



THE
LISZT SOCIETY

Newsletter

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Nº 111 June 2013

The late Mrs Annemarie Dobson

Towards the end of 2012 the Liszt Society received notification from a firm of solicitors that a legacy of £1000 had been left to the Society by a Mrs Annemarie Dobson. Sadly, no one has yet been able to remember or identify Mrs Dobson. Presumably she was a member at some time in the past or, at least, the wife or relative of a member. If any current member has any recollection of Mrs Dobson please do write to me with further details as it would be nice to know more about the donor of this generous gift.

Jim Vincent
Membership Secretary

CONCERT REVIEWS

A Liszt Pilgrimage

As a part of my Liszt-pilgrimage during 2011, my second stop was Sondershausen in June 2011 (the first one was in Weimar in March 2011). Sondershausen is located 50 km north of Erfurt, but still in Thuringia. After an early flight, I took the train from Berlin to Sondershausen. While the landscape around Erfurt is pretty flat, Sondershausen calls itself a “music and mountain-town” (it is located south of the Harz region). The dominating feature in Sondershausen is the castle, and it is a fascinating structure since it contains 700 years of architectural history, but I cannot go into details, only that the location did contribute in a positive way to the musical experiences.

The Liszt connection dates back to 1856, when Liszt was invited to Sondershausen by Eduard Stein who was the conductor of the Loh-orchestra. Liszt’s Hamlet was given its first performance at Sondershausen in 1876 with Max Erdmannsdörfer conducting. In June 1886, Liszt attended the Tonkünstlerversammlung in Sondershausen, where two all-Liszt concerts had been arranged in honour of Liszt’s 75th birthday.

Whilst staying in Sondershausen I was fortunate to be able to attend two “Lisztian” concerts and I include brief reviews of them here:

Franz Liszt: Don Sanche (or The Castle of Love)

Don Sanche Hugo Mallet; **Elzire** Sabine Mucke; **Alidor** Abraham Singer;

The Page Brigitte Roth; **Zelis** Sandra Schütt; **A Knight** Marvin Scott; Narrator Uta Haase

Chorus of Theater Nordhausen / Loh-orchester Sondershausen / Markus L. Frank

Saturday 18th June 2011, Achteckhaus Sondershausen

In Liszt's bi-centenary year, there were opportunities to hear some of Liszt's rarely-performed works. One of these is his only opera *Don Sanche*, written at the age of 13. The only available recording, as far as I know, was recorded for the 1986 jubilee by Hungaroton, and after hearing tonight's performance, I feel that there is need for a new recording.

First of all it has to be said that anything written before 1830 does not represent the mature Liszt. Instead, what we get is an opera in the style of Mozart and Rossini, but occasionally there are hints of early romanticism as well. The plot is simple, but the subject is probably well suited for a teenager: The magician Alidor has constructed the Castle of Love, where everybody, independent of social status lives a happy life, full of love. The knight Don Sanche is for some reason outside the Castle of Love, but unfortunately he cannot enter the castle, because he has no loved-one by his side. Don Sanche assures the Page in the Castle that he is in love, but that his beloved Elzire ignores him.

Alidor turns up and tell Don Sanche that Elzire is on her way to marry into royalty. However, Alidor conjures up a storm which forces Elzire and her travel companions to seek shelter in the castle. But Elzire is of course denied entry to the castle because she does not love anybody. Don Sanche appears and tries to win Elzire, but to no avail. Alidor conjures up a magic lawn, where Elzire gently falls asleep. Don Sanche watches over her.

In the second part, Alidor disguised as the knight Romualde appears and declares his love to Elzire. Don Sanche challenges Romualde to a duel, but Don Sanche appears to succumb in the duel. When Elzire admits that she would give her own life in order to get Don Sanche back, Alidor explains why he acted as he did; he wanted to test Elzire's love, and Don Sanche appears to be fine again and the opera ends with Don Sanche and Elzire stating that "faithfulness is the highest merit."

The overture gives some hints of the mature Liszt, but the connection with the opera is vague. It is speculated that the overture was written as a separate piece, and was simply tacked on. Even as a teenager, Liszt is at his best in the darker moments.

Waking up the next morning, I had plenty of time for a big German breakfast. The town was even quieter than last evening, the only party in town was apparently in the hostel were I lived. But I had a good night's sleep - the pubs close early in Sondershausen.

Schumann & Liszt: Works for violin and piano

Friedemann Eichorn - violin, Rolf-Dieter Arens - piano

Sunday 19th June 2011, Sondershausen Schloss Riesensaal

Liszt's chamber music is relatively unknown, but during the last ten years several recordings of his work for cello and piano have turned up. His music for violin and piano has not been so frequently recorded, and this is mainly because much of the sheet music has been out of print and/or unpublished. However, in 2010 the complete works were published by the British Liszt Society, so I hope that this edition will receive attention. In fact, Eichorn and Arens recently recorded the complete works on Haenssler Classics. The piano was a recently restored Bösendorfer from 1875, which Liszt most likely also played upon (it is known as the "Liszt-Flügel").

The duo started with Schumann's A minor sonata followed by the Drei Romanzen. These two pieces showed a more reflective side of Schumann, similar in style to his violin and cello concertos and quite far from the 3rd Symphony, also composed around 1850.

The second half of the programme was devoted to Liszt. We heard Die Drei Zigeuner, the 12th Hungarian Rhapsody, Die Zelle in Nonnenwerth and The variations on LaFont. The duo showed that they mastered both the outward as well as the inward Liszt, and Friedemann Eichhorn added some tasteful extensions to the cadenzas in both the Hungarian Rhapsody as well as in the Lafont variations and Die Drei Zigeuner. As an encore, they played the early Zwei Walzer, and the audience could then clearly see that the Duo was using the latest Liszt Society Publication. It was a magic occasion, and the response from the audience was overwhelming.

Mikael Rasmusson

Liszt & Mahler: Lieder

Demosthenis Stavrianos - baritone, Dimitris Anousis - piano

Saturday 12th and Friday 18th January 2013, An Art Artistry, Athens

Two young aspiring and vigorous artists presented to the Athenian public a rather original and unexpected combination of Liszt and Mahler songs. The comments of Alan Walker, Liszt's celebrated biographer, come to mind with reference to Liszt's songs: strangely neglected although they bridge that gap in the history of song between Schumann, Brahms and Mahler. Dimitris Anousis (pianist, composer and artistic director) started the concert with Liszt's delightful 'Gastibelza' from his second book of songs written in 1847 for solo piano, which he played with great gusto. The baritone Demosthenis Stavrianos then sang all three of Schiller's 'William Tell' songs in an arrangement for baritone by Dimitris Anousis, in flawless German and with a noted lyricism and with almost rustic undertones. This was followed by the popular 'Die drei Zigeuner' (1860), Liszt's song influenced by gypsy tunes and lifestyle, on a poem by N. Lenau. The first half was concluded with 'Nuage gris' (1881) one of Liszt's most haunting and influential late piano works. Mahler's 'Lieder eines Fahrenden Gesellen, his first song cycle completed in 1885 with lyrics by the composer, concluded the programme. Stavrianos interpreted those challenging pieces with deep feeling and accuracy while pianist Dimitris Anousis did a great job at highlighting the underlying orchestral texture of the piano accompaniment. All in all, a most enjoyable and impressive concert and a rich albeit balanced programme.

Eleni Panagiotopoulou

BOOK REVIEW

The Routledge Companion to Philosophy and Music

On the bookshelves behind my grand piano rest my old favourite musical reference books: *The Larousse Encyclopædia of Music*, *Man And His Music* and *The New Penguin Opera Guide* amongst others; and now a most welcome addition - *The Routledge Companion to Philosophy and Music*.

A hallmark of the greatest musicians is their deep philosophical and spiritual conviction. One has only to recall Bach's profound words on deity and humanity, or Beethoven's pronouncement on art, life and philosophy, or Liszt's philosophical and religious idealism, to name but three titans whose entire life's work was driven by their philosophy and inner conviction. But philosophy, let alone spirituality hardly figures in the curricula of our musical schools and academies, nor do they form the backbone of education in general. So an erudite

654 page tome such as this, and the first of its kind, that seeks to marry these two disciplines is long overdue.

The book is edited by two professors of philosophy with contributions from fifty four scholars and academic fellows chiefly in music, philosophy, linguistics and humanities. The contents are organized into six clear parts. Part I: *general issues* and Part II: *emotion*, contain essays on general philosophical issues that music raises, from the nature of music itself, the various aspects of it (such as melody and harmony) through musical practice (authentic performance, technology) to our experience of music (understanding, value, beauty). Part III: *history* provides essays spanning five major periods of philosophical thought about music, and the related Part IV: *figures* has essays on what the great Western thinkers had to say on aesthetics, music, culture, and social and political philosophy. Part V: *kinds of music* ventures outside the field of traditional concert music into film music, dance music, rock and jazz. Finally Part VI: *music, philosophy and related disciplines* contains essays on the relations between the philosophy of music and the many other disciplines that inform such philosophy such as politics, gender and psychology.

The first chapter is devoted to definitions: a short one on philosophy and a much longer one on music. A 'philosophical definition takes the form of a set of individually necessary, jointly sufficient conditions'. But such a traditional definition of music is not so easy as the editors freely admit. They settle on an intentional definition of music as opposed to a subjective, aesthetic or intrinsic definition since the former 'relies heavily on the nature of basic musical features but that also allows for avant-garde music which deliberately flouts such features'. Mercifully, this definition is not so liberal as to include works of sonic art that some people choose to call 'music', such as Yoko Ono's *Toilet Piece/Unknown* (quite literally an unedited recording of a flushing toilet).

You will already detect that the approach taken in *The Companion* is strictly scholarly, pedagogical and analytical. Nothing wrong with that *per se*, other than what is excluded. Is not philosophy also *philo-sophia* or *theo-sophia*, namely, love of wisdom? Where in all this is a 'definition' of music whereby sublime works (Bach's oratorios, Beethoven's symphonies, Schubert's *lieder*, Mozart's concertos, Chopin's ballades) can literally heal, engender courage, inspire and bring countless humans beings into touch with their nobler and Higher Selves? All this, does not, and cannot fall within the purview of academic scholarship. Nonetheless, the latter is no mean gold mine.

A case in point is an insightful chapter on the nature of musical style distinguishing between the genre which provides *what* is stated and style as to *how* things are stated. Then a useful chapter on instrumental technology with the primary focus on the conventional acoustic instruments used in the Western classical tradition, the repertoire that developed alongside them, and the strategies that performers develop to deal with both. Unsurprisingly, Part III is the most satisfying section of the book since the subject matter is history which is more amenable to objective learning than the sections dealing with topics of a subjective nature like emotion, value and aesthetics. The chapters on the Pythagorean tradition and the classical aesthetic traditions of India, China, and the Middle East are especially discerning in the way that music is shown to form an integral part of the overall rich and varied tapestry that also includes cosmology, poetry, painting, religion, eschatology and esoteric philosophy. Then there are fine expositions on the wider issues on the role of music in film and dance, as also in politics and cultural studies. The forays into cognitive science, psychology and music education are fascinating, but could usefully be complemented by an exposition on music therapy for which there is now ample clinical evidence.

I have no issue at all with essays on the critical interest in music shown by great philosophers, both ancient and modern, like Plato, Kant, Nietzsche and Adorno as contained in Part IV. But other than Wagner, there is no mention of what great *composers* had to say about life and

philosophy. The letters of Beethoven, Liszt and the eastern sage-musicians are brim full of philosophical import and not to include this aspect is a significant omission. Furthermore the operas of Mozart, Verdi and Wagner reflect in their totality just about every aspect of life which could readily be teased out in the chapter on opera which deals almost exclusively with ontological and aesthetic issues.

So now, what is lacking: by 'lacking' I mean as a complement, not an alternative to the fine material in the book. This is best illustrated by example. In the essay on aesthetic properties, take this extract intended to show that music does not have the emotional properties we tend to ascribe to it (such as joy or sadness):

If we say that the Countess's aria "Dove sono" from *Le nozze di Figaro* [Mozart's *The Marriage of Figaro*] actually possesses the sadness that we hear in it, we face the question whether this sadness is the same property as that possessed by a sad person or another property. It surely cannot be the same property; the sadness of a person is a property that only conscious organisms can possess. But it cannot be *another* property, since it is precisely this word – "sad" – with its normal meaning, that we apply to the music, and that is the whole point of the description. To say that the word ascribes, in this use, another property is to say that it has another sense – in other words that it is not used metaphorically but ambiguously. If that were so, we could equally have used some other word to make the point....

Does such analytical pedagogy provide deeper insights into Mozart's opera, or assist the nervous prima donna in the Green Room about to go on stage on her first night at Covent Garden to woo her audience, or the opera director in staging the production, or for that matter, a member of the audience in appreciating the music and the psychology of the protagonists?

Another one of many such ratiocinative extracts is this one from the chapter on ontology and meta-ontology:

Let us assume that Beethoven's Piano Sonata No. 29 in B-flat major, Op. 106 – the *Hammerklavier* – exists. First, there are questions about its ontological category. For example, is the *Hammerklavier* a type? Or an event? Or something else? Second, there are questions about its temporal location. For example, did the *Hammerklavier* come into existence when Beethoven composed it in 1817-18, or did it always exist? And, third, there are questions about its individuation. For example, is the *Hammerklavier* distinguished from other musical works entirely by how it sounds...or in part by [its] historical context...or by the instrument that Beethoven specified that it should be performed on?

Is any of this going to help the intrepid pianist attempting to scale the dizzy heights of the titanic fugue of the Mount Everest of piano sonatas? Or for that matter his audience in understanding the structure of this most complex work? Or the sound recording engineer who wants to capture the perfect sound? For whom then, other than theoreticians, are the answers to these questions aimed at? And are such answers of any practical value?

To conclude, then, at the outset of the book in the preface, the editors stress that they take the "and" in their title seriously. This surely implies that by bringing two major disciplines into a joint relationship, a third factor should emerge – something that is not just the 'sum of the two parts' but a new insight born out of the partnership. Personally I do not find this quite happening: the book title could well be (in parts) Philosophy:[colon] Music. The reader who aspires to apprehend Schubert's heart-rending words that 'the magic sounds of Mozart's music show us in the darkness of this life a bright and beautifully remote world to which we

confidently look forward' is bound to face disappointment. The chief reason being, as explained above, the lack of insight into actual life experience and philosophy for the performing musician and the music *lover*. But such insights can, and do come, but only from great composers and performing musicians with deep humanitarian and educational aspirations *and* philosophical insights into life and living – Yehudi Menuhin, Charles Rosen and Daniel Barenboim to name but three. To sum up then, whereas academic scholarship provides valuable commentaries about music, only the composer and performing artist can bequeath that added dimension of a living experience which is entirely different from descriptions about it. Nevertheless, *The Routledge Companion* amply fulfils an urgent need in summing up the vast historical tradition on music, the relationship of music with the other arts, and in placing the analytical spotlight on aesthetics for musicologists, and on music for aestheticians, all with great erudition and precision, backed up with comprehensive references.

Edi Bilimoria

CD REVIEWS

**Complete Cello and Piano Works - Trino Zurita (cello), Antonio Simón (piano)
Gramola 98932**

**Franz Liszt and the Violin - Thomas Irnberger (violin), Edoardo Torbianelli (piano)
Columna Musica 1CM0276**

I have been recently sent copies of these CDs by pianist and Liszt Society member Antonio Simón. Between them they represent a comprehensive survey of a part of Liszt's output that has been largely ignored, both on the concert platform and in the recording studio, and the performers should be congratulated for recording these works with such commitment and passion. The performers should also be praised for their thorough scholarship which is evident throughout the excellent sleeve notes.

The performances of the cello and piano works make use of period instruments and are based upon a close study of 19th Century performance techniques. Some of the works will be very familiar to members in other versions (e.g. Die Zelle in Nonenwerth) but others will be, I suspect, almost completely unknown as a number of these pieces are reconstructions of lost works by Liszt. The full list of pieces is as follows:

Deuxième Elégie, S131
La Lugubre Gondola, S134
O du mein Holder Abendstern, S380*
Fünf Rumänische Tänze, S129a*
Pusztz-Wehmut, S379b*
Romance Oublié, S130b
Enchainement (Consolations 1 and 4), S382a
Die Zelle in Nonenwerth- Elégie, S382
Feierlicher Marsch aus Parsifal, S720a*
*world première recordings

Throughout, the sound of the instruments is most beautiful, both players creating a lovely warm tone. However, the most striking thing about the performances is the extreme use of *glissando* and *portamento* by the cello. From the very first bars of the Deuxième Elégie one is quite taken aback by the new sound world. This is clearly an attempt to recreate the playing style of musicians of the period, deduced from historical research and phonograph recordings from the time. It comes as a considerable shock to modern ears!

I have to say that having listened to the CD four times now, I am still struggling personally to come to terms with this experimental use of *glissando* and *portamento* but this disc will be an invaluable purchase for all who are interested in 19th Century performance and for those wishing to explore these neglected works - and, indeed, experience “new works” by Liszt which is what the reconstructions effectively amount to.

Moving on to the CD of violin and piano works, we are on more familiar ground as far as the performance style is concerned. The pieces played are as follows:

Die drei Zigeuner, S 383
Grand Duo concertant, S128
La Lugubre Gondola, S134
Epithalam, S129
Rhapsodie Hongroise No. 12
Duo (Sonata) for Piano and Violin in C sharp minor, S127

Liszt's violin music, not surprisingly, often reflects his passion for gypsy music and gypsy lifestyle - especially in such pieces as Die drei Zigeuner and the Rhapsodie Hongroise. The performers in this case capture the wild, mercurial nature of the music admirably.

The Grand Duo concertant, one of two major works on the disc which were unknown to me, was originally written in collaboration with the French violinist and composer Charles-Phillipe Lafont and was revised by Liszt in 1849. This no doubt explains why there is quite a lot about this piece (in terms of harmony and thematic ideas) which does not sound especially “Lisztian”. It remains, though, an excellent piece of its type and is very well worth listening to, especially when played as well as this.

The other major piece that I was unfamiliar with was the Duo for Piano and Violin. This is an early Liszt work (written when he was barely more than twenty years old) and is based upon two themes taken from a Chopin mazurka (Op. 6 no. 2). I greatly enjoyed this piece and it has grown on me even more with repeated listening. It requires considerable virtuosity from both performers but also has a surprising depth and, at times, profundity, which one may not expect from a twenty year old.

All in all, this is a hugely enjoyable disc of repertoire which is not heard often enough and it coincides well with the publication of the Liszt Society's “Complete Music for Violin and Piano” (Hardie Press), full details of which appeared in the last edition of the newsletter.

Jim Vincent

**Liszt: Symphonic Poems, Volume 2 (transcriptions by August Stradal)
Risto-Matti Marin - piano Toccata Classics TOCC0092**

Some years ago, I wrote a review of a fantastic CD on Toccata Classics of the first volume of Liszt's symphonic poems, in the solo piano arrangements by August Stradal. I have recently received volume 2 in the series which includes transcriptions of ‘Orpheus’, ‘Tasso - Lamento e Trionfo’, ‘Hungaria’ and ‘Hamlet’.

‘Orpheus’ is probably my favourite of the symphonic poems. It is a lovely peaceful (on the whole) work with some very light orchestral effects and plenty of use of two harps. Here in the solo piano version, Stradal somehow manages to fit in all of the orchestral details with only ten fingers and the overall effect is of a piece which was originally conceived for the piano. There is another recording of this work, on a CD entitled *Liszt an Orchestra on the Piano*, but

Risto-Matti Marin is better in this work than the other pianist, Orazio Sciortino (who is, incidentally, also two minutes faster). A superb technique is required for these transcriptions and once again Risto-Matti Marin is more than up to the challenge. He is also able to play extremely quietly and delicately as is ably demonstrated in this piece.

All thoughts of delicacy and quietness are dispelled in the first few minutes by the arrival of the anguished start of the second piece on this disc, 'Tasso - Lamento e Trionfo'. Here Stradal requires an awfully large number of notes to be played, especially from 2'26" to 2'37". Again it is interesting to compare Tausig's solution to Stradal's and I would say that the Stradal is more effective and also more difficult! The central section of Tasso is much more peaceful and similar in nature to a minuet (although not marked as being one in the score). Graceful trills and march like rhythms occur throughout this section and it is hard to believe there are only ten fingers at work here. After this respite, the stormy music of the first section returns before working up to an unbelievably loud and virtuosic conclusion. Here again there is absolutely splendid playing.

The third track is the 9th symphonic poem - Hungaria, itself based on Liszt's much earlier Heroic March in the Hungarian Style. Liszt arranged the work for solo piano and it is interesting again to compare the two. Liszt's own arrangement does not include the detail found here and it is interesting to look at the cadenza sections which occur about ¼ of the way through (between 6 - 7 minutes on this recording). Liszt faithfully transcribes his orchestral textures but in Stradal's version, there are added notes and difficulties. [I believe this is what I can hear happening here and the overall effect is like a massive wave of sound travelling up the keyboard.] Obviously, this is a fantastically difficult transcription and Risto-Matti Marin copes marvellously with Stradal's horrendously detailed piano writing.

Lastly on this disc is Hamlet, the 10th of the symphonic poems. This is a completely different work: on the whole, it is a desolate, restrained piece shrouded in gloom and this comes across very well in this transcription. The more violent section in the middle is riddled with octave passages and works extremely well here despite the lack of orchestra. As before, it is excellently performed, superbly judged and perfectly paced performance.

When the works played are this difficult, it is perhaps a thought that there is little room for personal interpretation - this is not the case here as Risto-Matti Marin shapes the pieces really well and if another recording was made, it would be easy to spot this one. One thing which has occurred to me listening to this disc, Stradal is not afraid to use the very lowest registers of the piano to produce quasi-orchestral effects and these are included especially in 'Tasso' and in 'Hungaria'. He also appears to add extra notes to enrich the harmonies, especially in the sections with lots of chords, perhaps to make the works more pianistic. Another thought that occurs is the fact that, based upon my own observations of recordings of piano transcriptions, on the whole the piano transcriptions tend to take a little longer. That is also not the case here - all of the timings for the pieces are approximately equal to those seen in the full original orchestral works.

As always with Toccata classics, there is an excellently recorded piano sound and interesting and detailed notes. Roll on volume 3 which hopefully might include the transcription of 'Ce qu'on entend sur la montagne' which I would really still like to hear played as it should be (rather than my own halting efforts)!

Listening to these works, it is abundantly clear that Stradal really knew how to effectively arrange full orchestral works for solo piano and, according to Toccata Classics, a selection of his Wagner transcriptions is also due for release on CD soon. I shall certainly be getting those discs when they are released.

Jonathan Welsh

MEMBERS' LETTERS

Dear Sir,

Members may be interested to hear of 2 CDs produced by my Texan friend Kenneth Caswell entitled "Liszt Students Play Liszt" (Pierian 0039/40).

Throughout his career as manager of US opera and symphony orchestras, Caswell has made a close study of the piano roll recordings made for the German Welte-Mignon piano play-back mechanism and has brought them back to public notice.

During the 1960s, several vinyl LPs appeared carrying the names of famous pianists recorded using Welte-Mignon pianos. These LPs were produced from piano rolls made between 1905 and 1930, when the era of the recorded reproducing piano roll came to an end. Ken Caswell had gained enough experience with his own pianos to realize that these early recordings were capable of a far higher quality than had been achieved for these LP re-issues.

He therefore set about a meticulous programme of reconstruction so as to ensure that his own playback pianos replicated the tonal response and qualities of the original recording pianos. He also realized that the piano rolls recorded by the Welte-Mignon company in Paris would be likely to display inaccurate patterns of tonal shading unless played back via playback mechanisms that were exactly synchronized to reproduce the characteristics of the Parisian recording devices.

Caswell found the perfect partner in his venture to bring back to public awareness the remarkable quality of the Welte-Mignon recordings: – a non-profit making company named "Pierian". With Pierian, Caswell embarked upon a series of re-issues of recordings by, among others, Debussy and Granados. He is continuing to work with Pierian in producing further discs representing recordings by many 19th Century composers who played their own compositions including Dohnanyi, de Falla, Fauré, Glazunov, Grieg, Humperdinck, Mahler, Scriabin and Richard Strauss to name but a few.

It is interesting that few music critics and professional musicians have yet shown interest in these remarkable acoustic guides to past interpretation and style of performance. There are some honourable exceptions such as Piers Lane and Alicia de la Rocha and the critic of the New York Times who has welcomed these Pierian recordings as providing glimpses of the past unavailable, in any quality, via early acoustic records.

The students represented in "Liszt Students Play Liszt" are Bernard Stavenhagen, Eugéne d'Albert, Arthur Friedheim, Emil Sauer, José Vianna da Motta, Alexander Siloti, Alfred Reisenauer, Vera Timanoff, Richard Burmeister, George Liebling, Konrad Ansorge and Frederic Lamond and the sound quality is quite remarkable.

John Farmer

Dear Sir,

I would like to get hold of the English translation of the book "Franz Liszt: A Chronicle of His Life in Pictures and Documents" by Ernst Burger, published in 1989. It seems that this is now out of print and must be quite rare so it is demanding a high price which is a bit out of my ideal price range. If anyone might know where I could source an edition at a reasonable price, I should be very glad to hear from them. If you can help, please contact me at - ce_newton@hotmail.com

Many thanks!

Claire Newton

Dear Sir,

I read with interest the article in the December 2012 newsletter (No. 109) about “Liszt and the Ballet”. By coincidence, I gave a lecture recital on the same subject at the Royal College of Music, London, for the London International Piano Symposium.

Members might be interested to read the following details of ballets that have been set to Liszt’s music. It would be wonderful if the Royal Ballet could revive some of them, especially those choreographed by Frederick Ashton.

Name of Ballet	Date of Production	Liszt Music used	Choreographer
Les Preludes	1913	Les Preludes	Fokine
La Bien Aimée	1928	Schubert/Liszt Waltzes	Nijinska
Errante	1933	Schubert/Liszt Wanderer Fantasy	Balanchine
Hamlet	1934	Hamlet Symphonic Poem	Nijinska
Mephisto Waltz	1934	Mephisto Waltz No. 1	Ashton
Apparitions	1936	Selections from piano repertoire	Ashton
Dante Sonata	1940	Dante Sonata	Ashton
The Wanderer	1941	Scubert/Liszt Wanderer Fantasy	Ashton
Vision of Marguerite	1952	Mephisto Waltz No. 1	Ashton
Orpheus	1955	Orpheus Symphonic Poem	Gsovsky
Marguerite and Armand	1963	Sonata in B minor	Ashton
Othello	1973	Faust Symphony	Peter Darrell
Hamlet Prelude	1977	Hamlet Symphonic Poem	Ashton
Mayerling	1978	Selections from piano, vocal and orchestral music	Macmillan
Now Languorous, Now Wild	1996	Hungarian Rhapsodies 6, 15 and 17	Ashley Page
Consolations and Liebstraum	2009	Consolations 1,2,3 and 5 and Liebesträume No. 3.	Liam Scarlett

Judith Gore

Dear Sir,

I read David Cooper’s letter in the March 2013 Liszt Soc newsletter with great interest. I have sadly no information on the Steinway D piano that he refers to but do know of a seven and a half foot Bechstein which Liszt played on in London during his last trip in 1886 shortly before his death. The piano has a plaque to that effect. It was bought by a friend of mine, Liszt Society member Mrs Margaret Ellaway around 1983. I played on it a number of times including an all-Liszt recital on 31 July 1986, the exact anniversary of his death. It now resides in the Purcell School having been donated by Mrs Ellaway on downsizing her house. There was a grand ceremony at the School to honour its arrival which I and a number of Liszt Society members attended around 1998.

Ernest Woolford

Dear Sir,

I was very interested to hear about the "Anton Rubinstein Discovery Day" that the Liszt Society promoted in conjunction with Goldsmith's College in March 2013.

I have loved Rubinstein's music for thirty years. He was called, ironically, by his friend Franz Liszt "VAN II", owing to his resemblance to Beethoven! A great joke!

It might be of interest to members to know that I have a transcription for solo piano of Rubinstein's Opus 89, Sonata for 2 hands, done by a Bulgarian friend of mine. As I adore this work and wanted to play it for myself, my friend worked it out for me.

I can provide the complete score if anyone is interested in having it.

Please e-mail me if you are interested at jim.penning@psw-avocats.lu

Best regards,

Jim Penning
Luxembourg

News from Other Societies

Wagner Society lectures

Four events in association with the Wagner Society at intervals over the year and featuring high-profile speakers. The lectures will take place at the Goethe-Institut, 50 Prince's Gate, Exhibition Road, London SW7. All at 7.30pm, tickets £12/£6 students:

Tim Blanning (11th July), Mike Ashman (12th September), John Deathridge (10th October)

More details and tickets: www.wagnersociety.org and ticketsecretary@wagnersociety.org

WAGNER 200 Events - Kings Place, 90 York Way, London N1 9AG

Wednesday 26th June, 7.30pm

Janice Watson - soprano, Joseph Middleton - piano

Wagner's *Wesendonck Lieder* and some of his less frequently performed songs.

Thursday 27th June, 7.30pm, Hall 1

Llyr Williams - piano

Wagner rarities plus dazzling transcriptions of Wagner by Liszt including *Isolde's Liebestod*

Friday 28th June, 8pm, Hall 1

Aurora Orchestra

Dramatised re-creation of the events surrounding the first performance of the *Siegfried Idyll*

Saturday 29th and Sunday 30th June 2013, Hall 1

Wagner in Performance - Three symposia in association with The Wagner Journal

Sunday 30th June, 10am-5pm, Hall 1

The Challenge of Director's Opera

Saturday 29th and Sunday 30th June

Wagner on the Big Screen

Tristan und Isolde (Saturday 29th June 6pm) - Nikolaus Lehnhoff's Glyndebourne production

Die Meistersinger von Nürnberg (Sunday 30th June 6pm) - Katharina Wagner's Bayreuth production from the Opus Arte catalogue

CONTACT DETAILS

Articles and letters for the Newsletter, Membership Applications, Renewals, and Enquiries:

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