's *Grosses Konzertsolo*, S176.

Unfortunately, this having been one of the hottest days of the year, the Steinway Hall was like an inferno. This was taxing enough for the audience but what it must have been like for the pianist is another matter! Nonetheless, Leslie Howard gave an inspired performance of these three highly demanding works, introducing each of the pieces with fascinating remarks which revealed his usual erudition and passion for the music.

It was particularly interesting to hear Leslie expound on Liszt's views on some of the technical hurdles faced by the pianist in Schubert's "Wanderer". Schubert was not a great pianist and some of the fingerwork in this piece is so awkward that Liszt himself thought parts of it were unplayable. Hence, Liszt's own version of the piece which makes these passages lie much better under the hand. As Leslie remarked, pianists nowadays adopt a "devil may care" attitude and play it as Schubert wrote it.

It was similarly enthralling to hear about some of the technical demands made by Alkan (another very great pianist) in his short fantasies. These pieces display many of the extraordinarily original features of Alkan's piano writing. They could really have been written by no other composer and one was amazed, as always, at the uniqueness of his ideas and methods. Possibly, this was a consequence of living a good part of his life almost as a recluse and having little contact with the outside world.

Before the Liszt work, Leslie enlarged upon the very complicated history of the *Grosses Konzertsolo*, which is a forerunner of the more-often played sonata. Why the *Grosses Konzertsolo* is not performed more regularly I cannot imagine because it is a superb piece. Great as the sonata is, how refreshing it would be if more pianists programmed the *Konzertsolo* in their programmes in place of the ubiquitous sonata.

It only remains to say that Leslie was on top form and played the programme with tremendous verve and brilliance coupled with sensitivity and musicianship. It was a privilege to be able to attend such an intimate recital as a member of the Liszt Society.

Jim Vincent

MEMBERS' LETTERS

Dear Sir,

I have been a member of the Liszt Society for over twenty seven years and have a complete stock of Liszt Society Journals and Music Sections from those years. Now living in a small flat in Reigate, Surrey, I find that I need to have a "thinning out" session and wish to pass on my collection of journals to someone who would appreciate them. Would any member like to acquire these?

If so, please do contact me on anthony.ricketts@gmail.com

Kind regards,

Anthony Ricketts

Dear Sir,

As former members of the Liszt Society, we are downsizing and would like to find homes for the following collection of books and recordings. Would any of your current members be interested?

Alan Walker's biography pub Faber & Faber , Vol 1 the virtuoso years pub 1983 and Vol 2 the Weimar years pub 1989, in excellent condition with dustjackets. For £40 plus carriage we will throw in Liszt by Sacheverell Sitwell, Dover edn 1967 (paperback), and Liszt by Anthony Wilkinson pub McMillan 1975 , hardback with dustjacket.

We also have a 34-tape archive which is card-indexed and includes around 150 pieces in the Searle catalogue of which many are the subject of interpretation by different artists, and which includes several pieces not in Searle. The Searle catalogue, 2nd edn 1966 is included. 95% of the recordings are good quality. Free to a good home at the cost of postage.

We also have the following sheet music free to a good home for cost of postage - Liszt Society Publications: Vol. 2 - Early and Late Piano Works, Vol. 4 - Dances for Piano, Vol. 7 - Unfamiliar Piano Pieces; Henle edition, Annees de Pelerinage Vols. 1, 2 and 3, and the B minor Sonata; Edition Peters: Consolations & Liebestraume.

We also have vinyls free to a good home at the cost of carriage: boxed sets of Liszt, one by Brendel and two by Claudio Arrau (including the amazing interpretation of the Etudes Transcendantes - one of which is scratched, sadly), 13 singles by Brendel, Jorges Bolet and others, plus Brendel's complete boxed set of Beethoven Sonatas.

Please will members make contact with us direct if interested.

Chris and Jill Burke [chris1burke@btinternet.com or phone 01395 579839]
Sidmouth, Devon

Dear Sir,

A newsletter (The Eureka Report) established by Alan Kohler, a highly respected economics commentator, contained the following which I thought might be of interest:

"I interviewed the CEO of the Australian Chamber Orchestra, Tim Calnin, this week and he told me about a fascinating but rather expensive investment asset: old instruments. Richard Tognetti, the first violinist and chief conductor of the ACO, plays a 1743 Guarneri del Gesu, on loan from an anonymous Australian benefactor (investor). It's worth more than \$10 million and keeps going up because they are not making any more of them. Somebody else plays a 1729 cello, on loan from Peter Weiss, and the 2nd violinist, Helena Rathbone, saws away at a 1759 Guadagnini on loan from the Commonwealth Bank. Who knew the CBA was investing in violins?"

Of more interest to you, perhaps, is that the ACO has an investment fund that allows smaller investors to part-own these historic instruments. The fund owns a \$10 million 1728 Stradivarius which is played by the assistant leader of the orchestra, Satu Vanska. He had better not drop it!

Kind regards,

John Godfrey
Australia

Dear Sir,

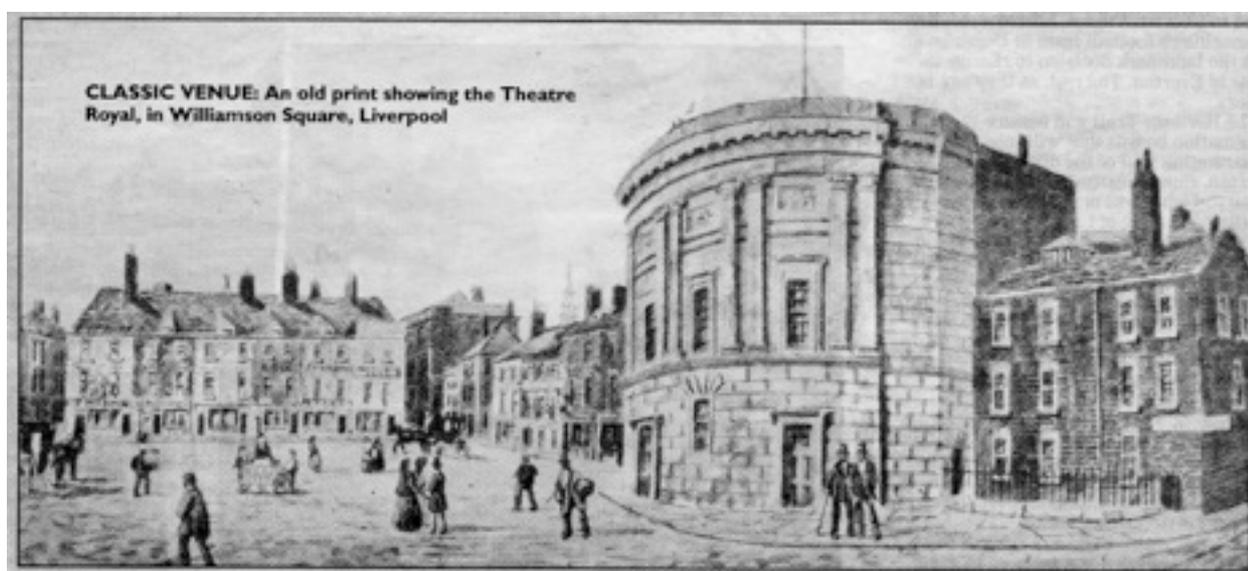
Members may be interested to know that in the Autumn of 2011 a plaque was unveiled to commemorate Liszt's visit to Liverpool in 1840. He performed in the former Theatre Royal (see illustration) on the 1st December. The Theatre had been opened in 1772.

In 1832 Paganini had performed his Third Violin Concerto at the Theatre Royal prior to performing the work in London.

When Liszt arrived in Liverpool having crossed the Mersey by ferry, he walked for two miles out of Liverpool City Centre to view a huge American steamer called "The President" which had arrived and been greeted with great enthusiasm at the Coburg Dock.

In the evening Liszt thrilled the audience at the Theatre Royal with a performance of Weber's Konzertstück with the theatre's own resident orchestra. The performance was the highlight of the subscription series and was a great success.

Judith Gore



[Members may remember a photo of this plaque in Newsletter No. 105]

OBITUARIES

Benjamin Kaplan

Pianist and teacher

September 23rd 1929 - December 2nd 2011

With the passing on 2nd December 2011 of Benjamin Kaplan, the world of music and of pianists has lost one of its most inspiring mentors and pedagogues. A fine pianist himself, recipient of the 1961 Liszt Prize, for the last three decades Kaplan dedicated himself to teaching, with many of his students reaching international careers.

Kaplan was born in London to a musical family, his father Alf Kaplan being an accordionist in the well known dance band of Oscar Rabin, performing widely at such venues as the Hammersmith Palais. After WWII, Kaplan studied as an external student at the Guildhall School of Music (1946-9) with Frank Griggs, gaining his advanced diplomas (LGSM and

AGSM), then was conscripted into the Army Education Corps (1949-51), posted in Trieste, where he studied with the Busoni pupil Angelo Kessissoglu. Returning to Britain he studied with the émigré German-Jewish Franz Reizenstein (1952-8) and then with the émigré Hungarian virtuoso Louis Kentner (59-64). Amongst his notable performances was the UK premiere of Humphrey Searle's *Concertante for Piano, Strings and Percussion*, with the Goldsbrough Orchestra under Harry Samuel in October 1954, a performance the *Musical Times* described as a 'rewarding initiation' into twelve-tone music.

In 1956 Kaplan gave his Wigmore Hall debut recital and in 1961 was a prize winner in the Liszt Competition, an award resulting in a recording for Pye Records praised by the *Gramophone* as "tasteful, fluent and emotionally restrained".

In the same year, 1961, Kaplan made his BBC Radio 3 debut broadcast, following which he gave numerous radio recitals for the BBC between 1960-1985, as well as for radio stations in Germany, Austria and Israel. Throughout his career chamber music played an influential role in Kaplan's concertizing: with the violinist Leonard Friedman he travelled around Europe giving recitals, and also frequently partnered soloists and singers such as the violinists Maria Lidka and Alfredo Campoli, and, as part of the 'Musica Intima' ensemble, the noted alto Sybil Michelow and violist Christopher Wellington.

Having taught children since his teenage years, from 1975 onwards Benjamin Kaplan increasingly devoted his time to teaching advanced students in England, the USA, Japan and Israel, where he was on the Faculty of the Tel-Hai International Piano Masterclasses. He held posts at the Guildhall School of Music and Drama, (1984-92) and at the Royal Academy of Music (2005-8), and from 1980 onwards was associated with the Purcell School.

One of Kaplan's last public appearances was at the Reizenstein Centenary Symposium at the Royal Academy of Music in October 2011, where he recalled his own teacher's deep insights into aspects of piano technique. Indeed during the course of his career Kaplan taught hundreds of young pianists and professionals, many of his students winning international prizes including the Leeds, Queen Elisabeth (Brussels) and Kapell (USA). Amongst them are the acclaimed virtuosos Daniel Blumenthal and Mark Anderson, Noriko Ogawa and Kit Armstrong, and a long list of pianists including Carolyn Kotok and the well-known pedagogue Phyllis Lehrer.

Kaplan taught in his piano studio in Hampstead Garden Suburb where he lived with his wife Naomie, whom he married in 1971, often joined by their two children and grandchildren. A keen sportsman and tennis player, he injected athletic energy into his teaching style, always conveying a sense of duty to the practical task of making-music, understanding his pupils needs and helping them realise their individual potentials.

Benjamin Kaplan's musical legacy may be sensed both in the wealth of broadcasts and recordings he made, and in his enduring influence as a teacher, a teacher's teacher, and a mentor of leading concert pianists. Many former pupils, the present writer included, will recall his inspiration with gratitude and warm affection.

Malcolm Miller

Lord Londonderry

September 7th 1937 - June 20th 2012.

We were very sad to hear of the death of Lord Londonderry, who has been a Patron of the Liszt Society for over 40 years. A general obituary was published in The Daily Telegraph in June and may be found readily online. This personal tribute has been written for the Newsletter by Leslie Howard.

Alastair, the 9th Marquess of Londonderry, was a noted Liszt enthusiast who had been a member of the Liszt Society from its early years. In 1965 he was invited to join the then 'Committee' of the recently reconstituted Society. Louis Kentner had been invited to become President of the Society in succession to Edward Dent. At that time Robert Collet was chairman, and Sacheverell Sitwell was the newly-appointed Vice-President. Dr Vernon Harrison was the Treasurer and Dr Barry Goalby was the Secretary. William Walton and Humphrey Searle had been formally asked to remain on the new committee, having been part of the earlier one since the Society's inception in 1951. Minutes of the Committee reveal that attempts to get a famous conductor to join had apparently fallen upon stony ground: Sir Adrian Boult, Leonard Bernstein and Sir Charles Groves were all approached in vain. The annual subscription had just been raised from five shillings to one pound! Liszt Society Publications Volume 5 was being planned [it did not appear until 1968 thanks to delays at the publishers, Schott & Co.] as was the third Newsletter. [The Society does not appear to have copies of the early Newsletters - forerunners to the Journal - from the first in 1961 to the last in 1970.] LS Publications Volumes 1-4 were all selling slowly but steadily. At the end of 1965, membership stood at 141, and the cash balance of the Society amounted to £240. 15s. 5d. By the end of 1969, the Liszt Society was in the throes of incorporation as a company, and registration as a charity. Alastair Londonderry had long dropped out of the committee, but was invited to become a Patron of the 'new' Liszt Society in 1970. The Liszt Society has remained an incorporated company and a registered charity ever since 1970, and is run by a Council of Management. Alastair Londonderry remained a Patron of the Society until his death in 2012.

Alastair was a great friend to the Arts: an avid piano student with Egon Petri, a sometime music critic, a collector of manuscripts [including Liszt's still-unpublished Grand Solo de concert for piano and orchestra] and rare editions, all of which he made available to young musicians in whom he took an interest - which would usually happen only if they were Liszt enthusiasts! He was a great support to John Ogdon, and later to the present writer. He also organised many a musical/balletic event to raise money for the World Wildlife Fund [during the time of his marriage to prima ballerina Doreen Wells], and he supported the Keyboard Charitable Trust. He was instrumental in getting his brother-in-law Lord Raine to join the Society's Patrons, specifically to assist with the running of the piano competition in 1976.

[I recall in my last student years going to his London house in South Kensington, practically on a daily basis, to practise on his Steinway B, to sight-read all manner of rare pieces he had collected, and to be introduced to many a great figure, including Sir Malcolm Arnold, whose 2nd Clarinet Concerto I helped prepare there with Benny Goodman - with whom I went on to give a number of performances in the USA. Alastair generously underwrote several of my early Wigmore Hall and Queen Elizabeth Hall recitals, including my treble London debut recitals of Liszt, Beethoven and Russian Sonatas in 1975.]

Leslie Howard

FORTHCOMING EVENT

The Liszt Society Dinner - Thursday 24th January 2013

As many of you will know, the Society has been planning for some time to hold a dinner/recital celebrating the end of the Liszt bicentenary year. Originally it had been proposed to hold this in November/December 2012 but, on reflection, this was considered to be rather too near the Society's Annual Day and the date of the event has accordingly been postponed until January.

The Society has also recently approached the Alkan, Wagner and Berlioz societies with a view to much closer joint-working with these societies in the hope that, among other benefits, this will make it easier for all of these societies to achieve good sized audiences for events. Accordingly, an invitation to the Liszt Society dinner/recital will also be extended to members of these societies and the event, in addition to celebrating the Liszt bicentenary year, will be considered as an inaugural dinner/recital hailing the future commitment of all four societies to working together for the good of all.

The venue will be The Forge, 3-7 Delaney Street, Camden Town London NW1 7NL (www.forgevenue.org), which has a delightful Sicilian restaurant and an excellent recital room. The ticket price will be £40 per head and will include a two-course meal (meat, fish and vegetarian options), wine, and the recital. Guests, of course, are very welcome.

The recital will be given by the outstanding pianist, Mark Viner, and the programme is likely to include Liszt's Hexameron and Alkan's Sonatine (and, hopefully, some Liszt transcriptions of Wagner and Berlioz works plus a performance of Wagner's Liebestod from *Tristan und Isolde* with soprano - yet to be confirmed). It is expected that the recital will take place from 7.00-8.00pm with dinner commencing at 8.15pm, although timings have not yet been finalized.

A final word...

Members will be interested to know that pianist Benjamin Grosvenor was awarded critics prize in the Classical Brit awards held at the Royal Albert Hall, London, on the 2nd October 2012. Although Benjamin is not himself a member of the Liszt Society we do have the pleasure of having his grandparents as members and accordingly feel a little of the reflected glory!

The award was for his recording of works by Chopin, Liszt and Ravel (Decca 0289 478 32065). Liszt is represented on the disc by the short nocturne *En Rêve* and by two transcriptions of Chopin songs.

Jim Vincent

[This recording has since won the Instrumental category at the 2012 Gramophone Awards.]

CONTACT DETAILS

Letters for the Newsletter, Membership Applications and Renewals, and Enquiries:

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