



Liszt in Italy, a drawing by Ingres (1839).



Columbia University

FRANZ LISZT CENTENNIAL CELEBRATION

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THE HEYMAN CENTER FOR THE HUMANITIES

NOVEMBER 1-2, 1986

TEACHERS COLLEGE AUDITORIUM



NOVEMBER 1, 1986

2:00 pm

LECTURE

Professor Alan Walker
"Liszt and the Keyboard"

RECITAL

Ophra Yerushalmi, pianist

Consolation (1850)

Franz Liszt

Les jeux d'eau à la Villa d'Este (1877)

Franz Liszt

Three Songs

Franz Liszt

Der Fischerknabe (Schiller) (1845)

Im Rhein, im schönen Strome (Heine) (1840)

Oh, quand je dors (Hugo) (1842)

Berenice Bramson, soprano

Two Transcendental Études (1851)

Franz Liszt

No. 11: Harmonies du soir

No. 10: in F minor, Allegro agitato molto

— Intermission —

Moja Pieszczotka ("My Delight") (1837)

Frédéric Chopin

Berenice Bramson, soprano

Nocturne: "Meine Freuden" (1860)

Franz Liszt

(Transcription of Chopin's "Moja Pieszczotka")

Souvenir de Paganini (1829)

Frédéric Chopin

Berceuse Op. 57 (1844)

Frédéric Chopin

Der traurige Mönch ("The Sorrowful Monk") (1860)

Franz Liszt

(Melodrama after the ballad by Nicolaus Lenau)

Narrator: Martin Meisel

English version by Harvey and Virginia Gross

Mephisto Waltz (1858)

Franz Liszt

8:00 pm

ALL LISZT RECITAL

Charles Rosen, pianist

Prelude and Fugue in A minor, S. 462

Johann Sebastian Bach

Arranged by Liszt

Die Lorelei, S. 532

Franz Liszt

Sonetto 104 del Petrarca, S. 158

Franz Liszt

(from *Tre sonetti del Petrarca*, original version)

Sur le Sonetto 104 del Petrarca, S. 161

Franz Liszt

(from *Années de pèlerinage*, deuxième année, Italie)

Etude d'exécution transcendante d'après Paganini,

Franz Liszt

No. 5 in E major, S. 140

(original version)

Mes Joies

Frédéric Chopin

Song arranged for piano by Liszt

Franz Liszt

Rhapsodie Hongroise, No. 10, S. 242

— Intermission —

Die Forelle, S. 563

Franz Schubert

Song arranged for piano by Liszt

Franz Schubert

Soirées de Vienne, No. 6, S. 427

Arranged by Liszt

Réminiscences de Don Juan, S. 418

Wolfgang Amadeus Mozart

Arranged by Liszt

November 2, 1986

1:30 pm

LECTURES

Professor Allan Keiler

"Liszt and the Weimar Hoftheater"

Thomas Baker

"Wagner's View of Liszt as Musician"

Professor Lawrence Kramer

"Liszt and the Eternal Feminine"

Professor Carl Woodring

"Liszt and Byron"

Notes on the Program

—Ophra Yerushalmi

The virtuoso may be loved by the public, but he is perennially suspected of superficiality and an obsession with mere technique. When he is also a composer, the suspicion becomes an accusation against his music. No figure has suffered more from such prejudices than Franz Liszt, whom we celebrate here today.

Fortunately, there are pianists who love to play his music and audiences who are deeply moved by it. For the crucial element in Liszt is not technique *per se*, but technique imbued with emotion, the fusion of brilliance with genuine feeling. This program highlights various aspects of Liszt's musical personality in several genres of composition and links him to two important influences—Paganini and Chopin.

Liszt's *Jeux d'eau*, inspired by the myriad fountains at the Villa d'Este near Rome, is the first Impressionist composition for the piano, foreshadowing Debussy's *Reflets dans l'eau* and Ravel's *Ondine*. Already in the earlier *Der traurige Mönch* he dared to use almost consistently the whole-tone scale, a decisive break with classical tonality. (The piece is a "melodrama" in the literal sense—a text spoken against a musical background.)

Both Liszt and Chopin were indebted to Paganini.

In 1829 the nineteen-year-old Chopin heard Paganini perform in Warsaw. Shortly thereafter he composed his first set of *Études* for the piano. At the same time he expressed his homage in the charming *Souvenir de Paganini*, a set of variations on the latter's *Carnaval de Venise*. In retrospect it can be seen as a har-

binger of the much later and more complex *Berceuse*, written similarly on a basso ostinato as continuous variations. The *Berceuse*, in turn, indicates that by the end of his life Chopin was fascinated by the potential of a theme for transformations rather than by the melody itself—a preeminent quality of Liszt's own work.

Liszt heard Paganini in 1831 at age twenty and for him too the experience was a turning point. The result became evident in 1838 in the six *Études d'exécution transcendante d'après Paganini*, of which Schumann quipped that "even Liszt would have to practice them," and the twelve *Grandes Études* of the same year, later to be rewritten as the *Études d'exécution transcendante*. "Transcendental execution" is a phrase deliberately coined by Liszt to indicate the new plateau toward which the pianist must strive.

Liszt's homage to Chopin was expressed in his transcription of the latter's Polish song "Moja Pieszczotka," and an ultimate tribute it is, for it is stamped with a Chopin trademark—"Nocturne"—and uses a Chopinesque device: an elaborate left-hand accompaniment. At the same time Liszt masterfully injects his own harmonic filigrees. It is only appropriate that we also include three of Liszt's own songs, for they are exemplary of his Romantic idiom.

We begin our program with Liszt at his most lyrical—*Consolation*, and close with Liszt at his most diabolical—the *Mephisto Waltz*.

—New York, 1986

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Scholars and Musicians

Alan Walker is Professor and former Chairman of the Music Department at McMaster University, Ontario. Before settling in North America, he was on the staff of the British Broadcasting Corporation in London. He broadcasts frequently for BBC and CBC (Toronto) and gives regular lectures on the music of the Romantic Era, a topic in which he specializes.

His books include *A Study in Musical Analysis*, *An Anatomy of Musical Criticism*, and symposia on Chopin, Schumann, and Liszt. He is presently working on a three-volume biography of Liszt, the first volume of which was published in 1983, and which immediately gained two international prizes: the James Tait Black Award for the best biography of 1983, and the Yorkshire Post Music Book Award for the Music Book of the Year.

Professor Walker received the Commemorative Medal of the Budapest Liszt Society in 1980, and the Medal of the American Liszt Society in 1984 for his services to Liszt scholarship.

Ophra Yerushalmi graduated from the Academy of Music in Jerusalem and studied in the United States with Claudio Arrau, Wolfgang Rosé, and Claude Frank.

As a soloist she has toured Latin America several times, and, in Israel, in addition to numerous recitals and broadcasts, she has performed with the Jerusalem Symphony Orchestra. In the past few seasons she has performed in Tokyo, Hong Kong, Singapore, London, Edinburgh, and Lisbon. She has just returned from a tour in Poland.

A former affiliate in Music at Harvard's Eliot House, she played in the Boston area with the Boston Pops, the MIT Orchestra, and in live broadcasts on WGBH. New York audiences have heard Ophra Yerushalmi at the Kaufmann Concert Hall of the 92nd Street Y, on WQXR's "The Listening Room," at the Maison Française of NYU, and in an all-Chopin recital sponsored by the Kosciuszko Foundation. In January she will participate in the Wall-to-Wall Schubert marathon at Symphony Space.

Berenice Bramson's recent operatic and concert performances have included the Vancouver Opera Association (Lisa in *Pique Dame*, Bonyngne), New York Grand Opera (Amelia in *Ballo in Maschera*, La Selva), Brooklyn Opera Society (Marguerite in *Faust*, Feldman), Buffalo Philharmonic (*Messiah*, Rudel), Denver Symphony (*Messiah*, Setapen), New Orchestra of Westchester (Mozart *Requiem* and *Gloria* by Hovanness, Dunkel), and as soloist in the world premiere of John Corigliano's "A Dylan Trilogy" at the Washington Cathedral.

Martin Meisel is Professor of English and Comparative Literature at Columbia University and Acting Vice President for Arts and Sciences.

He is the author of several works on nineteenth-century literature and culture, including *Realizations: Narrative, Pictorial and Theatrical Arts in Nineteenth-Century England*.

His most recent theatrical performance was as the KGB colonel in Tom Stoppard's *Every Good Boy Deserves Favour; A Piece for Actors and Orchestra*.

Harvey Gross is Professor of English and Comparative Literature in the Department of Comparative Literature at the State University of New York at Stony Brook.

Allan R. Keiler is Professor of Music at Brandeis University. He has the Ph.D. in Linguistics from Harvard University and has done graduate study in Music Theory and Musicology at the University of Michigan and the University of Chicago. He was an Affiliate's Scholar at the Boston Psychoanalytic Institute.

He has taught at the University of Michigan, the Association Française de Linguistique Appliquée, the University of Washington, the University of Wisconsin, the University of Chicago, Roosevelt University, and the State University of New York at Stony Brook.

Dr. Keiler has researched musical semiotics, Schenkerian theory, tonal theory, Romanticism, and the Liszt-Beethoven connection. His forthcoming book, *Schenker and Tonal Theory*, will be published by Harvard University Press. His next book, entitled *Liszt and Weimar*, will be published by Oxford University Press.

Thomas Baker, a doctoral candidate in the Graduate Faculties of Columbia University, graduated as a member of Phi Beta Kappa from Columbia College, Class of 1970. He was the recipient in 1982 of a fellowship from IREX (the International Research and Exchanges Board) for study at the Goethe-Schiller Archive in Weimar, GDR, and in 1983-84 of a Whiting Fellowship.

His dissertation will deal with biographical and stylistic aspects of the relationship between Richard Wagner and Franz Liszt, concentrating on the decade of the 1850s. He is a native of Milwaukee, Wisconsin.

Charles Rosen was enrolled at the Juilliard School of Music at the age of six. At eleven, he left Juilliard to study with Moriz Rosenthal, a pupil of Liszt, and with Rosenthal's wife, Hedwig, a pupil of Leschetizky.

A Phi Beta Kappa, *summa cum laude* graduate of Princeton, he studied French literature in Paris under a Fulbright Scholarship and holds a Ph.D. in French literature from Princeton University, as well as honorary doctorates from Trinity College, Dublin, and University of Leeds and of Durham, England. He has delivered the Norton Lectures at Harvard University and the Bloch Lectures at the University of California. He is currently Distinguished Professor of Music at the State University of New York at Stony Brook.

Among the books authored by Mr. Rosen is *The Classical Style: Haydn, Mozart, Beethoven* (Viking Press), winner of the National Book Award in 1971, and the ASCAP Deems Taylor Award.

Mr. Rosen's diverse anthology of recordings includes works by Beethoven, Scarlatti, Haydn, Mozart, Brahms, Liszt, Chopin, Schumann, Schubert, Martinu, Debussy, Ravel, Bartok, and Schonberg. He has also collaborated with twentieth-century musicians and composers including Stravinsky, Carter, and Boulez.

Lawrence Kramer, a literary critic, musicologist, and composer, teaches English and Comparative Literature at Fordham University.

He is the author of *Music and Poetry: The Nineteenth Century and After*, and has written widely on nineteenth- and twentieth-century literature and music. His forthcoming work includes essays on Wordsworth and Victorian sexuality, Beethoven and Romantic literature, Schubert's and Wolf's Goethe Lieder, and Robert Lowell's *Life Studies*.

His composition, *Illuminations*, was recently premiered here and reprised in France by pianist William Black. He is now at work on an orchestral song cycle, *Break of Day*, which soprano Lucy Shelton will premiere next fall.

Carl Woodring is George Edward Woodberry Professor of Literature at Columbia University. He has served as chair of the Department of English and Comparative Literature, of the Columbia Society of Fellows in the Humanities, and of the Faculty Affairs Committee of the University Senate.

A specialist in Romantic and Victorian literature of England, he has been particularly concerned with the interrelations of poetry, politics, and the visual arts.

Among Professor Woodring's books are *Politics in English Romantic Poetry*, *Wordsworth*, *Virginia Woolf*, *Victorian Samplers: William and Mary Howitt*, and a two-volume edition of *Table Talk*, forthcoming in *The Collected Works of Samuel Taylor Coleridge*.

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Allegro grazioso $\text{♩} = 160$

con leggerezza
p

con espressione
ff

(espressivo)

Study in A-flat major (Ricordanza)