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Concert: Liszt Festival II - The Dualities of Liszt

Mallory Bernstein

Kawai Chan

Peter Cirka

Angela DiIorio

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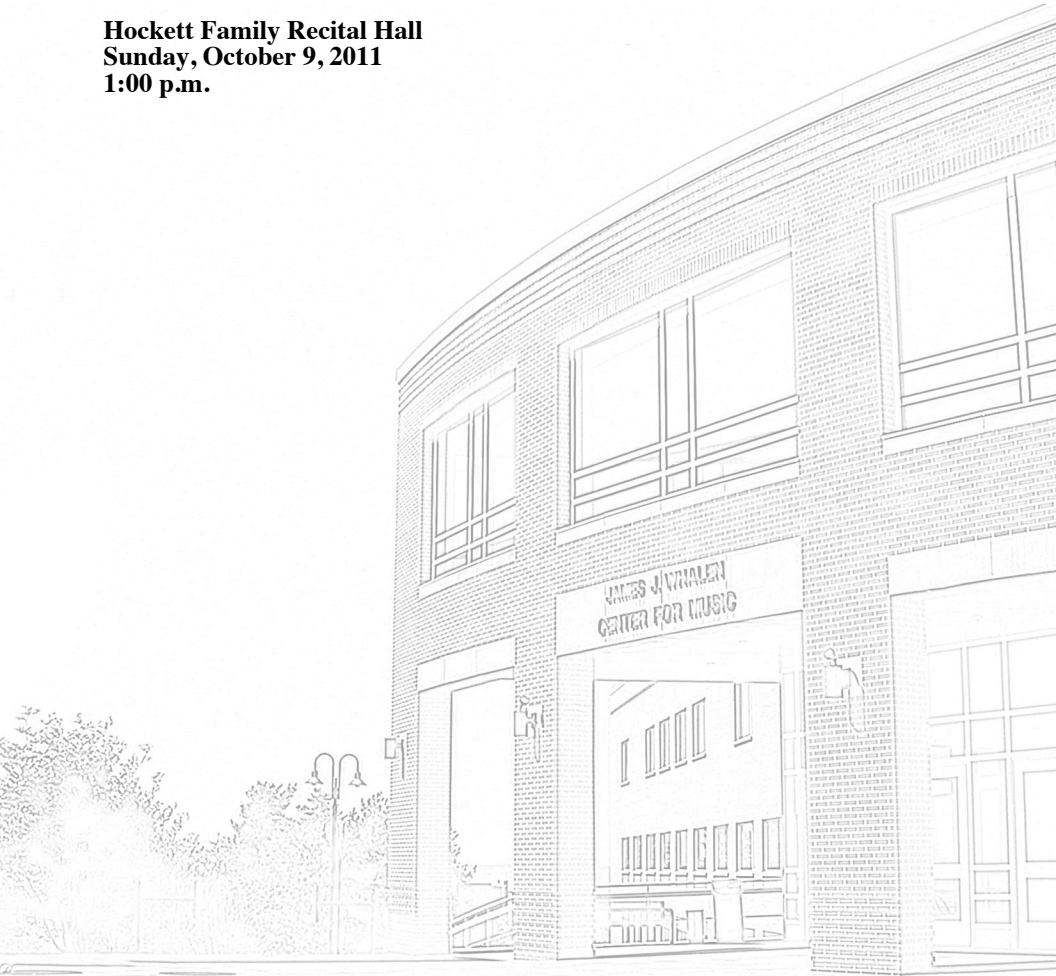
Mallory Bernstein, Kawai Chan, Peter Cirka, Angela DiIorio, Joshua Horsch, Shelby Sender, Allison Weismann, and Sam Welsh

Liszt Festival II

The Dualities of Liszt

Franz Liszt: Saint or Sinner?

Hockett Family Recital Hall
Sunday, October 9, 2011
1:00 p.m.



ITHACA COLLEGE

School of Music

Alumni Recital

from *Years of Pilgrimage - 1st Year: Switzerland*,
S160 (1848-54)

Franz Liszt
(1811-1886)

No. 6 Vallée d'Obermann

Angela DiIorio BM '09, piano

from *Years of Pilgrimage - 1st Year: Switzerland*,
S160 (1848-54)

Franz Liszt

No. 9 Les cloches de Genève

from *Years of Pilgrimage - 2nd Year: Italy*,
S161 (1837-49)

No. 1 Sposalizio

Peter Cirka BM '06, piano

from *Poetic and Religious Harmonies*,
S173 (1845-52)

Franz Liszt

No. 7 Funérailles

Kawai Chan BM '03, piano

from *2 Episodes from Lenau's Faust*,
S110 (1861)

Franz Liszt

No. 2 - the Dance at the Village Inn
(Mephisto Waltz No. 1), S514

Sam Welsh MM '08, piano

Intermission

Ballade No. 2 in b minor, S171 (1853)

Franz Liszt

Mallory Bernstein BM '08, piano

Unstern! Sinistre, disastro, S208 (1880)

Nuages gris, S199 (1881)

La lugubre gondola I, S200 (1882)

Franz Liszt

Allison Weissman BM '04, piano

from *2 Légends*, S175 (1863)

No. 2 St. François de Paule marchant sur les flots

Franz Liszt

Joshua Horsch BM '06, piano

Spanish Rhapsody, S254 (1863)

Franz Liszt

Shelby Sender BM '06, piano

Biographies

Born in White Plains, New York, pianist **Mallory Bernstein** has given solo performances throughout the United States as well as in Germany, Italy and Portugal. She was invited to numerous summer festivals where she studied with acclaimed teachers such as Boris Slutsky, Emanuel Krasovsky, Jura Margulis, José Ramos Santana, Alon Goldstein, Leslie Howard, and Alexander Braginsky. Mallory has performed in masterclasses for artists such as Richard Goode, Ilya Itin, Gerald Robbins, Gena Raps, and Ann Schein. Highlights of last season included performances of Mozart's "Jeunehomme" Piano Concerto in Alaska, Erik Griswold's Concerto for Prepared Piano and Percussion with Ensemble 64.8, Carnival of the Animals by Camille Saint-Saëns with the Fairbanks Symphony, numerous solo performances in Freiburg, Germany and world premieres by up-and-coming composers Emerson Eads and Dean Shannon. After completing her Bachelor's in Piano Performance at Ithaca College in 2008 with Dr. Charis Dimaras, Mallory ventured to Fairbanks, Alaska where she completed her Master's Degree with Dr. Eduard Zilberkant. This year she is attending the Lamont School of Music at the University of Denver where she is studying with Steven Mayer.

Born and raised in Hong Kong, **Kawai Chan** started taking piano lessons at the age of six. After moving to the US with her family at seventeen years of age, she continued her piano studies at Ithaca College where she received a Bachelor degree in Music. Post graduation, Kawai pursued a Masters degree in piano performance at Peabody Conservatory. She was awarded first prize in both the Mary Hayes North competition at Ithaca College and the Empire State Piano competition in New York. She has performed as a soloist and a chamber musician in Italy, Austria, Hong Kong and throughout the US. Currently Kawai is finishing her doctoral studies at Michigan State University, where she also received a Masters degree in Music Theory Pedagogy. She continues to aspire in becoming a performing artist and a professor at the collegiate level.

Pianist **Peter Cirka** was born in Downingtown, Pennsylvania and graduated with a B.M. in Piano Performance from Ithaca College in 2006, under the guidance of Read Gainsford and Jennifer Hayghe. During his time at Ithaca, he received first prize in the Mary Hayes North Competition and first prize in the college-wide concerto competition. Upon graduation, he worked extensively as a collaborative pianist and served on the faculty of the Community School of Music and Arts in Ithaca until 2008. Peter then went on to earn a Master's degree in Piano Performance and Pedagogy at Penn State University in 2010 as a student of Enrico Elisi, and was also awarded Penn State's prestigious Graham Fellowship in 2009. His thesis work at Penn State presented a unique pedagogical approach to teaching the two-part Inventions of J.S. Bach, as well

as a lecture-recital featuring a complete performance of the inventions and detailing the suggested approach. Peter currently lives in Boston, where he studies with Anthony di Bonaventura as a doctoral student at Boston University.

Angela DiIorio (B.M. Performance, Piano); B.M. Music Education, Ithaca College is Vocal Music Director at Watchung Hills Regional High School in Warren, N.J. Angela studied piano under the guidance of Dr. Jennifer Hayghe for four years where she graduated Summa Cum Laude. A member of Phi Kappa Phi, Pi Kappa Lambda, and various other honor societies and professional organizations, she was hired immediately out of college to teach middle school and high school music at South Hunterdon Regional High School in Lambertville, NJ. After two years of teaching at South Hunterdon, Angela was offered and accepted a position as Vocal Music Director at Watchung Hills Regional High School in Warren, N.J. where she has a choir of approximately 300 students. Angela is also the founder of The DiIorio Music Studio in Watchung, N.J., which provides piano and voice instruction, performance, and a wide variety of other musical services to the local community. She has also developed and maintains The DiIorio Music Blog, a website created to providing creative, practical and current resources for the modern music student. As a concert pianist, Angela is a repeat winner of numerous competitions including: The National Steinway Society; The Piano Teachers Society of America; The New Jersey Music Teachers Association; the Mary Hayes North Piano Competition for Senior Piano Majors at Ithaca College and numerous others. Ms. DiIorio has also performed and competed at Carnegie's Weill Recital Hall, Enlow Concert Hall and Steinway Hall among others. Angela is an active member of the Music Teachers National Association (MTNA), the New Jersey Music Educators Association (NJMEA), American Choral Directors Association (ACDA), the New Jersey Association for Jazz Education (NJAJE) among others. Angela is excited to return to Ithaca College to perform today!

Conductor and pianist **Joshua Horsch** '06 made his acclaimed conducting debut at the 2011 Newport Music Festival in a program of contemporary works for chorus and orchestra. Currently, Joshua is the Music Director of the Portsmouth Abbey School in Rhode Island and a staff Music Director/Conductor for the Boston Opera Collaborative. Joshua has conducted eight concerts with the Lyatoshinsky Chamber Orchestra in Kiev, Ukraine. As a participant in the renowned Oregon Bach Festival Master Class in choral-orchestral conducting, Joshua conducted the Grammy-Award winning Oregon Bach Festival Orchestra and Chorus while studying with celebrated Bach conductor/scholar Helmuth Rilling. At the Cabrillo Festival of Contemporary Music, Joshua studied with Baltimore Symphony Music

Director Marin Alsop and legendary conducting pedagogue Gustav Meier. As a pianist, Joshua has performed in various locations across the East Coast including the U.S. State Department and An Die Musik LIVE! in Baltimore, MD. Joshua received his M.M. in Orchestral Conducting from the Pennsylvania State University and his B.M. in Piano Performance from Ithaca College where he studied piano with Charis Dimaras.

Shelby Sender is a doctoral candidate for the Doctor of Musical Arts degree in Piano Performance at the University of Maryland. A student of Bradford Gowen, Shelby is active as both a solo and collaborative pianist. She recently gave world premiers of works by Walter Giesecking at the American Musicological Society's 2009 annual conference, and was featured as a young artist in the 2007 William Kapell International Piano Festival. She was the concert accompanist for the Washington Youth Choir from 2008-2009, and has appeared on multiple occasions with the Annapolis Chamber Players. She can be heard on an upcoming Centaur recording of unpublished works by Walter Giesecking, playing both solo and chamber music. As an alternate for a Fulbright Grant to Hungary, she studied during the 2010/2011 academic year under Kálmán Dráfi at the Liszt Ferenc Academy of Music in Budapest. Shelby received her Master of Music degree from the University of Maryland and her Bachelor of Music degree from Ithaca College. She currently coordinates the class piano program at the University of Maryland, where she also teaches class piano and gives private lessons to piano minors.

Multifaceted and creative, **Allison Weissman** is an adept pianist and composer whose varied interests and passion for new music have recently led to a rewarding career in arts administration.

Born in Philadelphia, Ms. Weissman began studying music at age 7. She has performed solo recitals in many venues throughout the eastern United States and was a concerto soloist with the Ocean City Pops Orchestra in Ocean City, New Jersey. In 2004, she received her Bachelor's degree from Ithaca College where she studied piano performance with Charis Dimaras and composition with Dana Wilson and Greg Woodward. Ms. Weissman also completed a Master's degree in 2006 at the Cleveland Institute of Music, where she studied piano performance with Antonio Pompa-Baldi. Shortly thereafter, Ms. Weissman began working as an administrator for both her alma mater and the GRAMMY award-winning new music ensemble, the Cleveland Chamber Symphony. In 2008, she moved to New York City, first working in the Institutional Development department at the League of American Orchestras, and then later taking up an exciting position managing the production company of renowned composer, Lukas Ligeti. In 2010, Ms. Weissman travelled to Copenhagen, Denmark to attend the World Music Expo and promote Mr.

Ligeti's African-influenced music projects. She has most recently accepted a position in the Promotion Department at well-known music publisher G. Schirmer, Inc./AMP, where she helps promote the music of John Corigliano, Terry Riley, Augusta Read Thomas, Philip Glass, Joan Tower, and many other important living composers.

Sam Welsh began studying the piano at age twelve in South Florida, where his teachers were Philippe Drevet, Sylvia Rabinoff, and Harold Brown. He also studied with Josef Raieff and Sofia Rosoff in New York City, as well as with Vlado Perlemuter in Paris. He graduated high school from the prestigious Dreyfoos School of the Arts in West Palm Beach and studied at the Mannes College of Music. He completed his BM in performance at Jacksonville University with Scott Watkins, his MM at Ithaca College under Jennifer Hayghe, and began his doctoral studies with Gregory Sioles at Louisiana State University. Sam gave his first solo recital at age fifteen and subsequently performed solo engagements for numerous international organizations, including the Guild for International Piano Competitions, the Mayo Clinic, and the Chopin Foundation of the US. Among many accolades, he won the Irene Muir Award for the top performance in the state of Florida and was later honored as Instrumentalist of the Year at Jacksonville University. His most recent solo recital was featured on Louisiana Public Radio. He has completed three regional tours with orchestra as a soloist, and an additional two national tours as a section leader. His wide interests in music have led to diverse professional opportunities; some of his titles have included organist and choir director, ballet accompanist, assistant principal cellist, assistant conductor, and electronic music producer. He currently resides in Boulder, Colorado where he is finishing his DMA with Andrew Cooperstock.

Liszt – Saint or Sinner?

I once met an elderly pianist who had studied at the Royal Academy of Music in London in the 1950s, who told me that she hadn't been allowed to study any Liszt because for a young lady it wasn't considered to be 'quite decent'! Whilst much of his infamous reputation can be attributed to wishful thinking on the part of his countless admirers, he was certainly no hapless innocent. The scandal which opened the floodgates of gossip was his five-year affair with Countess Marie D'Agoult, partly because they never married even though they had three children (she had received a divorce from her husband early on in their relationship), but far more because Liszt, although already celebrated throughout Europe, was still that creature most despised by Parisian Society, a commoner. Thus shunned, they took an extended four-year journey through Europe during which Liszt sketched his *Album d'un voyageur* which later evolved into the first two volumes of the *Années de Pèlerinage* (Years of Pilgrimage), Switzerland and Italy. Perhaps as much a diary of Liszt's broadening cultural outlook as they are of his actual travels during this period, we find narrative programme music inspired by great literature and fine art, forming an important landmark in the evolution of the piano repertoire, combining the twin Romantic themes of the unification of disparate art forms and the enjoyment of untamed nature.

Liszt described Senancour's *Obermann* (1804), in which the eponymous protagonist searches for solitude in Switzerland as 'the monochord of the relentless solitude of human pain'. However, for the Romantic mind a pervasive air of melancholia was essential to the creative spirit and, noting that 'the book soothes my sufferings', Liszt was inspired to compose *Vallée d'Obermann*, one of his finest and most deeply personal works. Following one of the most lugubrious opening phrases in all music, the music gradually gives way to yearning and even great passion, but ultimately, thwarted hope proves the greatest suffering of all as the final phrase is misanthropically intoned. Liszt published the music with quotations from *Obermann* in the score, such as 'What do I want? Who am I? What do I ask of Nature?' but perhaps most telling is a further quote from Byron's *Childe Harold's Pilgrimage* '...I live and die unheard, With a most voiceless thought, sheathing it as a sword.'

After the storms, despair and homesickness of the rest of the volume, the elegant and atmospheric nocturne, *Les Cloches de Genève* (Bells of Geneva), brings the Swiss book to a surprisingly peaceful close. The reason for it taking pride of place is surely to be found in the original dedication to Liszt's daughter, Blandine, who was born in the city in 1835, suggesting that this is not, in fact a simple soundscape but rather a lullaby written by a father for his first-born child. Once again Liszt prefaced the score with a quote from Byron's *Childe Harold*: 'I live not in myself, but become/Portion of that around me'.

The second volume of the *Années de Pèlerinage* opens with a very different set of bells. Awed by the religious art of Italy, Liszt penned *Sposalizio*, after seeing Raphael's 'Marriage of the Virgin' (1504). Exquisitely crafted, with the

bell-like melody representing the church in the background, and a second, more processional theme representing Mary's entrance, the structure has much in common with the Classical sonata principle. It is therefore no surprise to find Liszt writing to Berlioz that 'The art showed itself in all its splendour; it revealed itself to me in its universality and in its unity. The feeling and the thought penetrated me more each day concerning the hidden relationship which unites works of genius. Raphael and Michelangelo helped me to better understand Mozart and Beethoven'. Interestingly, the piece is in the key of E major, which is often associated with religious themes in Liszt's oeuvre.

Subtitled 'October 1849', it has often been assumed that *Funérailles* was written as a eulogy for Chopin who died in that month - an assumption compounded by the inclusion of a repetitive left-hand octave passage similar to the *Polonaise in Ab major Op.53*. However, in fact it was written as a memorial to three of his friends who were killed in the 1848-9 Hungarian War of Independence, and seems to depict the desolation of the battlefield with distant tolling bells, followed by a funeral march, and climaxing in a paean to patriotism and heroism before subsiding into tragic rumination of all that has passed. With this deeply profound work, balancing virtuosity and emotion in equal measure Liszt started to explore his Hungarian roots for the first time, exclaiming 'I too belong to that strong and ancient race, I too am a son of that original and undaunted nation ... Oh my wild distant fatherland!', and thus starting a journey that would encompass both visionary music and his eventual role as the first President of the Royal Academy of Music in Budapest.

Although, along with the entire Romantic world, Liszt had been over-awed by Goethe's *Faust*, he actually seems to have preferred the version of the tale by Nicolaus Lenau which inspired the *Mephisto Waltz No.1*. Here Faust is an altogether more fallible human being with whom the composer seems to have identified, and now in his 50s and soon to take holy orders, Liszt may well have been thinking fondly of his more profligate years in setting this particular moment from the tale. Faust, having sold his soul to the devil, Mephistopheles, takes a walk with him and comes across a wedding at a village inn where a rather mediocre and lethargic band (wonderfully satirized at the opening of the Liszt's work) is playing. Mephistopheles goads Faust into joining the festivities and, snatching a violin, bewitches the dancers, including Faust with a wild and abandoned Waltz. Lust and lasciviousness reign as the breathless Faust falls in love with a dark-eyed girl and they finally whirl away into the woods, accompanied by the sounds of a nightingale, signifying the loss of maidenhood. As well as this piano piece, Liszt also wrote an orchestral version, and much later in the 1880s a further 3 *Mephisto Waltzes* which, through stretching the boundaries of tonality, looked forward to the 20th century.

As a young man Liszt had wanted to become a priest, but had been persuaded that his true vocation lay in music. However, his yearning never ceased, and in 1865 he took minor orders in the Catholic Church, becoming an Abbé. However, even in his new life Liszt still found himself prey to a darkness of spirit which characterizes much of the music of his final decade. Stating that

he wanted 'to hurl a lance into the future' he started experimenting with dissonant and even atonal music. Almost entirely ignored by pianists for the following sixty years, these works actually foreshadowed the experiments of Debussy (whom he met and played for), Skryabin, Bartók, Stravinsky and Schoenberg. *Nuages Gris* (Gray Clouds) features a stream of consciousness approach to structure coupled to quartal harmony and dissonant augmented triads which steadfastly avoid resolution, whilst *Unstern! Sinistre, disastro* (Dark Star! Sinister, disastrous) explores the whole tone scale that was to become so synonymous with the music of the Impressionists, opening in the bleakest manner, only to subside into an eternally unresolving chorale.

Published soon after Liszt became an Abbé, *St. François de Paule Marchant Sur les Flots* (St Francis de Paola Walking on the Waters), tells the story of the Saint who, lacking the fare for the ferry across the Straits of Messina, uses his cloak and staff as a sailing boat and crosses the waters arriving before the boat. The instantly memorable opening theme depicts St Francis who then battles against increasingly tumultuous waves, which at the climax threaten to drown him in a sea of virtuosity, but his faith saves him and the work ends gloriously in Liszt's 'religious' key of E major.

In his lifetime Liszt was perhaps best known for his Hungarian Rhapsodies, which were considered indispensable, even to a great teacher such as Theodor Leschetizky, for studying technique (the only one of his students who was deemed unsuitable for such training was Artur Schnabel!). To some extent the *Rhapsodie Espagnole* (Spanish Rhapsody) follows similar lines taking, instead of gypsy themes, two popular Spanish themes which he had probably heard on his tour to Spain and Portugal some twenty years previously, and developing them with the utmost virtuosity. Composed at the same time as the *Legend of St Francis*, Liszt had certainly not as yet relinquished his very human side as a hedonistic keyboard wizard!

The Dualities of Liszt

Even in his own lifetime both friends and critics debated the apparent dualities of Liszt's life and work. Was he an artist or showman, a saint or sinner, prophet or charlatan, friend or rival? Two hundred years after his birth, from the minutiae to the macrocosm, the arguments still rage:

Why the lack of systematic opus numbers, and seemingly never-ending revisions?

Could this be a sign of a bad composer? We never have this problem with Beethoven or Brahms.

Why did the greatest pianist of the age turn his back on the audience who had made him and renounce the concert platform?

Could it have been a cover for waning powers, performance anxiety, or even the first signs of age and excess marring the physical beauty which had so dazzled his audiences?

Why would an infamous womanizer who really wants to renounce his ways need to take minor orders in the church?

Couldn't he just live simply instead, or was the sporting of his Abbé's robes in fact just another way of drawing attention to himself in his 'forgotten' years?

Why should I find profundity in the bizarre final works of a composer who penned, seemingly without restraint or self-criticism, crass works such as the Grand Galop Chromatique?

Could I indeed have been a victim of the musicologist's new clothes.....?

Indeed, to the modern mind Liszt's world seems not so much a duality, as pure chaos, but the modern mind, so used to the pristine pigeonholing of modern marketing, is a very different organ to that of our 19th century forbear. For him, the highest aim of art and life was in fact to unleash the dichotomies of man and nature from their Enlightenment fetters, and show how, through individual genius, man could ultimately achieve their unity. Wagner had his Gesamtkunstwerk and Skryabin his Theosophy, but in this respect Liszt was the primo inter pares of the Romantic era. Unafraid of censure, he played out, as no other, the most human conflicts of his extraordinary life, not only in sublimated form through his vast and infinitely varied oeuvre, but also actually and openly in front of the eyes of his generation upon the very first international stage. As Alan Walker has observed 'Liszt embodied more of the ideals and aspirations of the 19th century than any other musician'. Personally, I find the last word superfluous.

- Karl Lutchmayer

Upcoming Events

October

9 - Hockett - 4:00 p.m. - **Faculty Recital:** Lee Goodhew Romm, baroque bassoon.

9 - Ford - 8:15 p.m. - **Percussion Ensembles.**

10 - Hockett - 7:00 p.m. - Music of Melinda Wagner, the Karel Husa Visiting Professor of Composition.

10 - Ford - 8:15 p.m. - *Symphony Syracuse* with violinist Elmar Oliveira.

11 - Ford - 8:15 p.m. - **Hockett Chamber Music Series:** eighth blackbird.

12 - Hockett - 7:00 p.m. - Coast Guard Saxophone Quartet.

13 - Ford - 8:15 p.m. - **Jazz Ensemble**, Michael Titlebaum, conductor.

14 - Ford - 8:15 p.m. - **Chamber Orchestra**, Jeffery Meyer, conductor.

15 - Hockett - 4:00 p.m. - **Faculty recital:** Richard Faria, clarinet.

16 - Ford - 4:00 p.m. - **Symphony Orchestra**, Jeffery Meyer, conductor; Alex Shuhan, horn.

17 - Ford - 7:00 p.m. - **African Drumming and Dance.**

17 - Hockett - 8:15 p.m. - **Faculty Recital:** Aaron Tindall, tuba.

18 - Ford - 8:15 p.m. - **Wind Ensemble**, Stephen Peterson, conductor.

24 - Hockett - 7:00 p.m. - **Composition Premieres I.**

25 - Hockett - 8:15 p.m. - **Ithaca Bach Ensemble.** Deborah Montgomery, soprano; David Parks, tenor; Wendy Mehne, flute; Paige Morgan, oboe; Nicholas DiEugenio, violin; Elizabeth Simkin, violincello; Jean Radice, organ and harpsichord.

27 - Hockett - 8:15 p.m. - **Ithaca Jazz Quintet.**

28 - Hockett - 7:00 p.m. - **Liszt Festival Lecture.** *Liszt the Collaborator: Instrumental and Vocal Chamber Music.* Frank Cooper, guest lecturer, University of Miami.

28 - Hockett - 8:15 p.m. - **Liszt Festival Concert.** *Liszt the Collaborator: Instrumental and Vocal Chamber Music.* Charis Dimaras and Jenniver Hayghe, piano; Brad Hougham, baritone; Deborah Montgomery-Cove, soprano; and the Sheherazade Trio: Sysan Waterbury, violin and Elizabeth Simkin, cello.

30 - Hockett - 4:00 p.m. - **Faculty Recital:** Steve Mauk, saxophone. With Diane Birr, piano; Mike Titlebaum, saxophone; Pablo Cohen, guitar; and Nicholas Walker, bass.

31 - Hockett - 7:00 p.m. - **Octubafest.**

31 - Ford - 8:15 p.m. - **Guest Recital:** Sqwonk.

31 - Nabenhauer - 9:00 p.m. - Gordon Stout and the Bob Becker Ensemble.