



THE  
**LISZT SOCIETY**

*Newsletter*

[www.lisztso.org.uk](http://www.lisztso.org.uk)

**N° 103 April / May 2011**

**International Liszt Conference - Utrecht 2011**

From Friday 1st April to Sunday 3rd April, a Liszt Conference was organised under the aegis of Utrecht University, which the present writer and our President, Leslie Howard had the pleasure of attending.

The programme opened with welcoming addresses and an organ recital in the Cathedral, when the resident organist, Jan Jansen gave magnificent performances of the 'Ad nos' Fantasy and the 'Prelude and Fugue on the name B.A.C.H.' On the following two days, there were a total of sixteen papers presented in the Akademiegebouw of the University, covering a wide range of topics and of almost universal interest, academic excellence and entertainment value. Each session was chaired adeptly and with understanding by experts from the U.S.A. (Michael Saffle), Holland (Emile Wennekes and Karl Kügle), Canada (James Deaville) and Hungary (Zsuzsanna Domokos). Among the speakers were Mariateresa Storino from Italy, Andrew Haringer from New York, Evangelia Mitsopoulou from Greece, Antonio Simón from Spain, Evren Kutlay Baydar from Turkey, Serge Gut from France and Alexander Stefaniak from the Eastman School of Music in Rochester.

Our President was, to general acknowledgment, a 'star' of the Conference, giving performances of the 'Weinen, Klagen' Variations and the 'Sarabande and Chaconne from Händel's "Almira", as well as a pleasant intermezzo with 'Faribolo Pastour' and the probable world première of the unpublished 'Madrigal', an early version of Consolation No. 5.

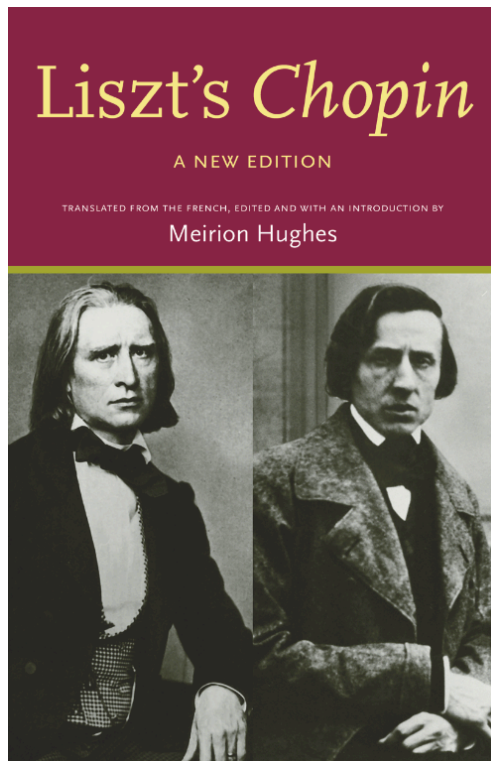
Ample opportunity was given for 'question and answer;' sessions with each speaker, while the inner man and woman was well looked after with copious amounts of coffee, with lunches and a conference dinner.

The conference concluded with a round-table discussion for which half-an-hour was allocated, but which lasted more than an hour before semi-forcible removal of participants from the allocated hall, which was required for other purposes.

On a social level, it was a time for renewing acquaintance with old friends and for making new ones. As an opening to the conference season for the Liszt bicentenary, it could not have been a better start. We owe our thanks to Dr. Wenneke and his colleagues at Utrecht University, who made the occasion both possible and a thoroughly delightful experience for all concerned.

Michael Short

## RECENT PUBLICATIONS



### Liszt's Chopin

A new edition

With an introduction by Meirion Hughes

#### Contents:

List of figures  
Acknowledgements  
Preface  
Part One: Introduction  
I. 'Comrades' and 'Friends'  
II. 'Men of the Future'  
III. Voices  
IV. Contexts and Conclusions  
Part Two: Text  
*Chopin*  
Chapters 1 - 8  
Bibliography  
Index

Passionate and pioneering, Liszt's biography of Chopin flaunts its author's celebrity while straddling the divide between the scholarly and the popular. Yet, despite its importance as the prism through which the nineteenth century viewed its subject, it has been ill served by translators and critics in the English-speaking world. In this volume Meirion Hughes combines a new translation of the first edition with an introduction that places the work in its cultural and political context.

In the extensive and widely-sourced Introduction Hughes explores the complex relationship between the two composers, the highly charged political climate in which the book was written, and the discourse of cultural nationalism and progressivism that dominates its content. Hughes argues that Chopin was more than a tribute to an erstwhile friend and that it represents, more significantly, a polemic of national music rooted in the politics of that year of revolutions, 1848-49. In meticulously constructing his subject as bard and hero, Liszt sought not only to promote the cause of 'oppressed' (Poland), but also the general principle of national self-determination. Hughes also contends that in presenting Chopin as a Romantic progressive with an international appeal, Liszt posthumously appropriated him into the struggle for a 'music of the future'.

As translator and editor Hughes remains faithful to the original while putting clarity before strict adherence to what is, by general agreement, a challenging text. He asserts that Liszt's Chopin is one of the most important and daring musical biographies of the nineteenth century - a literary artefact that mirrored the age in which it was written.

Members of the Liszt Society are entitled to a 30% discount on the paperback price - £10.50 (rrp £14.99). In order to take up this offer, contact NBN International on +44 (0)1752 202301 - quoting the discount code OTH222.

**Manchester University Press**

## **Franz Liszt - Three Sketches from Sketchbook N6**

In view of the Publication Review by Michael Short in Newsletter No. 102, January 2011, of Three Sketches from Sketchbook N6 by Franz Liszt, the author and editor, Albert Brussée, disputes the criticisms and has written a detailed response which is too lengthy to include in this Newsletter. It is, however, available for viewing or downloading from his website at **www.abmusic.nl**.

## **Liszt Society Journal 2010 - Errata**

On page 12 is a list of errata for Professor Dr. Tibor Szász's article on the Liszt Sonata, published in the Liszt Society Journal 2010. Members might wish to remove the final page of the newsletter and insert it in last year's journal.

**Elgin Ronayne**

## **LISZT FIRST PERFORMANCES**

On Wednesday 23rd March 2011, at the Kulas Hall, Cleveland Institute of Music, Leslie Howard conducted the CIM Orchestra in the first performances - as far as can be ascertained - of eight of Liszt's orchestral pieces:

Marche héroïque, S356a

Ave Maria, S352b

Inno del Papa, S361

Ave maris stella, S352b

Benedictus, S362 – with Joan Kwuon, solo violin

Heroischer Marsch im ungarischen Styl, S355a

Zweite Elegie, S362a

Vexilla regis prodeunt, S355

and played solo piano, with Carl Topilow conducting,

Grand solo de concert, S365

Hexaméron, S365a

The Cleveland Institute of Music is hoping to release the performances of the 8 orchestral pieces on CD later this year.

**Michael Brownlee Walker**

## CD REVIEW



### Liszt - The Complete Symphonic Poems, Vol. 1 transcribed for solo piano by August Stradal

Risto-Matti Marin - piano

Toccata Classics TOCC0035

65:15 mins

Some years ago I found in my local secondhand music shop, a solo piano transcription of Liszt's first symphonic poem, *Ce qu'on entend sur la montagne*. It was arranged by one August Stradal, with whom I was unfamiliar at the time. Upon further investigation, I discovered that he had arranged all of the symphonic poems, the "Faust" and "Dante" symphonies, written 3 (as it turns out) very tiring and difficult pieces based on Liszt's oratorio

"Christus" and the song "Es muss ein Wunderbares sein", all for solo piano. It transpires that Stradal was well known in his day as a transcriber and arranger of works for solo piano - he arranged several of his teacher Bruckner's symphonies for piano and numerous works by Bach, Buxtehude and others as well. As far as I can tell, this is the first recording of these arrangements; the only other recorded work I can find listed in the catalogues is a Bach transcription on a long since deleted CD. The pianist, Risto-Matti Marin intends to complete Stradal's Liszt transcriptions on 4 CDs so will include (in addition to his complete transcriptions of the symphonic poems) all the other pieces mentioned above. All of these pieces require a very advanced piano technique, especially in repeated octave passages and huge leaps. Stradal was one of those composers whose transcriptions I assumed would never be recorded due to the technical demands placed on the player.

However, I discovered late last year through the Toccata Classics website, that someone had started a project to record all of the symphonic poems in these phenomenally difficult piano arrangements. I promptly ordered it and the first volume, containing *Les Préludes*, *Heroïde Funèbre* and *Die Ideale*, arrived in the post very recently.

The CD starts with the best known of the symphonic poems, *Les Préludes*. The work starts simply enough but gradually works through as series of transformations on a theme heard at the outset. Each of these presents its own pianistic difficulties and a very good technique is required. Risto-Matti Marin is more than up to the challenge and brings the whole piece off with considerable aplomb. There are one or two little flourishes which I think are added by Stradal (at the end of the scales in the second to last section – bar 369 in the orchestral version, just before the *alla marcia* section in the Eulenberg edition) but these are entirely in keeping and present an interesting addition. The slower more pastoral sections are played with much reverence and the piano sound is lovely.

Next on this disc is the transcription of *Heroïde Funèbre*. This, in the orchestral version is full of unusual orchestral effects but strangely here in this transcription, these are not missed due to the expert nature of the transcriber. This is an extremely powerful work with a sustained atmosphere of gloominess, but sometimes the orchestral version seems not to hold together. However, here in the hands of Risto-Matti Marin the piece works very well as a cohesive whole. The references to 'La Marseilles' in the triumphant sections work surprisingly well (despite the lack of orchestral colour) and there is much use of the extreme lower registers of the piano to excellent effect. The level of sound generated in the louder sections is phenomenal! This is another excellent performance of another very difficult transcription.

Lastly, there follows the transcription of the twelfth Weimar symphonic poem, *Die Ideale*. In the orchestral version, this can be a very long and rambling work and Liszt himself sanctioned cuts to bring it down to a more manageable length. Thankfully, these are not observed here, so the whole work as Liszt intended is presented (albeit in Stradal's transcription). The work starts quietly and desolately, representing the first part of Schiller's ode which prefaces the orchestral score "youthful joys and ideals have vanished" but soon things pick up and the more jolly sections seem not to be missing any details present in the orchestral version. It would be interesting to compare the two-piano version score with the Stradal transcription to see if any details are missing - to my ears there aren't any! This is a fantastic performance: the slower sections are beautifully played, the more stormy and virtuosic sections are taken at a tremendous pace and the whole piece holds together. I can't imagine a better performance of this piece in this transcription. I would award this accolade to the other pieces on the disc as well.

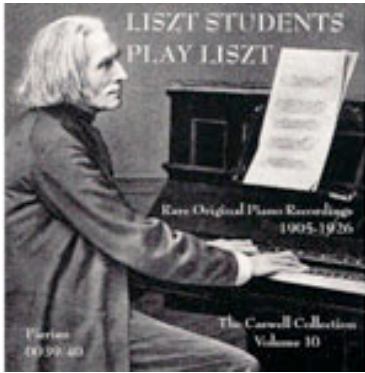
My only very minor criticism is with the booklet notes. There is not much about Stradal (which is perhaps not surprising as he is extremely little known), although there is much more about Liszt and the genesis of the orchestral versions of these works. There are also a few little mistakes. For example, the notes say that the only symphonic poem arranged for piano by Liszt was *Les Preludés*, whereas we now know that several were published with Liszt's amendments but under the names of his pupils.

It would be interesting to compare the Tausig, Liszt and Stradal versions of *Les Preludés* – all three have been recorded as well so aural comparisons would not be difficult and the scores can be easily located. A subject for a PhD thesis anyone?

So, overall, a fantastic CD. Very well recorded with a lovely piano sound and an interesting set of booklet notes (small errors notwithstanding). I am very much looking forward to the next volumes and especially to hearing *Ce qu'on entend sur la montagne* as I've never been able to play it properly!

**Jonathan Welsh**

## RECENT CD RELEASES



### **Students of Liszt play Liszt**

Bernard Stavenhagen, Eugene D'Albert, Arthur Friedheim, Emil Sauer, Jose Vianna da Motta, Alexander Siloti, Alfred Reisenaur, Vera Timanoff, Richard Burmeister, George Leibling, Frederic Lamond - piano  
Pierian Records 0039/40

The latest Pierian issue of two CDs recorded from Welte-Mignon and Duo-Art piano rolls performances are of particular interest. Apart from the styles and mannerisms of the various Liszt pupils in performance, there are the unknown versions of Hungarian Rhapsodies Nos. 10 and 12 - "as played by Liszt" - together with similarly unpublished versions of two Chants Polonaise, "My Joys" and "The Maidens Wish".

Students of Liszt's styles of composition cannot be sure how authentic these recollections of Stavenhagen and Reisenaur may be, but their versions of these familiar pieces are most enjoyable.

Throughout his life, Liszt continually rearranged his compositions and one can easily visualize him introducing changes to harmony and form as he played to his pupils, part extemporizing and partly from memory from the published scores.

The process for transferring the player's performance, in every detail, to a perforated music roll was entirely electrical, Electrical technology in 1905, when the earliest of these performances were recorded, was fully capable of minutely accurate measurement of note placement, duration and the power used to play each key. However, this re-enactment of the performance by the playback piano, as it scanned the perforations in the music roll, was entirely controlled by a pneumatic air system. Air systems can pass signals from the coding of the music roll to the notes and pedal playing mechanisms at the speed of sound. Since the speed of sound is around 1000 feet per second and nerve signals pass from the pianist's brain to the fingers, and vice versa, at about 220 feet per second one can understand the accuracy achieved by the mechanical reproduction of the pianist playing. Nevertheless, to obtain really accurate reproductions of the original performances, it is necessary to use a playback piano with similar tone and dynamic response to the recording piano. Fortunately, the piano used for all the Welte-Mignon recordings on these CDs was a Feurich with similar string length to the Feurich used by the Welte Company to make these recordings. A similar comparison can be made with the Steinway piano used for the two examples of the other system, the Aeolian Duo-Art which has supplied the recordings of Alexander Siloti playing Benediction de Dieu and Frederic Lamond's 1924 version of the Concert Étude No. 3.

Several of the Liszt pupils on these CDs never made gramophone records, which add greatly to their historical interest.

In order to adjust the playback mechanisms for these systems a further qualification is needed beyond a perfect understanding of the maker's instruction manual. The person setting up the playback system needs to possess a keen musical ear and the judgement to iron out slight differences of tone and response which always exist between the recording piano and the playback piano. In the case of these Pierian recordings, Kenneth Caswell, Welte-Mignon and Denis Hall, Duo-Art possess this quality in abundance.

These Pierian CDs are accompanied by a commentary on all the pianists, and their careers by Charles Timbrell, Professor of Keyboard Studies at Howard University, Washington DC. He formerly edited the Journal of the American Liszt Society. The second disc ends with Lamond's short 1945 BBC broadcast about his times with Liszt.

Pierian CDs are available from [www.amazon.com](http://www.amazon.com) and [www.arkivmusic.com](http://www.arkivmusic.com).

### **Recent Liszt releases on Hyperion Records**

Honorary Liszt Society member, Marc-André Hamelin, has recorded a new CD of Liszt's piano music for Hyperion. It contains the *Fantasie und Fuge über das Thema B-A-C-H* S529ii, *Bénédiction de Dieu dans la solitude* S173, *Venezia e Napoli* S162, and *Sonata in B minor* S178.

**Piano Sonata etc                      Marc-André Hamelin                      CDA67760**

For those who have not been collecting Hyperion's Liszt piano music series, all of Leslie Howard's recordings have been issued in a specially priced boxed set (containing 99 discs).

**The Complete Piano Music    Leslie Howard                      CDS44501/98**

For more details on these releases visit Hyperion's website: [www.hyperion-records.co.uk](http://www.hyperion-records.co.uk).

## **LISZT AT THE BBC PROMS**

This year Liszt's music features quite prominently in the BBC Proms at the Royal Albert Hall in London - with the piano concertos programmed in the First (15th July) and Last (10th September) Nights of the Proms. Some highlights are listed below.

Friday 15th July 2011, 7.30pm                      Piano Concerto No. 2  
Benjamin Grosvenor - piano, Jiří Bělohlávek - conductor, BBC Symphony Orchestra

Tuesday 26th July 2011, 7.30pm                      Faust Symphony  
Vladimir Jurowski - conductor, London Philharmonic Choir, London Philharmonic Orchestra

Monday 1st August 2011, 7.30pm                      Dante Symphony  
Julia Doyle - soprano, Gianandrea Noseda - conductor, CBSO Chorus, BBC Philharmonic Orchestra

Wednesday 10th August 2011, 7.00pm                      Mazeppa  
Kirill Karabits - conductor, Bournemouth Symphony Orchestra

Wednesday 24th August 2011, 10.00pm                      music for solo piano  
Marc-André Hamelin - piano

Friday 2nd September 2011, 7.00pm                      Mephisto Waltz No. 1, Totentanz  
Dejan Lazic - piano, Iván Fischer - conductor, Budapest Festival Orchestra

# LISZT SOCIETY EVENTS

**CHRISTOPHER SMITH - piano**

presented by

The ALKAN SOCIETY and The LISZT SOCIETY

**Steinway Hall, 44 Marylebone Lane, London W1U 2DB**

**Wednesday 15th June 15th, 6.45pm**

Alkan	Douze Études dans les ton majeurs, Op. 35 (Nos. 3, 5 & 7) La Chanson de la folle au bord de la mer, Op. 31 No. 8 Trois Études de Bravoure (Improvisations), Op. 12
Liszt	En Rêve, S207 Dem Andenken Petöfis, S195
Bach-Liszt	Prelude in A minor, S462
Liszt	Deuxième Ballade, S171

Refreshments will be served after the concert

Christopher Smith, 25, has lived in Guisborough, North Yorkshire all his life. He started piano lessons in 1995 at the age of nine and he is currently studying at the Royal Welsh College of Music and Drama for the B. Mus. (Hons.) Performance. Over the past five years, Christopher has had many successes in piano competitions around the country. He is currently under the tutelage of Leslie Howard and Michael Young.

**Please note:** To accord with local regulations tickets cannot be sold for this event. However, a suggested donation of £10 would be welcomed at the concert. Any donations will be divided equally between the Alkan Society and the Liszt Society.

**EVGENY GENCHEV - piano**

presented by

The LISZT SOCIETY

**23 Vineyard Hill Road, Wimbledon Park, London SW19 7JT**

**Sunday 19th June 2011, 3.00pm**

Bach	French Overture in B minor BWV 831
Beethoven	Sonata No. 31 in A flat major, Op. 110
Liszt	Rapsodie hongroise VI, S244/6 Années de pèlerinage – Première Année – Suisse, S160: 2 Au lac de Wallenstadt; 8 Le mal du pays Douze Études d'exécution transcendante, S139: 12 Chasse-neige Années de pèlerinage – Deuxième Année – Italie, S161: 7 Après une lecture du Dante – Fantasia quasi sonata

Admission including refreshments: Liszt Society members £10; Non-members £15

For seating and catering purposes please advise John Davies by 12th June of your intention to attend: [johncolin.davies@btinternet.com](mailto:johncolin.davies@btinternet.com) / tel: + 44 (0)7931 771 567.

For further details please phone Alan Paul on +44 (0)20 8946 7468.



# CONCERT REVIEWS

**Friday 4th February 2011 - Athens Concert Hall (Megaron), Greece**

To commemorate the Hungarian Presidency of the European Commission, as well as the 200th anniversary of the birth of Liszt, the Hungarian Embassy in Greece organised a piano recital in the Dimitris Mitropoulos Hall of the Athens Concert Hall, by Hungarian pianist Gergely Bogányi. The concert was preceded by a speech from the Hungarian Ambassador, Mr. József Tóth, who underlined the national and international status of Liszt. He also drew the audience's attention to how Liszt despised dexterity at the expense of spirituality.

Enter the flamboyant Magyar, Bogányi, whose general appearance seemed to have been modeled on Liszt himself. He wore a Hungarian coat worn by Liszt himself in the portrait hanging behind him. The evening commenced with Hungarian Rhapsody No. 15, *Rákóczi March*. Bogányi performed this with precision and obedience to the score, achieving accuracy and austerity in the sound. Several of Liszt's transcriptions followed, indeed some of the best examples of how he was unsurpassed at this medium. When playing the transcriptions of the Chopin songs *Wiosna* and *Moja Pieszczotka*, Bogányi unveiled his innate sense of finesse, dressing them with lyricism yet without making them excessively delicate. The transcription of Schumann's *Widmung* had a darker yet more colourful hue compared to the previous pieces. Four Schubert Lieder transcriptions were to have followed this but only three did - *Du bist die Ruh*, *Auf dem Wasser zu singen* and *Erlkönig*. One could hardly believe these were transcriptions of songs, the vocal line being so well imitated.

Unfortunately the following piece, Mephisto Waltz No. 1, proved to be the low point of the evening. It was as if Bogányi had no time to make the mental transition from the more intimate and compact sound world of the transcriptions to the bravado of the demonic dance. It just did not live up to one's expectations. In fact, some in the audience wondered about the instrument, the sound being muffled and stifled.

Despite this, Bogányi recovered and was undoubtedly at his best when playing the Sonata in B minor, a monumental piece of paramount significance for pianists everywhere. Of all the theories surrounding the meaning of the sonata, this performer had obviously sided with those manifesting the spiritual nature of the piece. Bogányi performed the Sonata with intense emotion and acute personal involvement, revealing its many layers, dimensions and hidden depths. There was little doubt that Bogányi was far more interested in portraying the metaphysical profundity of the piece rather than in being a slave to its many technical demands. The result was something radiant and the audience sat spellbound.

Following ample applause, Bogányi was asked by the Ambassador for an encore. His reply was striking - "Usually after the Liszt Sonata I am not *willing* to play anything, but...". The word *willing*, masked behind broken English, was undeniably intentional, perfect proof of his artistic integrity. Still, he humoured both the Ambassador and the audience with a superb rendition of *Gnomensreigen*.

All in all, a privileged few relished an all-Liszt recital by a most gifted pianist of great integrity, vibrant personality and of exceptional artistic temperament.

**Eleni Panagiotopoulou**

## **Wednesday 2nd March 2011 - Royal Academy of Music, London**

On Wednesday 2nd March we were treated to a bicentenary celebration of songs by Liszt. It was given by four postgraduate students, all members of the Academy Song Circle, at the Royal Academy of Music, London - Sónia Grané and Hannah Bradbury, sopranos, Rupert Charlesworth, tenor, and Ross Ramgobin, baritone.

This was a unique event, as it appears to be one of the few recitals devoted entirely to the songs of Franz Liszt in this bicentennial year. Liszt wrote some 70 songs, of which only a handful (and always the same ones) ever get an occasional performance. 18 songs were performed in the concert: 14 in German, 3 in French and 1 in Italian. The poems, principally by Goethe, Heine and Hugo, were presented in the programme in their original language as well as in English translation, which greatly enhanced the listener's enjoyment.

During the course of the evening, pianists in the audience were often surprised by 'meeting an old friend', as Liszt had transcribed many of his songs for piano solo. It was pleasurable and instructive to hear them in their original form.

The actual performance was also unique in its way; the songs were sung without a break, not even for applause, the singers sitting on the platform and taking turns to sing. Apart from having excellent voices, they had all mastered the art of performing lieder - engaging the audience in the stories and providing just the right amount of drama to put them across. They were supported by two admirable accompanists, Julia Hsu and Yu Su who had no problem with the technically demanding accompaniments of some of the songs, which effectively turned them into 'Duos'.

The duration of the recital was about 90 minutes, but no-one was aware of the passage of time. It was an inspiring evening and proves, without a shadow of doubt, that there is enough variety and content in the songs of Franz Liszt to sustain an entire concert.

Congratulations to all who were associated with this event.

**Elgin Ronayne**

## **FORTHCOMING EVENTS**

### **Monday 2nd May, 1.00pm - Wigmore Hall, London**

Ashley Wass - piano

Années de pèlerinage, première année, Suisse

### **Friday 6th May, 7.45pm - Bateman Auditorium, Gonville & Caius College, Cambridge**

Cambridge Chamber Ensemble

### **Thursday 12th May 2011, 6.15pm (Evensong) - Trinity College Chapel, Cambridge**

Trinity College Choir will perform 'Die Seligkeiten' (The Beatitudes) for baritone, choir, and organ

### **Sunday 22nd May 2011, 3.00pm - Pushkin House, London**

Karl Lutchmayer - piano

programme to include Hexaméron

### **Sunday 22nd May 2011, 6.00pm (Evensong) - Jesus College Chapel, Cambridge**

Jesus College Choir, Mark Williams - organ

music will include 'Ave Maris Stella' and 'Prelude and Fugue on B-A-C-H'

**Friday 3rd to Sunday 5th June 2011 - Cambridge University Institute of Continuing Education**  
Liszt: a 19th Century Musical Enigma - Residential course  
for more details visit [www.ice.cam.ac.uk/component/courses/?view=course&cid=3546](http://www.ice.cam.ac.uk/component/courses/?view=course&cid=3546)

**Saturday 11th June 2011, 7.30pm - Wigmore Hall, London**  
Stephen Hough - piano  
programme to include Sonata in B minor

**Sunday 12th June 2011, 11.30am - Wigmore Hall, London**  
Kit Armstrong - piano  
music by Bach and Liszt

**Monday 13th June 2011, 7.30pm - Royal Festival Hall, London**  
Daniel Barenboim - piano, Pierre Boulez - conductor, Berlin Staatskapelle  
programme includes Piano Concertos Nos. 1 & 2

**Monday 20th June 2011, 1.00pm - Wigmore Hall, London**  
Benjamin Grosvenor - piano  
programme to include Rhapsodie espagnole

**Friday 1st July 2011, 7.30pm - Wigmore Hall, London**  
Ruth Ziesak - soprano, András Schiff - piano, Michael Collins - clarinet  
songs by Schumann, Schubert and Liszt

**Sunday 3rd July 2011, 3.00pm - Pushkin House, London**  
Karl Lutchmayer - piano  
programme to include Totentanz (solo piano)

**Saturday 8th October 2011, from 11.00am - Wigmore Hall, London**  
An all-Liszt day - with three lectures and three concerts  
Lectures by Leslie Howard, Meirion Hughes and Michael Short  
Concerts of music for piano trio, choir, and piano duet  
performers include Tristan Lee, the BBC Singers, Coady Green, Bobby Chen and Leslie Howard

**Saturday 15th October 2011, 10.00am - Purcell Room, South Bank Centre, London**  
Liszt Forum  
participants include Kenneth Hamilton, Peter Donohoe, Leslie Howard and Ronan O'Hora

**Saturday 22nd / Sunday 23rd October 2011, 2.00pm until 10.00pm**  
**- St. Barnabas Church, Pitshanger Lane, North Ealing, London W5 1QG**  
Liszt Festival featuring over 20 pianists

**Sunday 23rd October 2011, 4.00pm - St. George's Church, Headstone, Harrow**  
Christopher Matthews - organ programme to include Prelude and Crusaders March  
(St Elisabeth), Evocation à la Chapelle Sistine, Prelude and Fugue on B-A-C-H

**Wednesday 30th November, 12.30pm - West Road Concert Hall, Faculty of Music, Cambridge**  
Leslie Howard gives a lecture-recital on *Harmonies Poétique et Religieuses*

## **LISZT PARAPHERNALIA**

If you are looking for any Liszt themed gifts visit [www.viennaworld.com](http://www.viennaworld.com) where one can buy pencils, erasers, postcards, mugs, keyrings, busts and even tea!

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Printing errors in *Liszt's Sonata in B minor and a Woman Composer's Fingerprint*  
*The quasi Adagio theme and a Lied by Maria Pavlovna (Romanova)*  
Published in Volume 35, 2010, The Liszt Society Journal

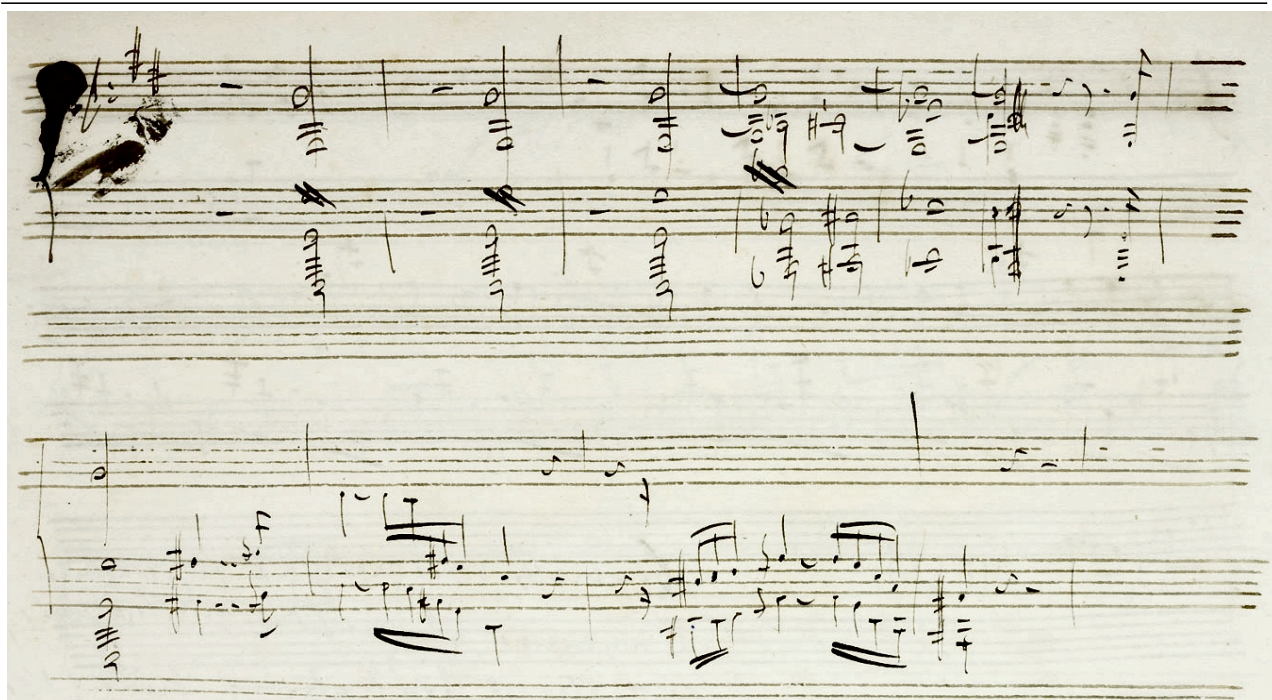
p. 13, footnote 17: The dotted rhythm in the second bar of **Illus. 15** [etc.]

p. 18: **The Sonata's "il filo": Suggestions for a twenty-first century "Urtext" edition**

p. 21: The downward-pointing stems of Liszt **invalidate** the 'descending-scales' interpretation of the Sonata's opening bars expressed by Alfred Cortot: "The sombre [etc.]

p. 23: Analysts often label the Sonata's opening as descending Frigian **and** Gypsy scales. No, retorts Egert; the '**ascending-then-descending gene**' (bars 1-3) is simply recast as its own chromatically expanded alter ego (bars 4-6, see Illus. 27 above).

p. 24: A G minor triad is indeed present in Liszt's 1851 sketch (Illus. 29 below, bars 3-6):



Illus. 29: Sonata, autograph sketch GSA 60/N 2, notated with the key signature of B minor (two sharps): a 'counterfeit' G minor<sup>1</sup> (bars 1–6) is 'unmasked' and 'expelled' (bars 7-10)

<sup>1</sup> The opening five pitches of Liszt's 1851 sketch (G minor, bars 1-6) is reminiscent of the opening five notes of W. A. Mozart's *Fantaisie* in C minor, K.475: C-natural, E-flat, F-sharp, G-natural, A-flat.