



The Liszt Society Newsletter

No. 28 - SUMMER 1986 : Edited by Adrian Williams.

NEXT MEETING.

The next Members' Meeting will be held on Saturday, 21 June. Details have been notified by special circular.

LISZT CENTENARY CELEBRATIONS.

Some further events:

At Cheltenham Town Hall on 19 July, in a recital beginning at 8.00 p.m. and forming part of this year's Cheltenham Festival, Louis Kentner will play the following works by Liszt:

Variations on Bach's Weinen, Klagen, Sorgen, Zagen;
Sonata in B minor;
Bénédiction de Dieu dans la Solitude;
Three Concert Studies (Il Lamento, La Leggerezza, Un Sospiro);
Hungarian Rhapsody No. 13.

At St. Nicholas' Church, King's Lynn, on 28 July, in a recital beginning at 8.00 p.m. and forming part of this year's King's Lynn Festival, Louis Kentner will play:

Liszt's Variations on Bach's Weinen, Klagen, Sorgen, Zagen;
Beethoven's Sonatas Op. 109 and 110;
Liszt's Sonata in B minor.

At London's Chaucer Theatre on 28 July a concert of music by Liszt will be given to commemorate the centenary of the composer's last visit to London (April 1886). The programme will consist of the symphonic poem Prometheus, played by the City of London Symphony Orchestra conducted by Charles Peebles; the 9th Hungarian Rhapsody, played in its piano-duet version by Kathron Sturrocks and Piers Lane; the symphonic poem Orpheus, played by the City of London Symphony Orchestra; a melodrama (which?) with piano accompaniment (Adrienne Corri accompanied by Oliver Davies); two songs for tenor or mezzo-soprano from Schiller's William Tell; and the Concerto in Hungarian style, attributed (on scant evidence) to Liszt.

Further information available from Mrs. Mistarz.

The 1986 Cambridge Festival will have two major themes: the Music and Culture of Hungary, and Music by Composers living in East Anglia. The Festival opens on 19 July and runs until 3 August. Works of Liszt's will be performed, and the Hungarian theme will be reflected further in, inter alia, Album d'un Voyageur, an exhibition of Liszt's life, music and travels.

As well as at the Cambridge Festival, the Liszt Exhibition from Budapest will be shown at:

George Edwards Library, University of Surrey, Guildford (19 May - 13 June);
Royal Festival Hall, London (15 October - 9 November);
St David's Hall, Cardiff, in the Level 2 Foyer (24 November - 8 December);
Birmingham and Midland Institute, Margaret Street, Birmingham (latter December);
and, in 1987, from 15 January to 5 February at the J. B. Morrell Library,
University of York.

The City of London Festival. The American pianist Earl Wild will give five lunchtime recitals, beginning at 1.05 p.m., at Bishopgate Hall, 230 Bishopgate, EC2, on 14, 15, 16, 17 and 18 July. Each of the recitals will contain music by Liszt. On the 14th, five studies: Ricordanza, La Leggerezza, Un Sospiro, Gnomenreigen, and the Transcendental Study in F minor (plus works by Chopin and Ravel); on the 15th: the three Petrarch Sonnets, Sonata in B minor, and Hungarian Rhapsody No. 4; on the 16th: the Dante Sonata (plus works by Chopin, Ravel, Fauré Debussy and Respighi); on the 17th: the Bach-Liszt Fantasy and Fugue in G minor, the Largo (transcribed Wild) from Chopin's Piano Concerto in F minor, and the Beethoven-Liszt Symphony No. 1 in C; and on the 18th: the Ballade No. 2, Jeux d'eau a la Villa d'Este, Mephisto Polka, Valse oubliée, and Hungarian Rhapsody No. 12.

Admission to each of these lunchtime recitals is £1.50 (£5 for a series ticket).

At St Paul's Cathedral (EC4) on 18 July, also as part of the City of London Festival, three programmes of Liszt's organ music will be given, in recitals beginning at 12.05 p.m., 1.05 p.m., and 2.05 p.m. In the first, Andrew Lucas will play the Variations on Bach's Weinen, Klagen, Sorgen, Zagen; in the second, John Scott will play the Fantasy and Fugue on Ad nos, ad salutarem undam; and in the third Christopher Dearnley will play: Excelsior, Am Grabe Richard Wagners, Pilgrims' Chorus (Wagner-Liszt), Weimars Volkslied, two Preludes (Chopin-Liszt), and the Prelude and Fugue on B.A.C.H.

Admission to these organ recitals is free.

The Scottish National Orchestra will be celebrating Liszt at Edinburgh, Glasgow and Dundee in their September, October and November concerts this year. Details available from Mrs. Mistarz.

In a Promenade Concert at the Royal Albert Hall on 31 July, beginning at 8.00 p.m., the London Symphony Orchestra will play Liszt's two Legends, the Schubert-Liszt Wanderer Fantasy (pianist: Jorge Bolet) and the Dante Symphony.

In an earlier recital at the Albert Hall that same evening, beginning at 6.00 p.m., Simon Preston will play three of Liszt's organ works: the Prelude and Fugue on B.A.C.H., the Trauerode, and the Fantasy and Fugue on Ad nos, ad salutarem undam.

The Promenade Concert on 30 August will include Liszt's symphonic poem Ce qu'on entend sur la montagne and Mephisto Waltz.

On 31 July the BBC will broadcast a performance of the Faust Symphony (conducted by Pierre Boulez) direct from the Festival Theatre at Bayreuth, the Bavarian town in which Liszt died on that day 100 years ago.

EPTA PIANO BULLETIN.

A very well produced magazine which will be of great interest to all Dutch-reading members is the Piano Bulletin (1986 4e jaargang no. 1) published recently by the Dutch branch of the European Piano Teachers' Association. The entire issue is devoted to Liszt. The editor is Christo Lelie, who has himself contributed the first item: "Franz Liszt als pianopedagoog." It is followed by: "Liszt Masterclass Gyorgy Sebok" by Henk de By; "De laatste verjaardag van Franz Liszt" by Stefan Thoman (= Liszt's well-known Hungarian pupil István Thomán); "Liszts eerste concerten in Nederland, 1842" by Peter Scholcz; "'Funerailles': een interpretatieles" by Martijn van den Hoek; "Van géén Liszt tot meer dan Liszt" by Frans Schreuder; "Liszt en Schubert" by Luc van Hasselt; "Het tweede jaar van de 'Années de Pèlerinage': Italië" by Pieter Fischer; and "Schumanns bespreking van de 'Etudes Transcendantes' in 1e en 2e versie" by Albert Brussee. Plus a record review (France Clidat's édition integrale) and miscellaneous news items.

There are numerous interesting photographs (Liszt and others) and music illustrations. The address of the Secretariaat EPTA Nederland is: Van Miereveldstraat 13, 1071 DW Amsterdam. Tel. 020-763353.

HANS CASPARIUS
1900-1986.

Alan Paul writes:

We were saddened to learn of the death on 16 May of Hans Casparius, photographer, film-maker, and a co-founder of the European Liszt Centre. Born in Berlin, he became a "stills" cameraman during the famous film era of the '30s, working with G. W. Pabst among others. He continued his film career in the United Kingdom, producing commercial, travel and art films, including "Dante Sonata" with Italian pictures accompanied by Liszt's music. He was a co-founder in 1970 of the European Liszt Centre (ELC), whose headquarters was later established in Eisenstadt, and whose most active branch has been the Italian section under the presidency of Otto Bremer. In 1976 the Liszt Society and the ELC jointly organised the British Liszt Piano Competition at the University of Surrey, Guildford (winners being Terence Judd, Martin Roscoe and Peter Donohoe). Ever keen to encourage young talents, Hans was a man of old-world charm and courtesy who will be sadly missed.

DANTE SYMPHONY
AND GRAN MASS
AT GOLDSMITHS' COLLEGE.

On Saturday 8 March Brian Wright conducted Goldsmiths' Choral Union and Symphony Orchestra in these two major works; the soloists were Jennifer Adams (soprano), Ameral Gunson (contralto), Philip Doghan (tenor) and Jonathan Robarts (baritone).

Paul Gregory writes: The first chords of the Dante Symphony gave a true indication of the kind of performance we are fortunate to hear: the notes were laden with unease and menace and the whole work was tautly conducted with firm control.

The performance of the Gran Mass was magnificent. The chorus of women's voices had already been heard in the Symphony; but if one of the evening's special glories had to be chosen, for me it would be the choir, which sang with committed musicianship, lovely tone and controlled power.

"I did not know this score before rehearsing for the programme," remarked one of the harpists; "but it is wonderfully laid out for playing. Sounds like this had not been heard before, so soon after the development of the double-action harp."

Having remarked to Brian Wright what a nice touch it was for the brass to stand up when playing the Dante Symphony, I learnt that they are instructed to do so in the score, and that Liszt had been copied in this by Mahler.

On this occasion, each of these fascinating works received a worthy performance.

LISZT FESTIVAL
CONCERT
IN GERMANY.

In the Festhalle at Weisweiler (BRD) on Sunday 1 June, in a concert mounted by the Liszt Gesellschaft of neighbouring Eschweiler, Mazeppa, the 1st Piano Concerto, the Totentanz and Les Préludes were splendidly performed by the Philharmonia Hungarica conducted by János Ács, whose brother, Josika, was the virtuoso soloist in the two works for piano and orchestra.

The performers received a most enthusiastic ovation from the large audience, and the occasion was hailed in the local newspaper as "a cultural high point for our town". A particularly knowledgeable and appreciative listener was 90-year-old Frau Hildegard Stumpf, herself an ex-pianist and pupil of Liszt's well-known pupil Berthold Kellermann. "I enjoyed the concert so much," declared this very clear-headed old lady afterwards; "that was Liszt!"

FESTIVAL AT KREMS.

Liszt's mother, Anna, died 120 years ago. She was born at Krems, a little Austrian town on the Danube; and here, on 22 May, a small Liszt Festival took place. At the birthplace (Dominikanerplatz 5) a wreath was laid by Dr. Dezső Legány on behalf of the Liszt Ferenc Társaság of Budapest. Three papers were then read: "Anna und Franz Liszt - zur Geschichte einer Beziehung in Briefen" by Thomas Leibnitz of Vienna; "Adam Liszt - Charakterstudie eines Vaters" by Gerhard Winkler of Eisenstadt; and "Liszts Erbschaft" by Dezső Legány. To conclude, Dr. Legány's younger son, Dénes (a composer and pianist at the Budapest Liszt Academy), played the Berceuse, 2nd Mephisto Waltz, and the threnody Aux cyprès de la Villa d'Este No. 1.

Five Monuments to Music

Played by Gunnar Johansen

“The Sounding Inheritance, the Legitimate Heir of Busoni.”

(Hamburger Tageblatt)

Complete Clavier Works of

J.S. BACH

43 Records or Cassettes

Complete Piano Works of

BUSONI

7 Records or Cassettes

Complete Piano Works of

LISZT

51 Records or 48 Cassettes

GUNNAR JOHANSEN

Complete Piano Works

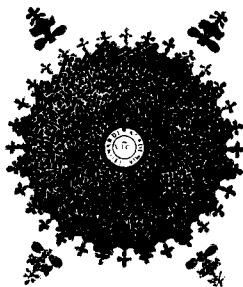
20 Cassettes

TWELVE HISTORICAL PIANO RECITALS

Traversing the Keyboard Literature
from Frescobaldi to Stravinsky

12 L.P. Cassettes

Catalogue Available



The Leonardo Academy

ARTIST DIRECT

Blue Mounds, Wisconsin 53517