

# LISZT SOCIETY

## Newsletter

N° 83-84

April 2004

### EDITORIAL

We are pleased to hand over the Editorial to member Claudia Moser of Lörrach, Germany. Claudia wrote in response to our Editorial in the 81-82 edition. She writes as follows:

The most intriguing question connected to the issues brought forth in the previous editorial I find is this: How can one provide education in music appreciation? Naturally, answers to this question are found in one's personal background and history. But one also finds—especially with the music of Franz Liszt—that these individual reminiscences of very personal, intimate moments result in perceiving the generally valid truths of such moments. Liszt the man felt deeply joy, sorrow, pain, exultation, guilt, and triumph, but in addition to these private feelings he had was endowed with a powerful intellect and unsurpassed talent to give these feelings artistic expression—and, while he was yet alive, communicate them through his performances, and later through his teaching. Enthusiastic press reviews of his concerts give lively evidence of the former, letters and diaries of friends and disciples (e.g. Amy Fay, Carl Lachmund, Alexander Borodin, Edvard Grieg, to name only a very few) of the latter. Liszt's compositions, developing, changing, maturing during his life, represent human life *in toto*: the sense of wonder, of yearning beyond what is (the *Apparitions*), the sensuality of perceiving oneself, the beloved partner (the first *Mephisto Waltz*), the joyous appreciation of the world in which one lives (*Au bond d'une source; Feux follets*), the pain of illness and disappointment and the anguish of loss (*Via Crucis*), the fear of death and damnation (*Après une lecture de Dante—Fantasia quasi sonata*) and yet, in the end: the triumph of the human mind and soul in which Man (meaning man and woman, of course) knows that he/she is "like unto God" (this, for example, I hear and feel beautifully, admirably expressed in *Benediction de Dieu dans la Solitude*).

These are just a few of the numerous musical gems that this composer has donated to his contemporaries and to ourselves; and each new discovery is delightful. The more so, since each piece offers new and changing perspectives whenever I return to it. The appreciation of Liszt's music—I am speaking here especially of his piano compositions, since the piano is my favorite instrument—changes, even matures with other life experiences, and with musical knowledge, or study. But the immediate appeal, which captivates at the very

beginning, does not disappear through abstraction, rather, it intensifies through reflection. The first music piece by Liszt that I ever heard was the second of the *Liebesträume*, and although it came along in the unspeakably distasteful disguise of a TV advertisement for a coffee whitener, its beauty was unmistakable. The next discovery was the most erotic piano music piece I have ever come across, the first *Mephisto Waltz*; that was during my student years at the university, and I listened to it over and over again, it conjured up so many confusing sensual feelings that I became curious and interested in the composer himself. What an attractive man, what an overpowering sensuality and intellect this "super star" seemed to combine in himself! Many years later I was given a Christmas present by my brother: the *Arabesques*, the Russian and Hungarian transcriptions. I was so thrilled to find they were Vol 35 of Leslie Howard's recordings of Liszt's complete works for solo piano! With this CD, I embarked on a journey which has not ended yet—and I am sure it never will—into a most exceptional human being's life and work. I majored in philosophy, which is a most important part of my life. Through philosophy I came back to music, but to a much deeper understanding of what it means to me, and maybe to others. Philosophy aspires to comprehend truth and beauty and the good in words, and Liszt distilled truth and beauty and the good into musical poetry. For me, now, music and philosophy refer to and enhance one another, thereby each becoming more of what it aspires to express.

Everything the Liszt Society does, in bringing together people dedicated to the promotion of Liszt's life and life work, people like Leslie Howard, as artist, performer, teacher, and musicologist, or the sadly deceased Mr Perry, in making available on record innumerable treasures—all this cannot be overestimated. Discovering Liszt's music, listening to it, comprehending its scope and getting to know the man who created it, means learning about what Man is—or what we should aspire to become. Or, speaking as a philosopher: Liszt offers musical answers to what Kant called the fundamental questions of philosophy: What is Man? What is the World? What can we Know? What may we Hope? And isn't this a fundamental quest, the quest of the Human Spirit—worth every effort, money, and time we put into it?

Claudia Moser

## MEMBERS

## New members

We welcome new members:

Ursula Graham (Darlington)  
 Andrew King (St Albans)  
 Shay Loya (London SE23)  
 David Trippett (Newcastle upon Tyne)

## PAMELA ZAŁUSKI

1935-2003

It is with great sorrow that we have to announce the death of member Pamela Załuski who, with her husband Iwo, had been a member of the Society for several years. Together they were regular supporters of the Society's events as well as delightful friends of all who knew them. It is difficult to accept the loss of someone with such vitality, and enthusiasm, but that is how we will remember her. JH.

The following obituary has been kindly contributed by Iwo Załuski.

Born Pamela Woodhead in Islington London 28 January daughter of a brewer. Educated at Alice Owen School. After initial piano lessons, she went on to teach herself and achieved a high enough standard to play virtually all of Mozart's piano compositions at an amateur level. Having left school she worked as a film extra and model. Met and married Walter 'Bill' Osborne-Smith, who worked for the Ministry of Defense. They had three children, Penny, Caroline, and James. She graduated from Maria Grey College of Education, London, specialising in History and went into teaching. Became head of a school after four years. In 1976 she became Head of Park Lane Primary School in Wembley.

In 1981 she divorced her husband, having sought the advice of her music teacher, Iwo Załuski, whose own divorce had just been declared absolute. Thereafter their relationship, based on their mutual love of music, grew in secrecy, due to the politically volatile climate in the London Borough of Brent (their employers), who might have caused problems. On 22 July 1982, on the second last day of the school year, they married in Acton Register Office, and announced the *fait accompli* the following day, to the delighted amazement of the school and the fury of the Education Authority.

In 1989 they both took early retirement, and moved to Suffolk to concentrate on travel and musical research. They also bought a house in Descartes, in the Touraine region of France. For Pamela this was an opportunity to indulge her two great passions: history and music. Their partnership led to the publication of numerous articles and music books,

including *Mozart's Europe: The Early Journeys*" (1993), *The Scottish Autumn of Frederick Chopin* (1994), 2 educational books, *Music Through the Ages and How the World Makes Music* (1994), *Chopin's Poland* (1996), *The Young Liszt* (1997), *Mozart in Italy* (1999), with photographers Juliusz and Hanna Komarnicki, the glossy *In Search of Chopin's Poland* (1999) and *The Deaths of the Great Composers* (2003). Their biography of Carl Czerny, completed in 2002, and their play *Monsieur Frederic* (about Chopin's final days in London) are still awaiting a publisher. In 2000 the Załuskis moved from Suffolk to St Albans.

A year later, while in France, Pamela was diagnosed with cancer of the colon, which had spread to the liver, and was put on chemo-therapy. Despite this, she continued the finishing touches to the Czerny biography and did all the research for *The Deaths of the Great Composers*. During the summer of 2003, spent partly in France, she became increasingly weak and frail, and finally died peacefully and without any pain at Bishop's Wood Hospital, Mount Vernon, on Saturday 20 September 2003. She is buried at the Cemetery of the Church of the Holy Trinity, Frogmore.

## EVENTS

## LISZT SOCIETY OPEN DAY 2003

The day began with a few words from Douglas Finch, Director of Keyboard Studies, who welcomed us all to the Trinity College in its new home on the south bank of the Thames.

This was followed by a recital from member pianist Martin Cousin, who, it transpires, was not very well due to an attack of 'flu. He strolled on to the stage and began with Beethoven's *Sonata n° 24 in F sharp major*, op 78. This is one of Beethoven's shorter sonatas, and actually has only two, rather than the usual three, movements. The introduction contains some beautiful harmonies and was played quite slowly before launching into an *Allegro ma non troppo* section. This was excellently played and the finale that followed was just as good. Martin Cousin obviously has a good sense of when to pause when playing, as Artur Schnabel once said "the spaces between the notes, that is where the art lies". The next work to follow was one of Brahms' late piano pieces, the *Intermezzo in E major* — n° 4 from op 116. One of the main problems with playing late Brahms is getting the effect of light and shade right so that the different sections stand together but don't sound contrived. Martin Cousin managed this excellently, the stormy section towards the end was terrifyingly played and not a wrong note was

heard! The pedaling that was used was also excellent; it allowed the piece to “breathe” in some indefinable way. This was followed with another late Brahms piece, this time the *Capriccio* also from op 116, n° 7 to be exact. This piece is completely different from the previous one, and seems in a similar manner to Brahms’ earlier “sturm und drang” writings in his three early sonatas and later in the well-known op 79 *Rhapsodies*. This piece was also very well played and came to a towering conclusion with vast swathes of sound. We then heard two short pieces by Leschetitsky, *Etude (Jeu des ondes)* op 40 n° 1 and *Consolation (Romance)* op 40 n° 2. The first was a finger twisting piece full of very rapid figurations in the right hand and accompanying chordal writing in the bass. The piece required a very light touch in the right hand and it was very interesting to listen to, as well as being very well played. The next piece was not quite so inspired, in my opinion, although it was very well played. It was a *Consolation*, rather in the manner of Liszt’s set (S172), but not quite as good. Lastly, Martin Cousin proceeded to play music by Liszt. Here, he really came into his element. The *Bagatelle sans tonalité* (S216a) came first, very rapidly played and nicely voiced. The ending was especially good where the music trails off into the ether. He then played the two *Polonaises*, S223. The first of this set, the one titled *Polonaise mélancolique*, is very mournful near the beginning and joyful at the end where the key switches from D flat into C major. This effect can sound rather odd, but here it held together very well. The *Polonaises* were separated from one another by one of Liszt’s transcriptions, this time of a Chopin song—*Moja Pieszczotka* (S480 n° 5). This is arranged as a set of variations on a theme, the ground bass of which is modeled on Chopin’s *Nocturne in D flat*, op 27 n° 2. This was beautifully played and suitably dreamy and romantic. Lastly, we had the formerly very well known *Polonaise in E major*, once a recital war-horse but now almost forgotten. This is a really fantastic piece where the pianist is at liberty to astound the listener with their musicality as well as their technique. He polished this off with aplomb and the applause was very well deserved. As a result of this, he was encouraged to return and played a piece from Prokofiev’s *Vision Fugitive*, op 20. A creepy little piece requiring rapid attack of the notes and a very solid technique, which Martin Cousin obviously possesses in abundance—you would not have guessed from the pianism on display that he had been ill with the ‘flu! He has a very real feeling for how music should be played and I am sure we all wish him well in his future career.

After a suitable break, the masterclass began with Piers Lane in charge. This involved some of the

students who had taken part in the previous day’s Longmire Prize Competition. Firstly, Ben Andrew played the *Tarantella* from *Venezia e Napoli* (S162) and was suitably pushed in the right direction by Piers! As is always the case with these events, masterclasses always overrun so Douglas Finch was obliged to intervene before the work was completely finished, although, I suspect enough was done for Ben to get the idea! Next Joanna Vasconcelos e Sa was to play two of the three *Petrarch Sonnets* from the second year of the *Années de Pèlerinage* (from S161), but again here, the suggestions took some time and so only the third, after *Sonnet n° 123*, was played and alterations made. A shame really as Joanna possesses a very beautiful singing tone and at various points, Piers Lane also sung along, much to our amusement! After the break, (scheduled for 4pm but occurring later!) Stanislav Coschug played two Schubert transcriptions, the *Gretchen am Spinnrade* and *Erlkönig* (both from 12 Lieder, S558, n° 8 and 4 in that order). In the event, only the second of these was subject to Piers Lane’s suggestions due to time constraints. Suffice to say, *Erlkönig* was terrifyingly played by a pianist with an extremely solid technique. Many thanks go to the students who put themselves up to be “master-classed” by Piers Lane as well as thanks to Piers Lane himself for giving up his time to be the ‘Master’.

After some refreshments (in the somewhat cold outer chamber) we had the Annual General Meeting where everything was presented in the usual fashion and the addition of several new members to Council were announced. It was announced that Robert Matthew-Walker had kindly agreed to take on the Editorship of the *Journal* and he made an eloquent speech expressing his pleasure at being on the Council of Management and having the opportunity in undertaking the role of Editor and serving in that capacity the cause of that wonderful man and composer, Franz Liszt..

The last item on the crowded day’s agenda was a concert given mainly by students of the College, which included the winner of the Longmire competition from the previous day. However, it began with the Lecturer, Anthony Green playing two short, late pieces by Liszt (*Un rêve* (S207) and *Nuage gris* (S199)—suitably creepy) and a piece by himself. His technique has obviously not suffered in the years since he won the British Liszt Competition in 1976 as he played well with a real feeling for late Liszt. Then, we had an ensemble of cello, piano, harp and organ playing one of Liszt’s late chamber arrangements of the *First Elegie* (S130). This is a lovely arrangement, not often played (probably due to the unusual instrumentation) and it works very well. Although the piano provides the backbone of the piece, and it is

mostly accompanied by the cello near the beginning, the middle section involves all of the instruments and it creates a most unusual and very ethereal effect. Thanks to Mizuki Tanabe (cello), Alexander Winter (piano), Annemarijn Abbink (harp) and Esther Chun (organ) who all seemed really to enjoy playing together as an ensemble. Finally, we had the winner of the Piano competition, Jesse Beaumont. He played magnificently in the third *Liebesträume*, Rachamninov's arrangement of *The Flight of the Bumble Bee* and lastly Schutz-Evler's *Concert Arabesques on themes from 'The Blue Danube'*. The *Liebesträume* was notably good in the initial cadenza, before the key change from A flat to B major and the singing tone required was especially well done. The "Flight..." was very, very fast indeed—a supersonic Bumblebee—and it was stunning! Lastly, the most difficult piece of the three, the Schutz-Evler transcription, sadly rarely recorded these days, perhaps for technical reasons. Here, Jesse was in his element. None of the technical problems in this piece were ignored and no short cuts were taken. The ending was taken at fantastic speed. Jesse Beaumont is obviously an artist to watch and we look forward to hearing him again.

Our thanks go to the Director of Trinity College, to Douglas Finch (Head of Keyboard Studies) who had done so much to make members of the Liszt Society welcome and to the staff and students for their tireless help during the day.

### BRITISH LIBRARY SEMINARS

Leslie Howard gave a talk on 23 March 2004 at the British Library as part of the Saul Seminars: Studies in Recorded Music.

Entitled "Liszt on Record – a Curiously Imperfect Performing Tradition", Leslie Howard took as his starting point that Liszt is often referred to as "the greatest pianist who ever lived" and he is also rated highly in the literature as a conductor. But he left us no recordings or piano rolls, and, although his catalogue of students is impressive, their recordings of his music give us a rather inadequate impression of an incipient performance tradition.

Serious Liszt performance is largely a modern affair, although there are some magnificent historical performances, even if centred around a very small proportion of Liszt's vast output. There is really only a sporadic history of recordings of Liszt's songs, choral music, organ music and chamber music; we have a very strangely inadequate history of orchestral performances, considering Liszt's influence upon nineteenth-century orchestral composition; and in just the

place where one might imagine there to be a rich line of tradition—the piano music—we find the most unaccountable lacunae.

How then does a modern Liszt exponent search for an authentic performance?

### REVIEW: RONALD SMITH

by Jonathan Welsh

The day after the Liszt Society day, Lynn and I travelled into Cambridge to see the veteran pianist, Ronald Smith who, according to BBC Radio 3, was playing at Fitzwilliam College. So, we arrived in plenty of time to find out that (a) there were supposed to be tickets and (b) they cost £10. Unfortunately, neither of these facts was mentioned on the radio interview or the College's website so other people were in the same ticketless state. This resulted in about 20 of us waiting around to see if they could shoehorn some extra seating into the chapel. Whilst we were waiting in the crypt, Mr. Smith himself came over and asked why were we all sitting about, and then went on to offer us *his* seat (which we obviously declined!).

We did eventually manage to get a seat, right at the back, the Director stated that the event had been running for three years and there had never been such interest. Not really surprising, when you have a pianist of Ronald Smith's stature playing! Anyway, he began (as the programme notes, he had written, indicated) with Beethoven's *Appassionata sonata in F minor*, op 57. The technique was amazing and the tempi were as fast as I have heard pianists' 60 years younger play! The middle movement was beautifully played and the transition to the finale was superbly done. After the breathless final descending f minor arpeggios, there was rapturous applause. Ronald Smith then stood up and said a little about Alkan to the audience as a preface to the four pieces he was about to play. He began with the little major/minor alterations contained in *Les regrettes de la nonnette*, a lovely little lyrical piece with the imitation of bells towards the end. A superb piece, very well played. He then followed with a brief talk about the twelfth of Alkan's Studies in the minor keys, the quite well known *Le Festin d'Esope*, complete with musical examples of what we were about to hear. Again, this was very well played and the emphasis in the bass seemed to conjure up sinister implications within the piece, something I had not heard in recordings. As Ronald Smith pointed out, Alkan appears to have "something of the night" about him and, to illustrate this; he then played *Le chanson de la folle au bord de la Mer* (*Prelude op 31 n° 8—The song of the mad woman on the shore*). This is a very strange little piece, played at almost opposite ends of the keyboard

and it came across as suitably “fractured”. He led straight into the *Allegro barbaro*, n° 5 from the *12 Studies in major keys, op 35*. In fact, he did this so rapidly into this that we all jumped! The piece was astonishingly played, as all the others had been.

After a short interval, Ronald Smith resumed with Chopin’s *Fourth Ballade in f minor*. We had heard another pianist (who is much feted at the moment) play this some years ago, but the current performance was so much better! The powerful outbursts and surges in power were very well controlled and the headlong rush near the end was amazing before the return to relative tranquillity for the last half a dozen bars. We then heard two of Debussy’s études, *Des pas sur la neige* and *Feux d’artifice*. I am not very familiar with these pieces, but the headlong rushes of notes in the latter were amazing! Lastly, he played two pieces by Liszt—*Les jeux d’eau à la Villa d’Este* (S163 n° 4) and the Sixth of the Hungarian Rhapsodies (S244 n° 6). Both were very well played, the former was especially tranquil at the section in D major where the words of the Gospel are written above the notes. The articulation and technique required to play this piece are well known and Ronald Smith did not put a finger wrong. Likewise with the *Sixth Rhapsody*, one of the more famous and well known of the set. The ending was taken at an amazing pace, and concluded with a suitable amount of panache.

The applause was so ardent that he returned and stood in front of the piano and said “what shall we have?” Several people suggested things and in the end he decided to play the *Mazurka n° 47* (op 68 n° 2 in A minor) by Chopin. This is a really mournful little piece that fades into nothing at the end. He played this with the degree of passion you would expect from someone many years younger. As was said of Liszt “There is no decline, the sun never sets.” After more applause, the Master said a few words, inviting all the members of the audience to follow him to a reception to announce the winner of the previous day’s Alkan competition. Unfortunately, we did not have the stamina of Ronald Smith and headed off home!

## LISZT VISITS IRELAND

Report by Jim Carroll first published in the *Irish Times*

It was the most rock ‘n’ roll tour Ireland ever experienced: Promoters befuddled by whiskey and opium. Thrashed hotels and wrecked venues. Guns required to protect the talent as they travelled from town to town. Female admirers flocking back-stage in droves to pay their respects. High-spirited late nights involving copious amounts of oysters. Sore heads in the morning as

the coach sneaked out of town. And, naturally, plenty of “must we fling this filth at our kids?” outrage in the press.

Yes, Franz Liszt’s 1840 Christmas tour of Ireland was one hell of a do.

The then 29-year-old composer and pianist was classical music’s next big thing when he arrived, a star in the making who was taking to the Irish roads and boroens for a month to bring the noise to the plain people in Belfast, Clonmel, Cork, Dublin and Limerick.

Liszt wasn’t the only one in the boisterous, youthful touring party, and we should be thankful that Welsh tenor John Parry kept a diary of everything that transpired. It’s doubtful if Liszt could have remembered everything he got up to on that visit.

Parry’s diary, in turn, has formed the basis for one of the finest music-based documentaries aired in ages. You may have heard Martin Ryan’s *Liszt’s Irish Christmas* on St Stephen’s Day. If you didn’t, let’s hope that RTÉ Radio 1 has plans to rebroadcast it. Dramatic, comic, insightful and enthralling, it was a picture not just of Liszt’s music, moods and mischief-making, but also of the Ireland of that time, an Ireland where highwaymen rather than speed cameras provided the main deterrent on the roads. Broken furniture in a Dublin hotel, a collapsed stage in Limerick and a promoter who seemed to have planned the tour by throwing darts at a map of the country; few modern Irish tours are ever this eventful.

Jim Carroll  
in the *Irish Times*

## LIBRARY

We gratefully acknowledge receipt of the following CDs:

Liszt: Complete organ works including the transcriptions:

CD 1: L’apogée de Weimar (1849-1860)

Frédéric Chopin : Prélude op 28/9 (1849)

Frédéric Chopin : Prélude op 28/4 (1849)

Fantaisie and Fuge über den Choral ‘Ad nos, ad salutarem undam’ aus der Oper ‘Der Prophet’ von Meyerbeer (\*) (1850)

*Moderato, Adagio, Allegro deciso*

Adagio (Consolation IV)—*Cantabile con divozione in D flat major* (\*) (1850)

Consolation V—*Andantino in E major* (1850)

Tröstung (Consolation VI)—*Allegretto in E major* (1850)

Kirchliche Fest-ouvertüre über den Choral  
'Ein' feste Burg ist unser Gott' (1852)

Ave Maria I—*Andante con pieta* (1853)

Orpheus—Symphonische Dichtung—*Andante moderato* (1853/54)

CD 2: L'apogée de Weimar (fin)

Präludium und Fuge über B-A-C-H (\*)  
(1855/70)

Präludium, Fuge

Einleitung, Fuge und Magnificat aus der  
Symphonie zu Dante's Divina Commedia  
(1860)

Einleitung—*Adagio, Andante, Un poco meno mosso, Fuga—Lamentoso*

Magnificat – *Più mosso ma non troppo, Un poco lento, Alla breve, Più mosso*

Les années romaines (1861-1870)

*Andante religioso - Quasi adagio molto sostenuto*  
(1861)

J S Bach 'Aus tiefer Not schrei ich zu dir' –  
*Andante* Chœur d'introduction de la  
Cantate BWV 38 (1860/61)

J S Bach 'Einleitung und Fugue aus der  
Kantate 'Ich hatte viel Bekümmernis' BWV  
21 (Rome, 1860 troisième fin alternative,  
édition de 1869)

R Wagner: Pilgerchor aus 'Tannhäuser'—  
*Andante maestoso* (1<sup>st</sup> version, 30/10/1860)

Ave Maria von Arcadelt—*Andantino  
dolcissimo* (1862)

'Weinen, Klagen, Sorgen, Zagen'—*Variationen*  
(\*) (1862)

CD3: Les années romaines (fin)

Evocation à la Chapelle Sixtine (1862)

Der Papst-Hymnus—*Lento solenne* (1863)

Slavimo slavno slaveni!—*Andante maestoso*  
(05/07/1863)

Ora pro nobis - Litanei - *Molto lento epietoso*  
(\*) (1864)

J S Bach: *Adagio* aus der 4. Sonate für Violine  
und Cembalo in c minor

Orlando di Lasso : Regina cœli lætare -*Allegro moderato*

Weimar's Volkslied—*Frish und kräftig*

Einleitung zur Legende der heiligen  
Elisabeth—*Andante moderato*

'Tu es Petrus' aus dem Oratorium 'Christus'—  
*Andante maestoso*

Ave maria stella (2<sup>nd</sup> version)—*Andante  
sostenuto (piùtosto lento)*

Ave Maria II—*Andante pietoso*

Les Morts - Oraison / Die Toten— Oration—  
*Sehr langsam*

CD4: Les méditations de 'l'abbé' Liszt (1871-1886)

Offertorium aus der 'Ungarischen  
Krönungsmesse'—*Lento* (1871)

A magyarok Istene—*Andante maestoso* (1874)

Salve Regina—*Lento assai* (1875)

Weihnachtsbaum (1874/76)

I Psallite—Altes Weihnachtslied—*Allegro non troppo*

II O heilige Nacht—Weihnachtslied nach  
einer siren Weise—*Lento*

III Die Hirten an der Krippe (In dulci  
jubilo)—*Allegretto pastorale*

IV Adeste fideles—Gleichsam als March der  
heiligen drei Könige—*Tempo di marcia moderato*

Angelus ! Prière aux anges gardiens—*Andante pietoso* (1877)

G Verdi: Agnus Dei aus der 'Messa da  
Requiem'—*Andante* (15/10/1877)

Resignazione (22/10/1877)

Gebet—*Andante* (25/10/1879)

Rosario (1879 ?)

I Mysteria gaudiosa—*Andante, un poco mosso*

II Mysteria dolorosa—*Andante, un poco lento*

III Mysteria gloriosa—*Andante, un poco animato*

Missa pro organo (1879) : servant  
d'accompagnement a la celebration des  
messes basses

Kyrie—*Andante moderato*

Gloria—*Allegro*

Graduale (ad libitum)—*Andante pietoso*

Credo—*Andante maestoso*

Offertorium—Ave Maria (ad libitum)—  
*Andante*

Sanctus—*Maestoso*

Benedictus—*Molto lento*

Agnus Dei—*Lento assai*

San Francisco—*Grave*

Ave Maria IV—*Andante quieto*

Am Grabe Richard Wagners - Sehr langsam

Requiem (1883)

Requiem—*Adagio sostenuto*

Dies Irae—*Alla breve, molto mosso*

Recordare Pie Jesu !—*Lento assai*

Sanctus—*Maestoso assai*

Benedictus—*Lento*

Agnus Dei—*Lento*

Postludium—*Lento*

Choral 'Nun danket alle Gott' für Orgel—  
*Mässig, feierlich* (1883)

'Sposalizio' nach dem gleichnamigen Bilde  
Raffaels (Ave Maria III) (1883)

O sacrum convivium—*Andante con divozione*  
(1883/84)

'In donum Domini ibimus'. Präludum für  
Orgel—*Lento assai* (1884)

Introitus – *Lento* (1884)

W A Mozart : 'Ave verum corpus' K 618 (1886)

Olivier Vernet (organs): Rinckenbach-  
Aubertin (1888/2001) de la collégiale Saint-  
Thiébauld de Thann (France). (\*) Walcker/Kuhn  
(1866/1995) de l'église Saint-François de  
Lausanne, Switzerland). Ligia Digital Lidi  
01041331-03

Franz Liszt

*Mazeppa; Les Préludes; Orphée; Prométhée*

Symphonic poems transcribed for piano and  
organ by Olivier Vernet and Laurent Cubasso after  
Liszt's versions for two pianos.

Laurent Cubasso (piano\*), Olivier Vernet (organ\*)

\* piano: Steinway & Sons

\*\* organ: Cavaillé-Coll (1874), Beuchet-Debierre  
(1957-59) of the Cathedral of Angers. Ligia  
Digital Lidi 0104067-98 ❖

We hope to include a review these two additions to the  
Liszt Society Library in a future edition of the  
*Newsletter*.

Fully paid-up members are reminded that they may  
borrow, for the cost of postage both ways, the above  
and other CDs, scores, books and other published  
material in the Society's Library.

Members are also eligible for a discount on all-Liszt  
Hyperion CDs ordered direct from that Recording  
Company, on quotation of Liszt Society Membership  
Number.

## PUBLISHED SCORES

### THE SARASTRO LISZT SERIES

Since 1951, the Liszt Society has been, as its  
charter suggests and demands, engaged in the  
publication or reissue of music by Liszt that is  
otherwise difficult or impossible to obtain as a  
performing text. Members of the Liszt Society  
have frequently expressed their appreciation of  
these publications (a full list of them can be  
found on our website: [www.lisztoc.org.uk](http://www.lisztoc.org.uk), and  
in the 2003 Liszt Society Journal) and have  
made many suggestions for works they would  
like to see in print - suggestions which have  
been happily taken up by the Council of  
Management.

Our recent collaboration with Sarastro Music has  
yielded two very interesting collections of music,  
all first publications.

Volume one contains 12 very attractive piano  
pieces in the Hungarian style [Zigeuner-Epos and  
a Mélodie hongroise] perfectly suited to amateur  
or student use, but equally attractive as less  
demanding concert pieces.

Volume two contains 5 unaccompanied French  
choruses, utterly delightful and unpretentious,  
quite performable by any choir amateur or  
professional with a minimum requirement of five  
singers, and even capable of providing private  
enjoyment at the piano - there is an admirably  
simple keyboard reduction of all the pieces at the  
foot of each score.

However, such publications as these can only  
continue if we are able to finance them from  
royalty returns, donations or other sources  
which will not threaten the Society's capital.  
Thus far, despite members' enthusiasm for the  
project, sales of these very reasonably priced  
(and discounted to Members) editions remain  
embarrassingly low, and the choruses - which  
would afford any choral society the coup of a  
world première - are still unperformed. Copies  
of all Liszt Society publications and editions  
may be ordered from the Secretary, and are  
frequently available for sale at Liszt Society  
events.

Please help us to provide you with three more Sarastro volumes, all of which are typeset and ready for publication: volume three - 18 Hungarian piano pieces of moderate difficulty: Ungarische Romanzero; volume four - a piece 4 horns (playable on the piano, of course): Weimars Volkslied; and volume five - the original, and in many respects the best version of the Christmas Tree suite for piano or piano duet (both texts in one volume).

### SUBSCRIPTIONS

If you have renewed your subscription for 2004, you should have received or be receiving with this *Newsletter* your Membership Card. If not, please let the Secretary know. If you have not yet renewed, please do so straight away to continue to receive our services.

### LISZT THE MAN

An account by C V Stanford

From what one may call adventitious concerts I had also an occasional thrill; such as the meteoric appearance of Liszt at a semi-private gathering in his honour\*. He was only present as a listener, but everyone so markedly refused to leave the room after various young people had tremblingly performed that he happily took the hint and sat down at the piano. The moment his fingers touched the keys, I realised the immense gap between him and all the other pianists. He was the very reverse of all my anticipations, which inclined me, perhaps from the caricatures familiar to me in my boyhood, to expect to see an inspired acrobat, with high-action arms and with wild locks falling on the keys. I saw instead a dignified composed figure, who sat like a rock, never indulging in a theatrical gesture, or helping out his amazingly full tone with the splashes and crashes of a charlatan, producing all his effects with the simplest means, and giving the impression of such ease that the most difficult passages sounded like child's play.

It was the very reverse of the style of the young lady to whom von Bülow, after hearing her performance, went up with a deep bow and said "I congratulate you, Mademoiselle, upon playing the easiest possible passages with the greatest possible difficulty."

I and my companion, a very punctilious person, were so overwhelmed by the performance and the personality, that we could not but 'cap' him as he stalked out into the street. He had a magnetism and a charm which was all-compelling. We understood how he could meet Kings and Emperors on an equality and fascinate with all the wiles of a serpent. He had two smiles: the one angelic for artists, the other diabolical, for the satellite Countesses.

How innately kind he could be was proved by a little incident which occurred in Berlin shortly after his visit to Leipzig. A young lady pianist had announced a recital advertising herself (in the hope of attracting a larger audience) as a "pupil of Liszt". As she had never laid eyes upon him in her life she was terrified to read in the papers on the morning of her concert that the Abbé had arrived in the city. The only thing to be done was to make a clean breast of it; she went to his hotel and asked for an interview. When she was shown in she confessed with many tears and asked for absolution. Liszt asked her the name of the pieces she was going to play, chose one and made her sit down at the piano and play it. Then he gave her some hints about her performance and dismissed her with a pat on the cheek, and the remark "Now, my dear, you can call yourself a pupil of Liszt".

This was on a par with the exceedingly astute and yet kindly diplomacy he showed in a small German town in his younger days where he was announced to give two recitals on successive evenings. At the first concert there was only a handful of people present. Instead of showing annoyance with those who did come, as is usual with humankind, he made a little speech, saying that the room was very large and cold for so small a gathering, that he had an excellent piano in his sitting room at the hotel, where everyone would be more comfortable, and if they would do him the pleasure to come round there in half an hour when he had arranged for their reception, he would play them his programme. They came and he provided them also with a champagne supper. At the next concert crowds were turned away at the doors, but there was no champagne.

\* probably Leipzig 1874

from *Pages from an Unwritten Diary*  
by Charles Villiers Stanford  
1914. Edward Arnold, London

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names of members normally appear throughout in bold

references to 'the Secretary', unless otherwise indicated, refer to the Secretary of the Liszt Society at the address below.

❖ book/CD/tape available on loan (UK) from the Society

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