

THE
LISZT SOCIETY

Winter Newsletter — February 1997

No 63

EDITORIAL

Last year drew to a close with a well-attended Annual General Meeting and concert and, in the final month, with an outstanding recital for the Society by **Hiromi Okada**. The New Year has started with an increasing number of enquiries, stimulated no doubt by the Hyperion series and the growing number of performances of Liszt's music. We face 1997 with optimism for the Society and the cause for which we exist.

ANNUAL GENERAL MEETING

The AGM and concert was held for the first time at the Royal College of Music on Friday 8 November 1996. The huge success of the event was due in no small part to the venue and we are grateful to the Director of the College, Dr Janet Ritterman, and her administration for their help.

Although the AGM formally started at 17:30, those members who were able to get to the RCM earlier had the additional pleasure of being able to sit in on a Masterclass conducted by **Leslie Howard** for students at the College. Performances of solo piano works and songs by Liszt were given and, as usual, commented on with tact and insight to the benefit not only of the performers but also of the audience of fellow students and members of the Society.

Over 65 members and guests packed the Dorrington Room for the AGM and concert. There were opportunities before the start and in between events to browse through the Society's library of books and CDs and to take note of selected other CDs.

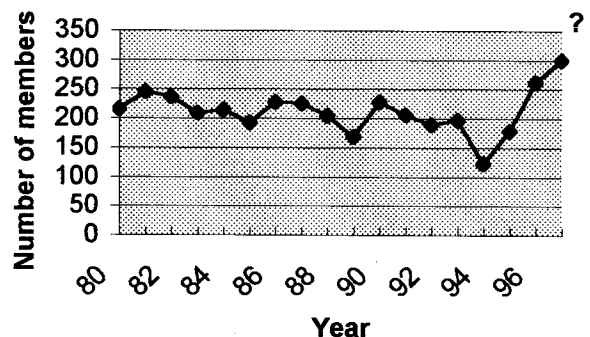
Prominent in the room was a splendid copy by Jonathan Seabright of a portrait of the young Liszt. With **Pamela** and **Iwo Zaluski** he had discovered in Nîmes the long lost original portrait painted by local artist Jean Vignaud (1775-1826) when Liszt visited the town. During their researches, Pamela and Iwo discovered that the portrait had been languishing in the cellars of the Musée du Vieux Nîmes for many years. The curators allowed Jonathan Seabright to photograph it and his love of the music and fascination for the portrait inspired him subsequently to paint the copy. The portrait will feature on the cover of the forthcoming publication of *Young Liszt* by Pamela and Iwo. The display of the portrait at the AGM and concert gave an added presence to the occasion and we are grateful to Jonathan, Pamela and Iwo, who were present, for bringing it.

The AGM confirmed the appointment of **Elgin Ronayne** as Chairman. Elgin gave an upbeat account of the Society's renewed vigour over the last year, paying tribute to the contribution to this of her predecessor, **Arthur Mason**. She also paid tribute to the work of the Secretary, **Jan Hoare** and the Treasurer, **Kenneth Souter**, as well as to the support of the President and other members of Council.

The Treasurer in his Report spoke of the dramatic increase in the number of members. He had every confidence that he would shortly be able to report restoration of the deposit account balance which had had to be drawn upon for the last 2-3 years for running costs.

Membership History

On display at the AGM were details of the number of members over the past 16 years showing the fluctuations over the years but a significant increase over the last two years. This review led to the ambitious target of trying to achieve a membership of at least 300 by the end of 1997. This was illustrated by a graph as follows—but beware the danger of optimistic straight-line extrapolation!



[Copies of the Chairman and Treasurer's Reports and the audited accounts are available from the Secretary. Please send a stamped addressed A4/A5 envelope with any request for copies.]

Publication

The AGM was followed by the launch of the Society's latest scores: Volume 11 *The Complete Works for Piano, Violin and Violoncello*. Copies of this new volume, published by the Hardie Press were on display and available for purchase at the meeting. Details are given in an enclosed catalogue of this and other Liszt Society publications. Introducing the launch, the President spoke of the hope that the Society would return to regular publication of scores and reprints of previous ones which were no longer available or in short supply.

Concert

The concert that followed got off to a rousing start with a spirited performance by Council member **Kenneth Hamilton** of Liszt's rarely heard *Réminiscences de la Scala - Fantaisie* S458 (on Mercadante's *Il Giuramento*). Angelo Villani played with sensitivity four works: *La lugubre gondola II* S200/2, *Nuages gris* S199, *Abendglocken* S186/9 and *Rhapsodie hongroise n° 17* S244/17. He was followed by **Leslie Howard** playing another rarely heard work: *Litanies de Marie* (version 2) S172a/4.

The highlight of the evening and conclusion of the programme was the playing from the new Volume 11 of *Tristia - Vallée d'Obermann* S723. The young Trio Artica (Jill Morton *piano*, Maïke Boldemann *violin*, Thomas Roff *cello*) gave us a complete performance of one of the three versions and, for good measure, also played the major differences in the other two versions. The audience showed their great appreciation of this enjoyable rounding off of one of the most successful AGM/Concert meetings held by the Society for a number of years.

We were pleased to welcome a number of guests, including Professor Jim Obelkevich from the Piano Trio Society. Writing in the Society's January 1997 publication he drew attention to the fact that Liszt is not a composer usually associated with chamber music. He wrote of the pleasure of hearing the Artica Trio perform *Tristia—La Vallée d'Obermann*—and the surprise that some may experience at the work being "by no means dominated by the piano, its broad melodic lines being carried as least as much by the violin and cello as by the composer's favourite instrument". He recommended it and the other works in this new volume to any trio interested in branching out and discovering new repertoire. He concluded by drawing attention to the fact that the trio music was to be found "expertly edited by Leslie Howard . . . in a handsomely-produced Urtext edition".

Copies of Volume 11 are available from the Hardie Press; see their enclosed catalogue for further details.

LISZT SOCIETY RECITAL

Some four weeks after this event, we were pleased to host another extremely successful event: a recital by **Hiromi Okada**. This was given at the Austrian Institute on Sunday 8 December 1996 and attended by over 50 members and guests. The programme provided something of a foretaste ('forehearing?') of Hiromi's two January recitals at the Wigmore Hall, the programme comprising Schumann *Papillons* and *Waldszenen* in the first half followed by six of Liszt's transcendental studies: *Preludio, A minor, Ricordanza, F minor, Harmonies du soir* and *Chasse-neige*.

An enthralled audience accorded him an enthusiastic ovation. Most of those present who had not already done so were eager to book for the Wigmore Hall recitals.

NEWS OF MEMBERS

Recitals by members

The two well attended recitals at the Wigmore Hall referred to above were given by **Hiromi Okada** on 19 and 24 January 1997 and between them included all the *Etudes d'exécution transcendante*. The programmes also included works by Bach/Busoni, Chopin and Schumann. The second also saw the European première of *Monodrama for piano* (1994) by Teruyuki Noda who was present in the audience. The audiences on both occasions gave Hiromi a well-earned reception.

Several members were at the Wigmore Hall a week later when **Michael Thalmann** played to an appreciative audience Liszt's *Harmonies du soir* and two Liszt/Schubert song transcriptions, concluding with *Réminiscences de Norma*. His programme also included Bach/Busoni *Chaconne from Violin Partita* BWV1004, Bloch *Visions and Prophecies* and Heinz Holliger's early *Sonatine*.

Olga Balakleets is giving a recital at St John's, Smith Square on Thursday 13 February 1997 at 19:30. She starts with Liszt's *Un Sospiro* and continues with studies by Chopin, Debussy and Scriabin, two sonatas (Beethoven's *Appassionata* and Elena Firsova *Sonata* (1986)) and concludes with Schumann's *Carnaval*.

She is followed there the next day at 19:30 by **Marguerite Wolff** who will be giving a recital in aid of The Westminster Society's Rainbow Children's Appeal. Her programme includes: Liszt: *Valse Impromptu, Etude de Concert F minor (La Leggerezza), Etude de Concert D flat (Un Sospiro)* and *Waltz from Faust* (Liszt/Gounod). Tickets are available at £35 from Westminster MENCAP tel: 0181-968-7376.

Neil Crossland is giving a Free Foyer Concert at the Barbican on Thursday 27 February 1997 17:30-18:50. Apart from a Bach/Busoni *Chaconne*, it is an all-Liszt programme comprising: *Ballade No 2, Funérailles, Chapelle de Guillaume Tell, Vallée d'Obermann, and Rhapsode Espagnole*. The second, fourth and last of these Liszt works form a programme he will be giving on Wednesday 19 March 1997 at St Anne & St Agnes Church, Gresham Street, London EC2 (13:10-13:50) for which admission is also free.

Leslie Howard plays Liszt's *Année de pèlerinage: Italie* at the Wigmore Hall on Sunday 2 March 1997 at 16:00. The programme also includes Mozart *Sonata in A minor K310* and Schumann *Carnaval op 9*. Further details are enclosed.

Patron **Alfred Brendel** will be giving a recital at the Royal Festival Hall on Thursday 20 March 1997 at 19:30. He will be playing Liszt: *Canzonetta del Salvatore Rosa, Il Penseroso (Années de Pèlerinage 2^{me} année), Au lac de Wallenstadt, Nuages gris, Aux cyprès de la Villa d'Este (Threnody), Eglogue, Sonetto del Petrarca n° 104*. The programme also includes works by Busoni, Schumann and Haydn.

Arnaldo Cohen plays an all-Liszt second half in his recital at the Wigmore Hall on Tuesday 29 April 1997, comprising: *Danse Macabre (Poème symphonique de Saint-Saëns), La Lugubre Gondola no 2, Impromptu in F sharp* and *Fantaisie dramatique sur l'opera 'Les Huguenots' de Meyerbeer (2nd version)*. The first half is: *Six kleine Klavierstücke op 19 (Schoenberg)* and *Variations and fugue on a theme by Handel op 24 (Brahms)*.

[The current *Gramophone* lists a new release by Naxos of a CD by Arnaldo; it includes *Nuages Gris* and *Lugubre Gondola*.]

Advance Notices

Peter Locke will be giving an all-Liszt organ recital at St George's, Gateshead on Friday 3 October 1997. The programme will include a number of neglected and lesser-known works as well as more familiar ones. Further details will be available later.

We take this opportunity to remind readers that we are pleased to be informed of any performances by members in any part of the country or overseas and of any performances of works by Liszt. We cannot undertake to include all in the *Newsletter* but will do so whenever we can.

Subject to confirmation, we hope the 1997 AGM and concert will again be at the RCM and the likely date is Friday 14 November 1997.

CDs

Nº 42 in Leslie Howard's Hyperion 'Liszt: Complete Works for Solo Piano' has now been released. It comprises: *Réminiscences des Puritains* (Bellini) S 390*, *Salve Maria! de l'opéra Jérusalem* (Verdi) S431i, *Don Carlos—Coro di festa e marcia funebre* (Verdi) S435, *Chor der älteren Pilger aus der Oper Tannhäuser* (Wagner) S443ii*, *Am stillen Herd—Lied aus Die Meistersinger von Nürnberg* (Wagner) S448, *Réminiscences de Lucrezia Borgia—Grande fantasia I and II* (Donizetti) S400/1,2, *Réminiscences des Huguenots* (Meyerbeer) S412ii*, *Andante finale aus König Alfred* (Raff) S421/1*, *Marsch aus König Alfred* (Raff) S421/2*, *Song of the Two Armed Men* (Mozart—*Die Zauberflöte*) (for piano duet)** S634a*, *Tyrolean Melody* (Auber—*La Fiancée* S385a*, *Tarantelle di bravura* (Auber—*Masaniello*) S386ii*, *Salve Maria de l'opéra Jérusalem* (Verdi) (second version) S431ii*, *I Puritani—Introduction et Polonaise* (Bellini) S391, *Grosse Concert-Fantasia aus der Oper Sonnambula* (Bellini) S393iii* (Hyperion: CDA67101/2: 2-disc set)

* believed to be first recordings

** with Philip Moore (piano)

[The absence of an exclamation mark in the second version of *Salve Maria* is deliberate!]

We have just learned that Nº 43 has been released—further details in the next *Newsletter*.

RARE EVENT: *Via Crucis*

Via Crucis was completed in 1879 but did not receive its first performance until Good Friday 1929 in Budapest. The first English performance was under the auspices of the Liszt Society on 4 April 1952 in All Souls, Langham Place (conductor Mátyás Seiber). The work has remarkable harmonies including whole-tone chords, and has a rare intensity of expression without sentimentality.

It will be performed by the Little Venice Motet Choir on Saturday 15 March 1997 at St James' Church, Sussex Gardens, London W2. Further details are enclosed. It is infrequently performed and any true Lisztian within reach of London will want to attend. We look forward to seeing you there.

RESIDENTIAL COURSES

Concert pianist John Clegg is giving a residential illustrated course 7-9 March 1997 on 'Liszt—a Legendary Composer' at Maryland, a college for Adult Education situated just outside the village of Woburn in Bedfordshire.

Coincidentally, the previous week at Maryland, concert pianist and Professor at the Guildhall Nelly Ben-Or will be presenting a course on 'The Alexander Technique'. On the first evening she will be giving a lecture/demonstration on the application of the technique to problems created by anxiety and stress in instrumentalists and singers.

For further details and application forms contact the College on 01525-292-901 or the Secretary of the Liszt Society.

GRAMOFILE

Many of us value the information and advice given in the monthly magazine *Gramophone*, even though we may not always agree with an individual reviewer's verdict of recommendation. Keeping back numbers provides a valuable resource but takes up a great deal of room on one's bookshelves, not to mention the problem of finding a review from a year or two back.

The enterprising publishers have come up with the ideal solution: a CD-ROM comprising all CD reviews from March 1983 to the end of 1996. Furthermore, it provides search facilities which enable one to identify all reviews of a particular work, works by a particular composer, or performances by a particular artist, and so on. This CD-ROM will be updated periodically and subscription to it may be combined with subscription to the magazine itself.

Further details are available from Gramophone Publications Ltd, 135 Greenford Road, Sudbury Hill, Harrow, Middlesex, HA1 3YD or phone Carolyn Johnston at *Gramophone* 0181-422-4562. A free sample CD-ROM (Windows and Apple Mac) is available on request. Any member wishing to draw on the services of the CD-ROM for a past review of works by Liszt is welcome to contact the Secretary who has a personal copy of *GramoFile*.

SOCIETY'S CD, TAPE AND BOOK LIBRARY

We have been delighted to receive a CD made by new Austrian member Barbara Moser of Liszt/Schubert transcriptions. Her playing is beautifully phrased and shows a rare full awareness of the original songs.

As with all CDs in our modest library, it is available on loan for the payment of postage both ways and a possible donation.

The disc is not yet available in the UK, but we are investigating how it may be obtained. It would be most appropriate in this year of Schubert if it were released over here. Members may have heard Barbara on Radio 3 just before Christmas playing a Haydn concerto.

CORRECTION

The date of the article by **Keith Fagan** reproduced in the last *Newsletter* should have read 1977 not 1997.

MEMBERSHIP

New Members

We welcome as Honorary Members **Mária Eckhardt** (Hungary), **Serge Gut** (Hungary) and **Alan Walker** (Canada) and the following new members who have joined us since the last issue:

Olga Balakleets, Paul Bickell, Vittorio Bresciani (Italy), **Alison Broadbent, Francesco Conca** (Italy), **Constantin Erbiceanu** (Germany), **Barbara Moser** (Austria), **Lev Ginzburg** (Russian Federation), **Titus Hilberdink, Margaret Hoare, Donald Jackson, Edward Kossakowski** (US), **Dorothea Law, Evelyn Liepsch, Carol Lyon, Denis Pinonnault** (Canada), **Melanie Spanswick, A K Voigts and Iwo Zaluski**

We have also been pleased to welcome back a number of members who had let their subscriptions lapse for the last year or two. If they or any other members would like to make up their collections of the *Journal* or the *Newsletter*, please let the Secretary know.

Subscriptions

Individual members should receive with this issue of the *Newsletter* a newly devised Membership Card. This is in acknowledgement of your subscription and is valid until 31 December 1997. We thank all members who have continued to support the Society by renewing their membership, particularly those who have done so in advance of the due date.

We remind you that if you are a UK member and care to take out a covenant for your subscription, perhaps combined with a donation, we are able to claim back from the Inland Revenue a tax rebate. Details of this form of subscription and of gifts made under GiftAid (minimum £250) are available from the Secretary.

May we ask all non-UK members to pay their subscriptions in sterling (GBP) through Eurocheque, Girocheque, International Money Orders or similar. It costs us about £8 to encash a cheque or money order payable in dollars or other currency which entails a loss for us on the £18 or £25 overseas subscription.

Donations

We are most appreciative of members who have kindly sent a donation with their renewal subscription or on a separate occasion. This has not only helped enormously with our capital balance but has also enabled us to effect the change in the renewal date with no adverse effects on our cashflow.

Recent donations have been received from:

David Aston, Stephen Barber, Paul Bickell, Noel Carling, Arthur Mason, Janet Mason, David McConnell, Franz Moltre, Dudley Newton, Satoshi Wada, David Ward, and James Ward.

It is largely due to this additional income and growing membership that we have been able to maintain the membership subscription rates at their present levels in spite of the increased cost of postage.

BOOKS

Having drawn attention in the last issue to its availability, we have now sadly to report that the classic *Music Study in Germany* by Amy Fay (Dover ISBN 0-486-26562-5) is again temporarily out of print since last October (at about the time we discovered it was available!) It may still be around in some bookshops. We hope it will soon be reprinted.

Two other books relating to Amy Fay have been published in the States:

Amy Fay: Pioneering American Woman Musician by Margaret W McCarthy (Detroit Monographs in Musicology/Studies in Music No 17) ISBN 0-89990-074-7 US\$35.00 published 09/95

and

More Letters of Amy Fay: the American Years 1879-1916 edited by Margaret W McCarthy ISBN 0-89990-028-3 US\$40.00 published 04/86.

Dudley Newton has kindly sent the following information:

The American pianist Carl Lachmund, who was a pupil of Liszt from 1882 to 1884, is generally known from the book *Mein Leben mit Franz Liszt* that was published in 1970 and contains a collection of notes taken from day to day, with many anecdotes about life at the Hofgärtnerei. The original version of Lachmund's book on which this was based was written in English with the title *Living with Liszt*. It became available for the first time in 1995, edited by Alan Walker. The publisher is Pendragon Press, Stuyvesant, New York.

We have been told by publishers Faber & Faber that *Franz Liszt: The Final Years 1861-1886*, third volume of the biography by Alan Walker will not be available in the UK until December 1997. It has, as we have already noted, been published in the States. At least it settles what many of us will want for next Christmas!

* * * * *

Continuing our series of 'How I came to Liszt' we are pleased to include the following account by **Alan Thorpe Alberson**.

LISZTIAN MAGIC!

I first came under the spell of Liszt's piano music as a teenager in the late 1950s when my brother's friend played an LP of the wonderful concert studies, *Walderauschen* and *Gnomensreigen*. The beauty, poetry and sheer excitement of the pieces captured my imagination. I immediately bought the scores, only to discover that they were very difficult to play!

Later, I was bowled over by Cziffra when I heard him in concert with the Hallé Orchestra and George Weldon in Manchester in 1959. He strode athletically on to the platform and astounded us with his electrifying account of Liszt's 1st concerto. This was followed by an equally dazzling account of the *Hungarian Fantasy* for piano and orchestra, played with Cziffra's fearless individualism and unique 'alla Tzigane', which gave him the scope to indulge his gifts for improvisation by freely embellishing Liszt's florid cadenzas and by joining in the tuttis with exuberant double octaves (apparently Liszt welcomed such freedom and spontaneity in the performance of his *Hungarian Rhapsodies*). Again, I bought the scores of both works and remember practising like a fiend the famous opening double octaves which, when they are written out as single notes, conjure up the devilish bowing arm of Paganini!

In the 1960s, I heard Liszt played by pianists as diverse as Malcuzyński, Kentner, Brendel, Curzon and Ogdon, to be followed later by great Lisztians such as Cherkassky, Bolet, Berman and, on record, Simon Barere.

My favourite Liszt compositions at this time were the great *B minor Sonata*, *Transcendental Studies*, concertos and his orchestral masterpiece a *Faust Symphony*.

Ever since that time I have been an enthusiastic and avid Lisztian.

Alan Thorpe Albeson

AMERICAL LISZT SOCIETY FESTIVAL

Paul Millard (Belgium) writes:

With my wife I attended the Hamilton Liszt Festival in October 1996. It turned out to be one of the great musical events of our lives. Previous comparable experiences have been Prague Spring and Bath Festivals, but this was something special. Alan Walker was a superb animator; the mix of talks (30 minutes being the right length), recitals by an array of highly gifted Lisztians and grand concerts was heady and left only just enough time to socialise with some fascinating participants. Unforgettable was the sight of grown Hungarians weeping in the street as that street was renamed 'Franz Liszt Street' by the Hungarian Ambassador to the strains of the Hungarian National Anthem.

Mark Zurowski (Canada) writes:

Hamilton, Ontario, is quickly becoming the 'Weimar of the West' as someone said during the American Liszt Society's 1996 Conference, for this is the second time that the city and its University, McMaster, had hosted this event. Organised by Dr Alan Walker, the Conference was entitled 'Franz Liszt: a Spiritual Odyssey'.

The opening session was entitled 'The Young Mystic' and included a talk on 'Liszt in Manchester' by Scottish Liszt scholar William Wright. The first recital followed, given by British pianist Malcolm Troup and including, among other works from Liszt's early repertoire, the North American première of *Zum Andenken* and *Lyon*. The

second concert included Paganini's *Unaccompanied Caprices* for solo violin in which Israeli violinist Yossi Zivoni played the *Caprices* and after each piece, one of six pianists followed to play Liszt's *Grand Etudes de Paganini*.

A session on 'The Weimar Years' examined the relationship between Liszt and Goethe with lectures by Nicholas Vázsonyi, of Vanderbilt University and Jürgen Thym, Professor and Chair of Musicology at the Eastman School of Music. This was appropriately followed by a song recital by Canadian Barbara Collier and British-born Canadian pianist Robin Harrison, with a programme devoted to songs with texts by Goethe.

The idea of having a different pianist play each selection was repeated that evening in the Piano Gala. 16 pianists represented Canada, Britain, Hungary, Italy, Portugal, Serbia, Sweden, Russia, Ukraine and the United States, each playing one selection from Books 1 and 3 of the *Années de Pèlerinage*. Hugh Fraser of the Canadian magazine *Spectator* praised Malcolm Troup's performance of *Au lac de Wallenstadt* as having a 'powerful atmosphere' and Valerie Tryon as having played *Au bord d'une source* with 'breathtaking articulation'. Vittorio Bresciani gave a brilliant performance of *Orange* which was followed by a wonderfully poetic reading of *Vallée d'Obermann* by Fernando Lares.

A session of the Festival called 'The Retreat' was chaired by Reverend Csaba Baksa whom Dr Walker described as the 'Roving Ambassador' of the American Liszt Festival. The session included a recital by Leslie Howard of the two Franciscan legends, which was needless to say superb. During the second legend the piano removers arrived to move the Steinway to the next venue. They obliged us by waiting, otherwise the recital would have continued in the back of the moving van with the audience in full pursuit!

A subsequent organ recital by István Lantos overran because of his undertaking improvisations on themes from the audience, causing a wedding party who were to use the church to postpone their nuptials!

At the Royal Connaught Hotel, 300 sat down to an Historical Dinner. The meal was based on a menu for a banquet given in Liszt's honour by Mihály Munkácsy and his wife Cecile in Paris on 31 March 1886. After seven courses, four hours and many bottles of Franz Liszt wine (especially bottled for this event by a vineyard in Southern Ontario) we ended the meal with a dessert called 'bombe Neluska'. We even had a visit from the Abbé Liszt who took Alan Walker to task for offering him the choice of hearing *Liebesträume* or *Hungarian Rhapsody no 2* by saying 'What poor taste this man has! Mein Gott, are people still playing these lollipops? Couldn't you suggest anything else? I wrote so much music'. In fact he asked to hear his transcription of *Löse, Himmel meine Seele* which was played from a recording made by Valerie Tryon. During the course of the dinner Dr Walker read fraternal greetings from the British Liszt Society and from a group of musicians in Australia.

There is already talk of having another conference in Hamilton so anyone interested has two years to save up for the visit to be immersed in Liszt as never before. *

William Wright (UK) adds:

The thirty-second annual festival of the ALS held in Hamilton, Canada, as part of the city's sesquicentennial celebrations was a truly outstanding event. Everyone present must have felt deeply indebted to Professor Alan Walker for hosting a festival of such high quality. More than 300 delegates attended and many countries were represented. István Lantos, Rector of the Budapest Franz Liszt Academy, János Kárpáti, Head Librarian of the Franz Liszt Academy and Tamas Klenjanszky, Director of the Budapest International Liszt Piano Competition were each awarded the American Liszt Society Medal. Several fine recitals were heard and Leslie Howard delivered another memorable performance.

[* We understand that Mark Zurovski's speculation that the 1998 Festival might again be in Hamilton is now confirmed.]

NEWS FROM SOUTH KOREA

It is nearly 50 years ago since **Vernon Harrison** wrote to *Radio Times* bewailing the lack of opportunity to hear Liszt's music live or on recordings or to buy scores. The position has improved considerably since then, though how often do we hear *Christus* or the late piano works?

We were reminded of the earlier situation by a letter from Khain Yoon in South Korea. He writes as follows:

'I could not find more than 17 music scores composed by Liszt in the largest bookstore in Korea. Most of them are selective works before 1860s. His late works are hard to find. Moreover his less popular works are not published in Korea. I really wanted to obtain *Mephisto waltz* n^{os} 2, 3 and 4 and other good piano works. I ended as a vain try. Many of the opera transcriptions, almost all the orchestral and choral works and most of the songs are not published either.

During the last two years there was only one performance of music by Liszt. In Korea, many people do not know his name and even among musicians his name is rarely mentioned. Most music students do not even know that he composed great symphonic works, still less choral works.

Recordings are no better. His very popular pieces are in evidence in record shops but their number is pitifully low—far less than a quarter of Chopin. Leslie Howard's Hyperion series is occasionally available, though even the largest shop in Korea has no more than a few of them.

I became a Lisztian at the age of 15 years. At that time I just loved his very popular pieces — *rhapsodies*, *Les Preludes*, *Liebesträume*, etc. When I read Humphrey Searle's 'The Music of Liszt', I was changed. As an amateur pianist and composer, I am always playing Liszt's piano music and my own compositions are much influenced by his music. I am proud to speak of myself as a Lisztian. I particularly enjoy *Psalm 13*, the *Faust symphony* and *Malédiction*, all of which are not known here and never played.

For heaven's help! I read at the end of 'Liszt' by Derek Watson that said you will help these problems. I need your help. My efforts cannot achieve better result than to move only my friends and neighbours.

Most of all I wish you send many good artists to perform Liszt. I really need your action or his name may be unknown in Korea in 10 years time.

Struggling alone to make Liszt popular in Korea, without a help of any society, the only and last Lisztian in Korea'.

Khain Yoon, Seoul, South Korea.

[Khain is a 19-year-old male Chemistry student at Seoul National University. If any member would care to write to him or send any material that might be of interest to him, please do so through the Secretary. Khain's letter gives his address in Korean characters and our reply will have to use a photocopy of it on the envelope!]

STOP PRESS

The Wagner Society is holding a 'Wagner and Liszt' study day on Saturday 1 March 1997. It is presented by Ian Beresford Gleaves. The flyer we have received tells us that the day "will explore aspects of this fascinating relationship, including what Wagner called 'my different treatment of harmony since becoming acquainted with Liszt's compositions', and the relationship of the Lisztian principle of thematic metamorphosis to the Wagnerian leitmotive. We shall also be examining the *Faust* symphony in relation to *Die Walküre* and the oratorio *St Elizabeth*." The Study Day will start at 10:30 (coffee from 10:00) and last until 16:30. It will be held at the Swedenborg Hall, Baker Street (off Bloomsbury Way), London WC1. Tickets (£10.50 for non-members) may be obtained from the Ticket Secretary, 7 Stratton Avenue, Clay Hill, Enfield, Middlesex EN2 9AF (Tel: 0181-363-6873) quoting this *Newsletter*.

LISZT - THE MAN 5

In life one has to decide whether to conjugate the verb 'to have' or the verb 'to be'

FRANZ LISZT

Source: *Franz Liszt Volume 3 The Final Years* by Alan Walker (Alfred A Knopf, New York 1996) (to be published in the UK December 1997)

[original source: Cosima Wagner *Franz Liszt: Ein Gedenkblatt von seiner Tochter* 2nd Edition Munich 1911]

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The names of members throughout the *Newsletter* are for the most part in bold.

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