

Ms. 52

87-1666

Charles H. Sherman-
Székely Éva:

Liszt Paganini-átritai



ZENEAKADÉMIA
LISZT MÚZEUM

PAPÍRIPARI VÁLLALAT



KISKUNHALASI GYÁRA



On Wednesday, March 9th, 1831, Niccolò Paganini made his debut in the city of Paris. The concert came towards the end of a long tour that had taken the legendary violinist for the first time beyond the borders of his native Italy. His itinerary had begun with visits to Vienna, Prague and Warsaw, continuing, then, to Berlin and a series of engagements on a westward circuit through the provinces of Germany. Triumph had followed on triumph: connoisseurs of music dazzled by the artist's feats of virtuosity, critics stunned by the quality and character of his playing. Thus, when he arrived in the French capital, Paganini was generally touted as the musical wonder of his age. Perhaps no audience anywhere had awaited him more eagerly than did the one which gathered in the Royal Academy of Music on that winter evening.

The hall presented a brilliant spectacle, filled with the most distinguished society. Present was historian and critic, François Joseph Fétis, who recorded some impressions of the occasion for publication in the journal Revue Musicale. Fétis admits at the outset of his revue that he hesitates even to write of "the stupendous things" that had struck his ears. A critic, he maintains, must not let his judgement be swayed by passions of the moment, but is obliged to analyze, calmly and objectively, the sensations that he receives. He commences, therefore, to discuss Paganini in terms of his physical and technical attributes. He notes that, although the violinist assumes an awkward, even an unnatural, posture when playing, neither his tone nor his dexterity suffers thereby. "The general quality of tone that he draws from his instrument," Fétis observes

is beautiful and pure, without being excessively big, . . . But what particularly distinguishes this part of his talent is the variety of voices that he can draw from the strings by means that are his, or which, having been discovered by others, have been neglected because no one had glimpsed their full significance.

He continues by citing examples of how Paganini employs unusual procedures—harmonics and scordatura—as regular components of his technique in order to execute passages of seemingly insurmountable difficulty with flamboyant ease.

Having thus satisfied his duty to reasonable and impartial discourse, Fétis continues

"it is time to turn from technical speech and to talk of the impressions that are aroused by the totality of this extraordinary man's talent;" and this, he declares, is the most difficult part of his task. "For how," he pleads,

shall one render in words that which is impossible to describe? A succession of delights—of unheard of wonders—ceaselessly assails the ears of the listener, scarcely leaving him time to breathe. Inconceivable tours de force are followed by even more astounding tours de force. Everything about this fantastic talent is marvelous; everything about it is uncanny. . . . It would be impossible to describe the enthusiasm that seized the public on hearing this extraordinary man; it was a delirium, a frenzy.

Fellow-witness to this tumultuous scene was Franz Liszt. Liszt, too, spoke in later years of the overpowering aura that Paganini had projected from the stage. He determined forthwith, he said, to learn to command at the piano the same effects of bravura that he had experienced on this evening; therefore, he retired to his studio, abandoning his usual rounds and avoiding all distractions, for months of gruelling study and practice. He found it necessary, no less, to re-think and to expand his already formidable keyboard technique in order to master the quality of what he one day would call "transcendental execution." To that end, he applied himself directly to the music of Paganini for examples of how to proceed.

The first fruit of his labor was a Grande fantaisie de bravoure sur La clochette, based on the rondo movement, "La Campanella," from Paganini's Concerto no. 2 in B minor for violin and orchestra. After an interval, he followed up on the Fantasy, published in 1834, with Six grandes études d'après Paganini. The Etudes, which appeared in 1838, comprised, in addition to a fresh elaboration on the Campanella theme, keyboard realizations of five numbers from the Italian master's Twenty-four Caprices for unaccompanied violin.

Liszt was not the first composer to seek out the keyboard potential that resided in these works for violin. Robert Schumann already had transcribed twelve of them himself, which he had published in two sets: the first six as his Opus 3, in 1833; the second six as his Opus 10, in 1835. He had, moreover, anticipated the stylistic challenges that Liszt was to confront in this music; namely, as Schumann stated in a preface to Opus 3, how "to remain, in a transcription suited to the character and mechanical

means of the keyboard, as true as possible to the original," yet "to provide more than a mere bass accompaniment." He hoped to demonstrate, thereby, how

solo players [might] avert the reproach often made to them: namely, that they use other instruments and their distinctive characteristics too little in enriching and perfecting their own.

Without a doubt, Liszt knew Schumann's work. To be sure, the evidence suggests that his attention had been drawn to the Caprices in the first place by his colleague's example. Consider that Liszt dedicated the Six grandes études not to Paganini, but to Schumann; that he inaugurated his own set of transcriptions with a bold flourish derived from the same material that initiates the Opus 3 by his friend;

[Example no. 1]

albeit with significant embellishments to the passage in terms of its harmonic profile at measures two and three; and, finally, that Liszt invited association of his arrangements with those of Schumann by printing Schumann's adaptation of the Sixth Caprice, measure for measure, above his own.



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[Example no. 2]

Except for his brief borrowing from the Fifth Caprice and his setting of the Sixth, Liszt further chose to emulate Schumann only in setting the Ninth ("imitando il flauto ed il corno"); otherwise, he found his inspiration in Caprices that had not been treated by his predecessor: numbers Seventeen, One, and Twenty-four.

In their totality, the Six Grand Etudes after Paganini represented for Liszt a challenge met, a need satisfied, and an artistry transformed. We should consider, therefore, what the composer achieved here as well as the manner in which he achieved it. We can do no better than to follow the lead of that most perceptive of critics—Robert Schumann himself—who wrote of these pieces

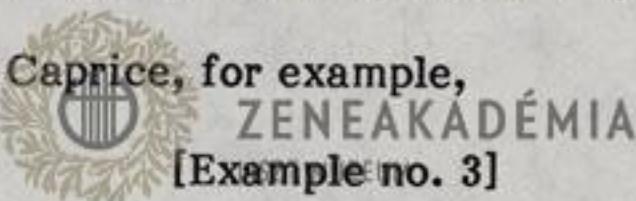
There is, of course, no question here of pedantic imitation or a bare harmonic filling-out of the original violin line; the pianoforte achieves its effects through other means than those of the violin.

To produce similar effects, no matter by what means, was here the paramount task of the arranger. Everyone who has heard Liszt, however, knows that he understands all the means and effects of his instrument. It must, therefore, be highly interesting to find the compositions of the greatest violin virtuoso of our cen-

tury in regard to bold bravura—Paganini—illustrated by the boldest of modern pianoforte virtuosos—Liszt. A glance into the collection, at the strange chaos of notes, is sufficient to convince the eye that there is nothing easy to be found here. It is as though Liszt had resolved to put all his experience into the work, to bequeath the secrets of his playing to posterity; nor could he better evince his admiration for the great deceased artist than by this transcription, carefully worked out into the smallest detail and most faithfully reflecting the spirit of the original. . . . He correctly titles these pieces Bravura Studies, such as may be performed in public for purposes of display. To be sure, very few persons will be able to master them; perhaps only four or five in the world. But this would not justify us to ignore the matter. There is pleasure in facing the highest pitch of virtuosity, even from a distance. If we look more closely at many pieces in the collection, we undoubtedly find that the mechanical difficulties therein are often entirely disproportionate to the purely musical content. But the word "study" excuses much. One should practice, no matter at what cost.

Let us say it outright: this collection is probably the most difficult thing ever written for the pianoforte, just as its original is the most difficult ever written for the violin. Paganini probably wanted to express this with his charmingly brief dedication, agli artisti—that is to say, "I am accessible only to artists." And so it is with Liszt's transcription; it will convince only virtuosos of the first rank. The collection can be judged only from this point of view.

That Liszt searched in Paganini's Caprices for just those pieces that suggested specific technical problems to him for solving at the keyboard, is discernable on every page of the music. The Sixth Caprice, for example,



translates naturally as a study for the left hand alone:

[Example no. 4]

the melody here falls readily under the powerful thumb, while the tremolo accompaniment adapts nicely to the subordinate strength of the other fingers. The First Caprice,

[Example no. 5]

on the other hand, obviously demands an arpeggio study, which Liszt pursues in three distinct ways through as many separate versions. The first version, from 1838, calls

[Example no. 6]

for staccato throughout, in imitation of saltarello bowing. Single-note arpeggios occupy the two hands equally as well as simultaneously. The second version, whose date I

[Example no. 7]

have as yet to discover, maintains the staccato style of the first, but applies it now to

double-note arpeggios in both hands at once, not to mention, in places, to full triadic arpeggios in one or the other of them singly.

[Example no. 8]

The third version, Liszt arranged in 1851, when he undertook to revise the entire collection to increase its appeal with a broader audience. This final version, consequently, is that one which appears in standard editions of the Six Grand Etudes today, and is thus, that one which we hear in the concert hall.

[Example no. 9]

It is not only simpler, when compared to the earlier transcriptions; it is also closer than they to the text of Paganini's original Caprice. It is, in fact, the one work from this set in which Liszt indulged in a near-literal parody of his model.

[Example no. 10]

The last of Paganini's Caprices, number Twenty-four, served as inspiration for the sixth and last of Liszt's studies—perhaps, also, the best: for, in Schumann's opinion, it was musically the most interesting of them all. The contents of the original, cast as a theme with eleven variations, artfully deploy the totality of Paganini's audacious practice. By happy coincidence, the master violinist had conceived, for once, a work in which the technical means of the composition balanced perfectly the musical substance in it—that is to say, the manner of expression formed a counterpart to the matter expressed. The Caprice elicited, accordingly, a full demonstration of Liszt's own dazzling style.

As with the other Etudes in this collection, the study on the Twenty-fourth Caprice passed through more than a single arrangement. A first setting of it had appeared, of course, with the original publication of the Etudes in 1838; a second version of it emerged from the revisions to the set carried out in 1851. In general, the earlier form of the study is distinguished by the extravagance of its technical difficulties. As Schumann observed, "we find difficulties of the most immense kind here within the small-

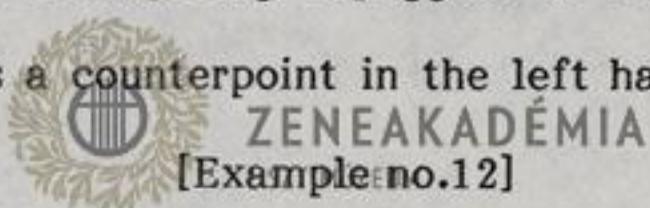
est space of a few measures; of such a sort, that even Liszt himself might have to work over them." In its later manifestation, the study moderates its demands on virtuosity to seek comparable effects of bravura by noticeably more economical means. A review of the two versions may prove entertaining as well as instructive.

Both versions announce the Tema surrounded by strummed chords that give harmonic reality to a progression that is only implied by the original. The changes that

[Example no. 11]

Liszt works on this opening statement reveal the lines that his procedures will follow through the revision overall. His re-working adopts: one, a notation that delineates the harmonies as a structural element indivisible from the melody; two, a scoring of chords and melody alike that is lighter (measures 17 through 24); and, three, a rhythmic profile for the cadence that is altogether sharper (measures 15/16 and 23/24).

Liszt embellishes the scampering arpeggios of Paganini's first variation with a quotation of the Tema as a counterpoint in the left hand. Thus combined, the Tema



provides a nice sense of development to the passage as it redoubles the harmonic thrust of it. The harmonic aspect assumes an especial weight in the early rendition where Liszt inflates the figuration of the violin line with full triads in the right hand—a redundancy that he foregoes in the later arrangement, with results that more closely reflect the character of the model.

Liszt enriched the substance of the second variation, too. His first essay of this portion of the work brought new polyphony into play, paraphrased fragments of the

[Example no. 13]

now-familiar Tema, together with pronounced harmonic inflections by way of the vigorous writing for the two hands in unison. Re-thinking the passage in 1851, Liszt saw fit to eliminate the contrapuntal overlay of 1838 entirely and to reduce the texture of the whole to the minimum that a harmonic reading of the original would still allow.

For his third variation, Paganini traced a melody in octaves on the harmonic outline of his opening theme. Transcribing this moment, Liszt assigned the new melody to

[Example no. 14]

the left hand, in octaves, set the Tema against it in the right hand, also in octaves, and placed a few chords as punctuation from time to time in the space between. Returning to this part in 1851, he saw fit to change little: a seventh to be struck from a chord in measures 2 and 6; the harmonic burden on the left hand to be lightened in measures 10 and 12. Otherwise, his first vision here remained his last.

Liszt's setting of the fourth variation also found its basic voice in the early edi-

[Example no. 15]

tion. The composer worked a significant refinement on it later, however, when he abandoned the rhythmic dissonance of triplets in the left hand for the more fluent clarity of even sixteenths.

The transfer of variation five to the keyboard is nearly identical in both of Liszt's arrangements. A minor distinction between the two resides, however, in the fact that the clear octave falls in the first piano version correspond more exactly to Paganini's violin line than do the concealed octaves in the second.

[Example no. 16]

Paganini's sixth variation disguises the harmonic progression on which the Twenty-fourth Caprice is founded in a series of parallel intervals, thirds and tenths, that de-

[Example no. 17]

scend and ascend over a wide compass through the scale. Liszt seizes on the harmonic prospect here, introducing opposing lines to the original, themselves confected of parallel intervals, thirds (tenths ad libitum!) and octaves. The factor of contrary motion in the lines imparts to Liszt's scheme the suggestion of mirror counterpoint. In his revision of this music, Liszt opted for several new combinations of harmony (measures 4 through 8), and re-cast the conclusion of the variation to end in a feminine cadence.

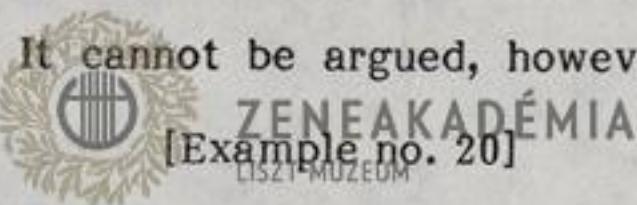
Variation seven likewise appears virtually unchanged in its two versions. Two minor alterations do improve the rhythmic flow of the variation in the later arrangement: the one, a simplification of the accompaniment at measure one and similar places thereafter; the other, a clarification of the pulse through the last two measures.

[Example no. 18]

Conversely, the settings of variations eight and nine represent, between their readings of 1838 and 1851, the most thoroughgoing revisions that Liszt would make to any part of his transcriptions from Paganini. Originally, Liszt projected the triple-stop writing in the eighth variation as an extravagant display of the hands involved

[Example no. 19]

in widely displaced arpeggiations stretching over four octaves of the keyboard. If we recall the description by Fétis of the stupefying effect of Paganini's performances, we might believe that Liszt's interpretation reflected here his impression of Paganini's playing in such a passage. It cannot be argued, however, that his second rendering



[Example no. 20]

of the section looks and, probably, sounds more like violin music. The fantastical color of right-hand bowing mixed with left-hand pizzicato that Paganini had held in reserve for the ninth variation prodded Liszt still further. Again, the pyrotechnics of his first

[Example no. 21]

essay on this variation, may well equate to an effect that Liszt associated with Paganini. But, one asks whether, in this instance, he went too far; for, the contribution that the left-hand part makes here is questionable. The complication of counterpoint in the deep bass register, incorporating, as it does, the rhythmic dissonance of triplet figures, surely works against the sense of the passage that Liszt sought to transmit. The rich interplay of harmonics produced by strings alternately bowed and plucked probably is better suggested by the simple broken chords in the revised part for the left hand.

[Example no. 22]

Indeed, the manner in which Liszt re-shaped the ninth variation in 1851, conveys far more accurately the violinistic character of the original.

His concept of variation ten remained unchanged over the years. He saw it as a homophonic variation—a melody with accompaniment. Even so, his early treatment of

[Example no. 23]

the material hinged on a technical conceit (overlapping hands) that the later arrangement disregarded. In the version of 1851, Liszt separates the hands; restores Paganini's

[Example no. 24]

melody to its proper high register; and stills the accompaniment to a progression of light harmonies, one chord to a measure. The new delicacy and calm of this later setting bring welcome respite to the storm and stress of the preceding variations and serve as a trigger for the explosion of bravura that follows.

Paganini brought his Twenty-fourth Caprice to a spectacular close in the eleventh variation, wherein he managed to stretch the capacity of the violin beyond even that which had passed before. Liszt  rose to the challenge of his colleague's finale. There is little to chose between the two versions that he made of it. The revised setting

[Example no. 25]

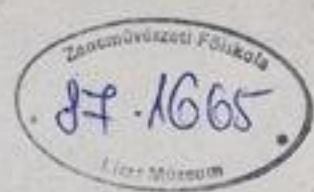
has, perhaps, a trifle less-impacted texture; thus, it does facility a cleaner articulation of the Tema in its last, great statement. Beyond that, both versions call on the last reserves of the piano to produce the monumental waves of sonority it so obviously demands.

The Six grandes études d'après Paganini are, one and all, the masterful product, of a unique conjunction of artistic wills. They are what all such arrangements aspire to be: a touchstone of the transcriber's art—at once an act of homage and an assertion of co-creative ingenuity. Liszt achieved so total an identification with his models here, particularly with the Twenty-fourth Caprice, that not all the variations worked

on this music in subsequent times have diminished the brilliance of his achievement with it. Nor, I believe, is any future exercise thereto likely to efface the primacy of his claim on it.



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Master of Arts (Music History), University of Missouri, 1953
Non-degree (Musicology), Mozarteum, Salzburg, Austria, 1963
Non-degree (Musicology), University of Vienna, Austria, 1964
Doctor of Philosophy (Music), University of Michigan, 1967

Academic and Professional Experience

Instructor (Music), University of Missouri, 1959
Associate editor, Universal Edition AG, Vienna, Austria, 1969-1974
Associate editor, Das Haydn-Jahrbuch, Vienna, Austria, 1969-1974
Assistant Professor (Music), University of Missouri, 1969
Musicological advisor, Joseph-Haydn-Gesellschaft, Vienna, Austria, 1970-1974
Lecturer (Graduate seminar), Center for Graduate Studies, City University of New York, 1972
Associate Professor (Music), University of Missouri, 1972
Lecturer, Department of English and American Studies, Université II, Nancy, France, 1974
Professor (Music), University of Missouri, 1980
Program Director, Choral Festival and Conference, National Endowment of the Arts, 1981

Awards and Honors

Fulbright-Hayes scholar, Mozarteum (Salzburg, Austria), 1963
Fulbright-Hayes scholar, University of Vienna, 1964
Dissertation scholarship, Horace H. Rackham School for Graduate Studies, University of Michigan, 1964
Research award, Martha Baird Rockefeller Fund for Music, 1965
Research fellow, American Council of Learned Societies, 1967
Post-doctoral Research Fellowship, Martha Baird Rockefeller Fund for Music, 1968
Senior Fulbright-Hayes Research scholar, Johannes-Gutenberg University (Mainz, Germany), 1973
Summer research grant, Research Council of the Graduate School, University of Missouri, 1977
Summer research grant, Research Council of the Graduate School, University of Missouri, 1979
Weldon Spring Research Fellowship, University of Missouri, 1982
Study grant, Deutscher Akademischer Austauschdienst (Bonn, Germany), 1984
Travel to Collections Award, National Endowment for the Humanities, 1984

Research

The Masses of Johann Michael Haydn: Authenticity and Chronology
The Works of Johann Michael Haydn: A Chronological thematic Catalog
Orchestras and orchestral practice in Salzburg, c.1757-1803
Watermarks in dated music papers from Austro-Hungarian mills in the Seventeenth and Eighteenth Centuries
A Documentary biography of Johann Michael Haydn
Translation of "Eine biographische Skizze von Michael Haydn" with commentary
Critical text comparisons of autographs, original performance materials, and early editions of the Symphonies of Ludwig van Beethoven
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"The Masses of Johann Michael Haydn, a survey of manuscript sources." PhD dissertation, University of Michigan 1967.
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The Works of Johann Michael Haydn: A Chronological thematic Catalog. New York: Pendragon Press, in press.

Editions

Johann Michael Haydn.

In the series Diletto musicale (Doblinger Verlag, Vienna):

- "Sinfonia. 'Der gute Hirt.'"
- "Concerto for Violin and Orchestra in A Major."
- "Symphony nr. 3 in A Major."
- "Symphony nr. 4 in C Major."
- "Symphony nr. 5 in E Major."
- "Symphony nr. 14 in F Major."
- "Symphony nr. 15 in A Major."
- "Symphony nr. 16 in G Major."
- "Symphony nr. 17 in E-flat Major."
- "Symphony nr. 18 in B-flat Major."
- "Symphony nr. 19 in C Major."
- "Symphony nr. 22 in F Major."
- "Symphony nr. 32 in F Major."
- "Symphony nr. 33 in A Major."
- "Concertino for Clarino and Orchestra in C Major."
- "Larghetto for Trombone and Orchestra in F Major."

Editions (continued)

Johann Michael Haydn.

In the series Dilleto musicale (Doblinger Verlag, Vienna, Austria)

"Symphony nr. 41 in D Major."

"Symphony nr. 43 in D Major."

"Symphony nr. 51 in B-flat Major."

"Symphony (Perger deest) in G Major."

"Symphony (Perger deest) in F Major."

With the Haydn-Mozart Presse (Salzburg, Austria)

"Missa Hispanica (a due cori)."

With Universal Edition AG (Vienna, Austria)

"Missa pro defuncto Archiepiscopo Sigismondo."

"Missa Sancti Hieronymi."

"Concerto for Horn and Orchestra in D Major."

"Concertino for Horn, Trombone and Orchestra in D Major."

In the series Recent Researches in Classical Music (A-R Editions, Madison, Wisconsin)

"Missa in honorem Sanctae Ursulae."

In the series The Symphony: 1720-1840 (Series B, Vol. VIII; Garland Publishing, Inc., New York)

"Five Symphonies."

Andreas Hofer.

In the series Accademia musicale (University of Missouri Press)

"Te Deum à 23."



"Magnificat à 17."

Carl Heinrich von Biber.

With Universal Edition AG (Vienna, Austria)

"Three Sonatas for clarino and orchestra."

"Two Sonatas for clarino solo, trumpet ensemble, and orchestra."

"Two Sonatas for trumpet ensemble and orchestra."

"Two Sonatas for two oboes and orchestra."

"Sonata 'Sancti Ioannis Nepomuceni.'"

Franz Anton Hoffmeister.

With Medici Music Press (Bellingham, Washington)

"Six Duo-Sonatas for Violin and Viola."

Johann Melchior Molter

With Medici Music Press (Bellingham, Washington)

"Seven Marches for Wind ensemble."

"Sinfonia for two flauti, 2 corni and fagotto in D Major."

"Sinfonia for two oboi, 2 corni and fagotto in D Major."

"Concerto for two oboi, 2 corni, clarino and fagotto in D Major."

"Concerto for two flauti, 2 corni, clarino and fagotto in D Major."

"Sonata for 2 oboi, 2 corni and fagotto in D Major."

Editions in Preparation

Johann Michael Haydn

For Garland Publishing, Inc. (New York) and Carus-Verlag (Stuttgart, Germany)
"The Complete Masses" in approximately twelve volumes.

Jean Maillard.

In the series Corpus Mensurabilis Musicae (Rome, Italy)
"The Complete Sacred Works," in approximately five volumes.

Miscellaneous.

With Garland Publishing, Inc. (New York)
"The Latin Mass, c.1730-1840. An Anthology of 120 Masses by Central European Composers., " in approximately twenty-two volumes.

Papers

"Large-scale formal organization in the Masses of Johann Michael Haydn." American Musicological Society, annual meeting 1972 (Dallas, Texas).

"Franz Liszt's transcriptions of Caprices by Niccolò Paganini." American Liszt Society, annual meeting 1985 (Columbia, Missouri).

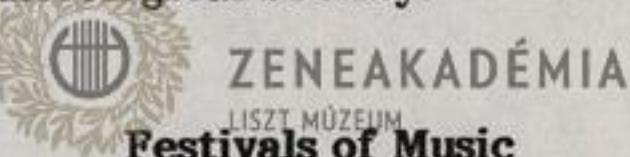
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Das Haydn-Jahrbuch.

Music Library Association Notes.

Journal of the American Musicological Society.

American Choral Review.



Participant, Holland Festival (Rotterdam), 1966, 1968.

Contributor, Holland Festival (Zwolle), 1970.

Contributor, Wiener Festwochen (Vienna), 1974.

Secretary, Sessions on Church Music, Joseph Haydn Festival and Conference 1975, Library of Congress and Smithsonian Institution (Washington, D.C.).

Professional Memberships

American Musicological Society.

American Guild of Organists.

International Musicological Society.

Joseph-Haydn-Gesellschaft Wien.

Michael-Haydn-Gesellschaft (Salzburg, Austria).

University Activities (Service)

Administrative

Co-ordinator, Music History and Literature

Advisor, Graduate program in music history

Committees

Curriculum committee (Department of Music)

Personnel committee (Music Department)

Campus Fulbright scholarships committee

Academic affairs committee (Graduate Faculty Senate)

Humanities sector committee (Graduate Faculty Senate)

Campus-wide

Liason, Music Department/Honors College

University Activities (Service) Continued

Campus-wide

Liason, Music Department/Ellis Library

University-wide

Member, Graduate faculty

Member, Doctoral faculty

Professional Organizations

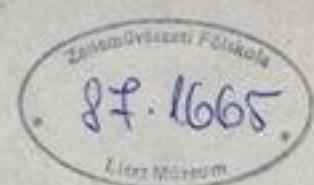
Local arrangements chairman, Midwest Chapter, American Musicological Society, Spring meeting 1978

Program committee, Midwest Chapter, American Musicological Society, 1977-79.

Chairman, Program committee, Midwest Chapter, American Musicological Society, 1978.



ZENEAKADÉMIA
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-Wisconsin Conservatory of Music, Milwaukee, 1974-75(freshman year)
-N.C. School of the Arts, Winston-Salem, N.C., 1972-74(high school)

MAJOR TEACHERS

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-Rebecca Penneys, Professor of Music, Eastman School of Music
-Enrica Cavallo-Gulli, Professor of Music, Indiana University
-Julius Herford, Professor Emeritus, Indiana University
-Abbey Simon, The Juilliard School
-Anita Bultmann Tritt, Charlotte, N.C.
-Summer study with Lee Lujisi
-Master class study with Bela Siki, Byron Janis, Menahem Pressler
-Chamber music study with Janos Starker, Georges Janzer, Eva Janzer,
Josef Gingold, Franco Gulli, Menahem Pressler, Zara Nelsova

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Hickory, N.C., Bloomington, Ind.
-Sonata Recitals with Denes Kovács, Zara Nelsova
-Recital Series with Jacques Israelievitch, concertmaster of
the St. Louis Symphony, 1983-
-Performing participant, The American Liszt Society Convention,
Columbia, MO., November 1985
-All-Liszt Recital, March 2, 1986
-Recital Series in Los Angeles with Eva Székely, March 1986
-Liszt Lecture-Recital, College Music Society
Convention, Lincoln, Neb., April 1986

TEACHING

-Director of Keyboard Studies, Webster University, 1983-
-Teaching Assistant, Eastman School of Music, 1982-83
-Associate Instructor, Indiana University, 1978-80
-Teacher, Wisconsin Conservatory, 1975
-Private teaching, 1970-81

COMPETITIONS AND AWARDS

- Winner, Charlotte Symphony Young Artist Competition, Charlotte Music Club Award and many other local prizes
- Winner, Green Bay Symphony Young Artist Competition
- Dean's Discretionary Fund, N.C. School of the Arts
- Joseph Battista Memorial Award, Indiana University



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LISZT MÚZEUM

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EVA DIANA SZEKELY
16 East Burnam
Columbia, Missouri 65201

EDUCATION

Diploma of Special Merit - Accademia Chigiana, Siena,
Italy - 1968, 1969
Diploma - String Quartet Seminar - Colby College, Maine - 1971, 1972
B.M. - Juilliard School, 1970
M.S. - Juilliard School, 1971
Doctoral Studies - University of Wisconsin-Madison.
1975 - through 1978 - Performer - Chamber Music Seminar with
Gulli-Cavallo Duo - Indiana
University
1977 - Advanced Study with Zoltan Szekely: Violin and String
Quartet Literature -
Banff School of Fine
Arts, Canada
1978 - Summer School - Postgraduate Studies - Indiana University
1979 - Summer School - Doctoral Studies - University of Wisconsin,
Madison
1979 - Performer - Chamber Music Seminar with Menahem Pressler,
Indiana University
1980 - Performer - Chamber Music Seminar with Menahem Pressler,
Indiana University

TEACHING EXPERIENCE

1971-73 Teaching Assistant, University of Wisconsin-Madison
1972-73 Teacher and Coach, Wisconsin Youth Orchestras
1973-74 Visiting Assistant Professor, Violin, Lawrence University,
Appleton, Wisconsin
1975-80 Assistant Professor, Violin and chamber Music, University
of Missouri-Columbia
1981 - Associate Professor, Violin and Chamber Music, University
of Missouri-Columbia

LISZT MÜZEUM

PROFESSIONAL EXPERIENCE

Associate Concertmaster: Juilliard Concert Orchestra, 1969-1971
Principal Second Violin: North Carolina of the Arts Summer
Orchestra, Siena, Italy, 1968
Piedmont Chamber Players, Winston-Salem
North Carolina, 1968-1972
Madison Civic Symphony, Madison,
Wisconsin 1971-73
Concertmaster: Spoleto Festival Orchestra, Spoleto,
Italy, 1970
University of Wisconsin Chamber
Orchestra, 1971-73
Consortium Chamber Orchestra,
University of Missouri, 1979
Co-Concertmaster: Waukesha Symphony Orchestra,
Wisconsin 1971-74
First Violin: Vilas Quartet, in residence at the
University of Wisconsin, 1971-1973
Stratford Quartet, in residence at
the Stratford Festival, Ontario,
Canada, 1973
Esterhazy Quartet, in residence at the
University of Missouri-Columbia, 1975-

PROFESSIONAL SOCIETIES

American Federation of Musicians
Music Educators National Conference
Missouri Music Educators Association
American String Teachers Association
Chamber Music America

SOLO APPEARANCES OFF CAMPUS:

1975 - Long Island Parks Chamber Series
- New York State University-Geneseo
- Nazareth College, Rochester, New York

1976 - New York, New York "Hear America First" Series,
New York Times Review

1977 - New York, New York - WOXR Radio Station of the
New York Times, live broadcast-recital

1978 - Kansas State College, Pittsburg, Kansas, Guest Artist
- Indiana University, Bloomington, Indiana
- St. Louis University, St. Louis, Missouri - with
Sue Stubbs, bass

1979 - Kansas City Chamber Series - with Sue Stubbs, doublebass
University of Wisconsin-Madison, Performance taped for
broadcast on WHA - Wisconsin Public Radio Station
- Madison, Wisconsin - WORT Radio Station, live broadcast
recital

1980 - Kansas City Chamber Series - with Renee Siebert, flute -
taped for broadcast on Public Radio Station

1980 - Williams College, Williamstown, Massachusetts, The Music
of Charles Ives

1980 - Churchill Memorial Chapel, Fulton, Missouri

1981 - St. Louis University, St. Louis, Missouri

1982 - Chamber Series, Charlotte, North Carolina
- Salem College, Winston-Salem, North Carolina
- Lenoir-Rhyne College, North Carolina
- William Jewel College, Kansas City, Missouri
- St. Louis Ethical Society, St. Louis, Missouri

1983 - Fontbonne College, St. Louis, Missouri
- Missouri Western University, St. Joseph, Missouri
- William Jewel College, Kansas City, Missouri

1984 - Liberty Symphony, Kansas City, Missouri, soloist, Mendelssohn
Violin Concerto
- Independence Concert Series, Independence, Missouri
- Maryville College, St. Louis, Missouri

1985 - Development Leave: Winter Semester; title of project: "The Six
Violin Caprices of Paganini" ~~MANUSCRIPT~~ By Liszt and Liszt's
Original Violin and Piano Compositions.
- Webster University Concert Series, St. Louis, Missouri
- Indiana University, Bloomington, Indiana
- American Liszt Society Festival, Columbia, Missouri
- UMC Philharmonic, soloist Mozart Violin Concerto in G

1986 - March: solo recital series with Daniel Schene in California
- April: Invitational performance, College Music Association
Conference, Lincoln, Nebraska (Liszt transcriptions)

SOLO RECITALS ON CAMPUS:

- Semi-annual Solo Recitals, Fine Arts Recital, Fine Arts Center
- Guest Artist on Faculty Recital Series

ESTERHAZY QUARTET PERFORMANCES OFF CAMPUS:

1976 - Tour to Chile with performances in Santiago, Valparaiso,
and Concepcion. The Quartet was also featured on a
network television special taped in Santiago, Chile.

1977 - Tour of the U. S. West Coast with performances in the
University of Oregon, Eugene, Oregon; Southern Oregon
College, Ashland, Oregon; Oregon State University,
Corvallis, Oregon; San Francisco State College,
San Francisco, California; and Brigham Young University,
Provo, Utah.

- New York, New York "Hear America First" series--selected
for National Public Radio broadcast.

- Boston, Massachusetts--Recording for Boston radio station
WGBH.

- Sun Valley, Idaho--The Sun Valley Music Festival.

1978 - Banff, Alberta, Canada--Banff School of Fine Arts.

- MMTA Convention--Branson, Missouri.

1979 - Culver-Stockton College, Hannibal, Missouri
- MOSSPAC--Columbia, Missouri
- St. Louis Youth Orchestra Organization, St. Louis.

1980 - MMEA Convention, Tan-Tar-A, Osage Beach, Missouri.
- University of Alabama, Tuscaloosa, Alabama
- University of Missouri-Rolla.
- Tour to South America (Brazil, Chile, Argentina, and Venezuela) with performances in Belem, Salvador, and Porto Alegre (Brazil); Santiago and Concepcion (Chile); Buenos Aires, Argentina; and Caracas, Venezuela. The tour included eleven concerts, masterclasses, and radio and television appearances.

1981 - National Public Radio, "Quartessence". The Esterhazy was selected as one of thirteen quartets for this program presenting the "American String Quartets" in concert. This series was broadcast over more than 120 radio stations nation-wide.
- Recording: String Quartets No. 1 and No. 2 by James Wiley on the Spectrum Label. Both works were dedicated to and premiered by the Esterhazy Quartet. The recording is now listed in the Schwann catalog.

1982 - Premier of the Zhao Xiosheng Quartet for the UMC Chinese-American Seminar.
Distinguished composers/Huddinott--UMC.
- Tour of South America: Venezuela, Chile, Paraguay, Brazil. Twenty-one concerts presented between May 5 and June 4, 1982.

1983 - Seminar Residency, Western Arts Festival, Laramie, Wyoming.

1984 - State College, Sedalia, Missouri
Westminster Concert Series, Fulton, Missouri

1985 - American Liszt Society Festival, Columbia, Missouri

1986 - May: Tour of South America: Venezuela, Chile, Argentina, Brazil

ESTERHAZY QUARTET PERFORMANCES ON CAMPUS:

The Esterhazy Quartet presents an annual series of four concerts in Fine Arts Recital Hall.

The Quartet has also presented performances for:

- Museum of Art and Archaeology
- Missouri Citizens for the Arts
- KOPN live broadcast series

The Esterhazy gives an annual intensive Summer Chamber Music Seminar on the UMC campus.