

10-7-2011

Concert: Liszt Festival II - The Dualities of Liszt

Charis Dimaras

Karl Lutchmayer

Allison Weissmann

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Recommended Citation

Dimaras, Charis; Lutchmayer, Karl; and Weissmann, Allison, "Concert: Liszt Festival II - The Dualities of Liszt" (2011). *All Concert & Recital Programs*. 276.

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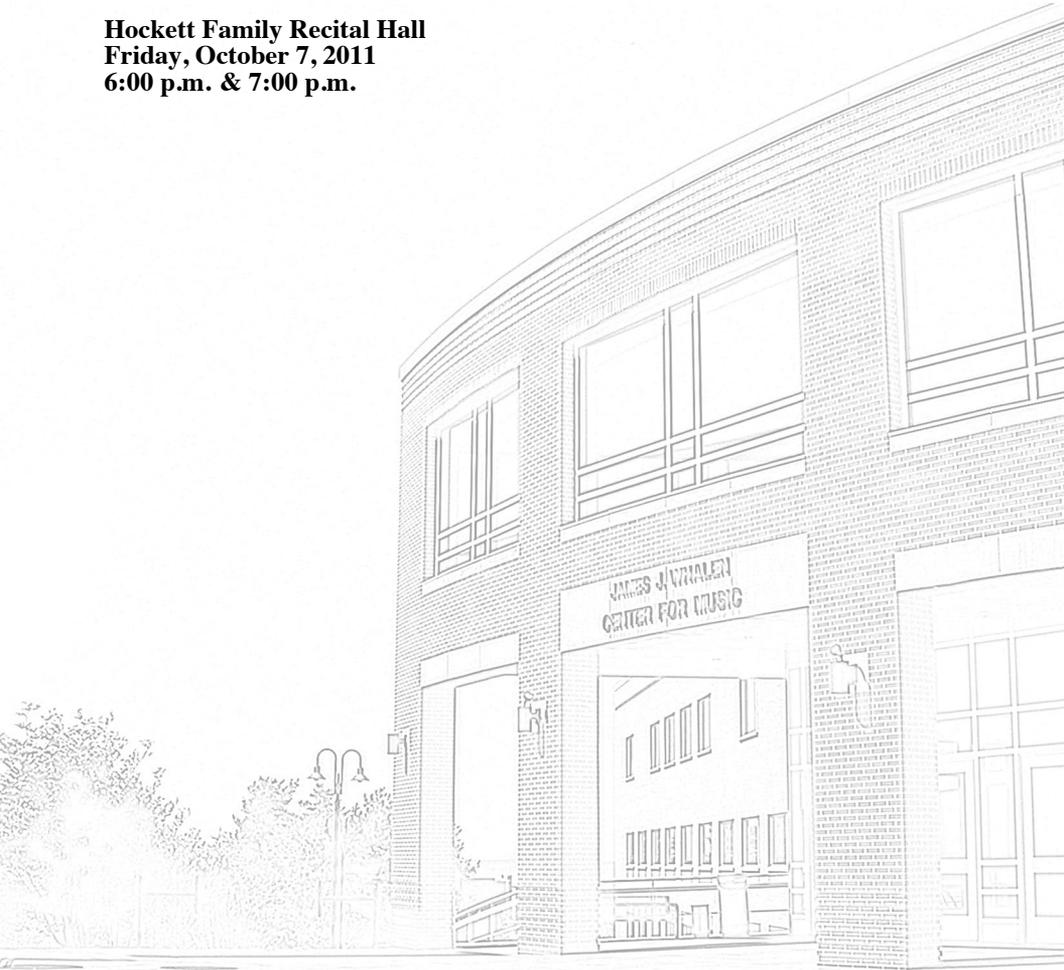
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Liszt Festival II

The Dualities of Liszt

Franz Liszt: Technician or Orator?

Hockett Family Recital Hall
Friday, October 7, 2011
6:00 p.m. & 7:00 p.m.



ITHACA COLLEGE

School of Music

Lecture

Karl Lutchmayer

Professor of Performing Practice, Trinity College of Music, London

Hockett Family Recital Hall

October 7, 2011

6:00 p.m.

Student and Faculty Recital

Transcendental Studies I

from *Étude en 12 exercices*, S136 (1826)

No. 3 in F Major

No. 6 in g minor

No. 9 in A-flat Major

from *Études d' exécution transcendante*, S139 (1851)

No. 10 in f minor

Franz Liszt
(1811-1886)

Samuel Martin, piano

Paul Tine, piano

Alison Cherrington, piano

Zhu Meng Fei, piano

Concert Studies

2 *Konzertetiüden*, S145 (1862-1863)

No. 1, Waldesrauschen

No. 2, Gnomesreigen

from 3 *Études de Concert*, S144 (1848) *

No. 3, Un sospiro

Franz Liszt

Gina Fortunato, piano

*Allison Weissman BM '04, piano **

Intermission

Paganini Studies

from *Grandes études de Paganini*, S141 (1851)

Franz Liszt

No. 2 in E-flat Major

No. 4 in E Major *

No. 5 in E Major, La chasse *

No. 3 in g-sharp minor, La campanella

Sean Cotty, piano

*Joshua Condon, piano **

Transcendental Studies II

from *Étude en 12 exercices*, S136 (1826)

Franz Liszt

No. 8 in c minor

No. 7 in E-flat Major

No. 4 in d minor

Paul Tine, piano

Samuel Martin, piano

Alison Cherrington, piano

from *Études d' exécution transcendante*, S139 (1851)

No. 8 in c minor, Wilde Jagd

No. 11 in D-flat Major, Harmonies du soir

No. 4 in d minor, Mazeppa

Charis Dimaras, piano

Hockett Family Recital Hall

October 7, 2011

7:00 p.m.

Student Performers

Alison Cherrington is a freshman Music Performance and Education major from Acton, MA.

Joshua Condon is a sophomore Jazz Studies major from Corning, NY.

Sean Cotty is a junior Music Performance and Education major from Merrick, NY.

Gina Fortunato is a junior Music Performance and Education major from Syracuse, NY.

Samuel Martin is a sophomore Piano Performance major with a Collaborative Emphasis from Bethlehem, PA.

Paul Tine is a freshman Piano Performance and Politics double major from Newington, CT.

Mengfei Xu is starting her first year of a masters degree in Piano Performance and is from Dalian, China.

Student performers on tonight's program are from the studio of Dr. Charis Dimaras.

Biographies

Greek concert pianist, **Charis Dimaras**, has presented numerous solo recitals, has collaborated in chamber music concerts and has been featured as soloist with orchestras throughout Europe, Turkey, Russia, Brazil, Canada and the USA. He has been the recipient of several awards (such as, the British Associated Board of the Royal Schools of Music Award, the Alexandros S. Onasis Beneficiary Foundation Scholarship and the International Richard-Wagner-Foundation Scholarship) and has won top prizes in several competitions (such as, the 1st prize at the “Conferenza Musicale Mediteranea” piano competition in Palermo/Sicily, as well as 1st prizes in the “Holland Music Sessions” chamber music contest at the Concertgebouw of Amsterdam and the “Artists International” and “Joy in Singing” chamber music contests in New York City). Elsewhere, he has been featured on NY’s WQXR, on several Dutch, Italian and Greek radio stations and on Greek national TV and has recorded works by Franck, Bartok, Prokofiev & Stravinsky. His latest CD featuring piano works by contemporary Greek composers D. Mitropoulos and Y. Sicilianos was released last November by Greek Record Company IRIDA Classical (to coincide with Mitropoulos’ 50th death anniversary).

Dr. Dimaras, who holds degrees in piano performance from the Royal College of Music in London/England and from New York's Juilliard School and Manhattan School of Music, is currently Associate Professor of Piano and Collaborative Studies at Ithaca College. Elsewhere, in 2008, he was the Artistic Director of an international summer festival of Classical Music in Sparti/Greece and in the Spring of 2010 he presented a series of 4 lecture-recitals on the history and evolution of the Classical Sonata form for the Lifelong Education Program of the Philharmonic Center, also in Naples/FL. During a 2006-07 sabbatical leave from Ithaca College, Dr. Dimaras completed an additional Master's Degree in orchestral conducting at Bard College. Since then, he has also appeared as guest conductor on both sides of the Atlantic, with such orchestras as the St. Petersburg Philharmonic Chamber Orchestra and the Symphony Orchestra of the Greek National Opera.

Karl Lutchmayer has found himself in great demand in 2011 as invitations to celebrate the Liszt Bicentenary have flooded in from 4 continents. Equally renowned as a pianist and lecturer, his innovative London lecture-recital series, Conversational Concerts, this year devoted to the music of Liszt, not only garnered critical acclaim, but was so oversubscribed that each event had to be repeated. He was also honoured to be invited by the Hungarian Cultural Centre to contribute to their own Liszt celebrations. Further performances took him to Mumbai, St. Petersburg, Oslo and New York, and he is currently preparing for engagements in Europe, India and Africa.

Karl is also a committed educator, lecturing at Trinity College of Music, London, where he is Professor of Performing Practice, and giving regular guest lectures at the Juilliard and Manhattan Schools in New York. He also retains piano professorships at Eltham College and the Ithaca College London Center and is in demand as a coach for young artists in their early careers. A prominent figure in the field of public music appreciation, he gives pre-concert talks at venues including the Wigmore Hall, writes a weekly classical music column for London Time Out, and has contributed articles to numerous magazines and books.

Karl has given recitals and concertos throughout the world, working with conductors including Lorin Maazel and Sir Andrew Davis, and performed at all the major London concert halls. He has broadcast on BBC Radio3, All India Radio and Classic FM, and is a regular chamber performer, particularly with his own ensemble, Dialogos. A passionate advocate of contemporary music, Karl has also given over 90 world premieres and had many works written especially for him. He studied at the Royal College of Music under Peter Wallfisch and John Barstow and also undertook periods of study with Lev Naumov at the Moscow Conservatoire. For his Masters' degree he conducted extensive research into performing practice in the piano music of Busoni, since when his research interests have grown to include Liszt, Alkan, Enescu, The

Creative Transcription Network, reception theory, and the history of piano recital programming. He later returned to his alma mater and started his lecturing career when the prestigious Constant & Kit Lambert Fellowship was awarded to him by the Worshipful Company of Musicians - the first time in its history that it was awarded to an instrumentalist.

When not traveling the world, Karl resides in Kensington, London, where he indulges his other passion – classic cars - with a collection which includes a 1968 Triumph Spitfire, and his new pride and joy, a 1965 E-Type Jaguar.

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.

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

More Liszt Festival Events

October

8 - Hockett - 6:00 p.m. - **Liszt Festival Concert: *Liszt the promoter: Transcriptions & Arrangements***. Students and alumni from the studio of Jennifer Hayghe performing selected Liszt transcriptions of works by Bach, Donizetti, Schubert, Schumann, and Verdi.

8 - Hockett - 7:00 p.m. - **Liszt Festival Lecture: *Liszt the Promoter: Transcriptions & Arrangements***. Karl Lutchmayer, guest lecturer, Trinity College of London.

8 - Hockett - 8:15 p.m. - **Liszt Festival Concert: *Liszt the Promoter: Transcriptions and Arrangements***. Jennifer Hayghe performing transcriptions of works by Schubert, Wagner, and Bellini.

9 - Hockett - 10:00 a.m. - **Liszt Festival Lecture/Masterclass**. Karl Lutchmayer, guest lecturer, Trinity College of London.

9 - Hockett - 1:00 p.m. - **Liszt Festival: Alumni Recital**.

Upcoming Events

October

8 - Ford - 7:00 p.m. - **Jazz Festival**. Invited high school jazz musicians will form a big band and perform.

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.