

Washington 9 October 1993

nineteen eighty six

Created in 1986, with the support of the Hungarian Embassy in BRUSSELS, the Liszt Society of Belgium testifies, since then, of the essential role played by this composer in the formation of a genuine European spirit through the contacts he maintained with the artists of his time and the cities where he resided, from PARIS to WEIMAR, from Rome to BUDAPEST.

Among these towns, with ANTWERP and BRUSSELS, LIEGE is certainly one of the most characteristic of the numerous aspects of this personality.

Two symposiums held in 1987 (nineteen eighty seven) and 1988 (nineteen eighty eight) in HAMOIR and DURBUY, permitted eminent specialists like Professor MIKLOS FORRAI, MRS MARIA KOVACS and the Liege musicologues Nathalie HOSAY and Jose' Quittin to analyze the role played by Liszt to dynamize and to put the important elements of the music of the XIX^e (nineteenth century) into relation.

At this period, no matter ~~the~~ ^{how} ~~radiance~~ ^{of} the piano virtuoso, the limelight around a performer would have been misunderstood if he did not rely on a certain multiplicity of composers and performers, associated on the same display (poster).

Therefore we can, at the same time, through the works carried out by the abovementioned authorities, deepen the links that unite Liszt to the musical life of LIEGE, as intense as it is today, and while two giants predominated on the Banks of the MEUSE:

André Modeste GRETRY (1741-1813) and Cesar FRANCK (1822-1890)

Liszt, (1811-1886) eleven years older, exercises a double role as an example and as a teacher encouraging the young FRANCK, as soon as he arrives in the french capital.

Also, on the twenty third of June 1835, his father registers him for private lessons with Anton REICHA, whom has also formed BERLIOZ and LISZT, between 1813-1852 at n°50, Chaussee d'Antin.

And, just as LISZT payed his lessons with the money he earned from his lessons and concerts, FRANCK will be pushed by his father, impresario, to auto-finance his tuition, as from November 14, 1835, at the musical gymnasium of PARIS, by a recital of this 12 year old pianist in the french capital, taken by storm, in the year 1840 by so many genius and by competing piano-manufacturers, CHOPIN plays on PLEYEL, DOEHLER on ERARD, LISZT on BESCHTEIN, and FRANCK on PAPE, it is not frivole que exceptional to see these 4 names announced in 24 hours. But, through sheer force to play the music of SCHUBERT, transcribed by LISZT, FRANCK decides to ask the advice of the lover of the Countess d'Agoult, to present his first essais. The finale of the 3rd trio pleases LISZT and he encourages him and promises also that he will play a new trio based on the fundamental theme of this finale. LISZT goes even further: on recommendation of the master the editor SCHUBERT of LEIPZIG publishes the 3 trios, sold for twelve francs to one hundred and seventy-three subscribers, on top of the list = LISZT, CHOPIN, AUBER, ADAM, HALEVY, AMBROISE THOMAS, DONIZETTI, MEYER BEER and Baron James de ROTHSCHILD.

In fact, LISZT not only knows a liegeois in PARIS, he also crossed the town, at the end of 1840 or January 1841, whilst travelling to ENGLAND.

On his return to the continent, he plays in LIEGE, on February thirteen, and the press describes this visit as a big event, on the eleventh, in the "Journal of LIEGE and the Province" = MR. LISZT was not shipwrecked.

He is in BRUSSELS and will soon be in LIEGE. On the twelfth, the concert is announced for the next day, at the "EMULATION" headquarters of a society of which

Gretz was a member (with this title he signed his memories) The programme of the evening, of the one who presents himself as "the first Pianist of the EMPEROR and EMPRESS of AUSTRIA" is significant of this way to ~~base oneself on~~ ^{the common} the liegeois artists.

First part:

1. WEBER: ouverture de Jubel (op. 59. 1828)
2. ROSSINI: Romance of William Tell by Miss LAMY, "loud singer" of the Theater of LIEGE
3. ANDANTE and Fantasy on LUCIA, composed and performed by LISZT.
4. Aria sung by an amateur (not mentioned)
5. WEBER: Concerto with orchestra by LISZT (He made of this Concertstück Op. 79 (1821-1828) his Hobby horse in the beginning of his career.)

Second Part:



ZENEAKADÉMIA

6. Etienne SOUBRE: fete druidique- Adagio Symphonique (future Director of the liege academy, who probably conducted the orchestra = 1813-1871).
7. Violon solo by M.
8. SCHUBERT: Serenade, AVE MARIA, and others composed and performed by LISZT.
9. BELLINI: aria of NORMA by Miss LAMY.
10. Pieces composed and performed by LISZT
 - grand fantasy on the Huguenots of MEYERBEER
 - galop fantastique and chromatique-
 - hungarian march (RADETSKY, edition forbidden in Vienna in 1840)

Comments of the press: "One would be tempted to believe that he has 3 hands", this leads to the announcement of a second concert on February 19, in a bigger concert hall the actual Opera de Wallonie, offering 1200 seats - 5 Fr.

WEBER-RIES-CZERNY-CHOPIN-THALBERG, works performed - LISZT's reminiscences of the Huguenots and the Galop romantique reclaims, also performances of liegeois artists, LAMY, MRS DARBEL and M. LAURENT.

Third concert still in the Opera, on February 24, ¹⁸⁴⁴ (4th Wednesday) for the benefit of the president society of the miners and the unfortunate workers. Prices of the seats were 1-3- and 5 francs - favouring the most (humble) modest at 6, thirty - LISZT plays the reminiscences of the Puritans, the Concerto of WEBER an infernal waltz on Robert the Devil - and improvises on motives that one is requested to note at the entrance Etienne SOUBRE conducts a choir and overture of a summer-nights-dream by HENDELSSOHN and also ~~of~~ OBERON by ~~and~~ WEBER.

On ^{24th} February LISZT writes to the Countess d'Agout in LIEGE: I spent some pleasant hours with Colonel PROSZINSKY, who resided next to my door -

The way I was welcomed in this country, is really extraordinary - it is quite difficult to imagine the enthusiasm ~~of the~~ ~~of~~ ~~of~~ different classes of the population. ~~of all the~~

After 2 concerts in ANTWERP, on the 2nd and 7th of March, LISZT comes back to LIEGE on the twelfth -

"to see back his friends before leaving BELGIUM and returning to PARIS"

Coming from MECHELEN, he spends the night with Mr. JALHEAU, a professor of the Academy -

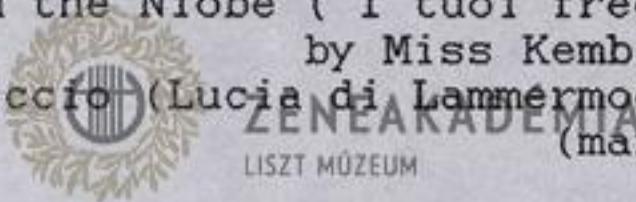
The creation of a piano-class in LIEGE was entrusted to him. Here FRANCK was his pupil, but ~~beforehand~~ he was teaching the rudiments of music in the Royal School of PARIS, city where, as stated by Professor Guitin he made friends with LISZT.

Back in PARIS, LISZT gave a concert with violinist Lambert MASSART from LIEGE for the benefit of a subscription for a monument for BEETHOVEN (they played the sonata à KREUTZER.)

The following summer, in July and August eighteen forty-one, Franz Liszt and his new partner, Miss Kemble, a young English singer, triumph in Copenhagen, Hamburg, Amsterdam and Cologne. On October eleventh they give a representation in Liege. This single concert will be held in the new hall of the casino, which is much more spacious than the theater. As a matter of fact, the public thronged to this concert in such large numbers that it took the critic from the Journal of Liege forty-five minutes to leave the hall at the end of the concert.

The program almost resembles that of a recital because Liszt himself accompanies the young singer on the piano. It consists of seven works:

1. Reminiscence of the somnambulist by Liszt (manuscript)
2. Airia from the Norma (Casta Diva) sung by Miss Kemble
3. Fantasies on themes from Don Juan by Liszt
4. Ave Maria, melody by Schubert, sung by Miss Kemble
5. Fantasy on themes from Robert the Devil by Liszt
(requested by popular demand)
6. Cavatine from the Niobé (I tuoi frequenti palpiti)
by Miss Kemble
7. Walse a capriccio (Lucia di Lammermoor) by Liszt
(manuscript)



"Beneath his fingers, writes the Journal of Liege, the piano is transformed; one is no longer condemned to listen to a harsh and schrill note as heard in fifty music halls, it is a docile and expressive voice(...) in turns soft and suave, strong and passionate(...)".

Here is a description which perfectly applies to what must have been the principal piece of the evening, Fantasy on themes from Don Juan. In Liege the program specifies that it is still in manuscript form; two months later, the thirteenth of December eighteen forty-one, Liszt performs this same piece which arouses the enthusiasm of R. Schumann who was present at this memorable concert. The general arrangement of this Fantasy corresponds to a conventional plan which was extraordinarily popular in the first half of the nineteenth century. A rather long introduction, characteristically sombre, even agressive leads to the exposition of a dual theme, where Liszt is very close to a Mozartian model to let us distinguish at ease the voices of Don Juan and Zerline. This is followed by two variations joined together. In my opinion they clarify the personalities of the two main characters: the cynical and insolent self-assurance of Don Juan, and the silly coyness of the young peasant girl, flattered by the attention bestowed on her by such a great nobleman.

2

A brief introduction in frigato announces a rather long and agitated interlude which at certain times actually smells of sulfur. This uncorks a fervish air of champagne (a sort of victory song of Don Juan) which serves as a conclusion to this beautiful Fantasy.

example 3: reminiscences from Don Juan by Melisandre Chauveau
Arion 38798 f1 n 1

Miw

During his passage through Liege in 1841 Liszt had accepted to participate at the festival organized in honor of Gretry at which time a statue of this master would be erected in his birth-place. The misadventures of this operation have been narrated by Jose Quitin in the brochure of the Gretry foundation. For economic reasons the city counsel of Liege had decided on June ninth 1841 to associate the unveiling of this statue with the opening of an inclined plane in the railroad track between Liege and Haut-pré-Ans. This was considered a huge piece of work for it's time and one of great economic importance because it would link Brussels directly to the heart of Liege. In spite of much beating around the bush and shilly-shallying on the part of city authorities they finally decided on the program and the date of this double inauguration. Four days of festivities beginning on July ~~seventeenth~~ ^{seventeenth} and ending on July twentieth eighteen forty two. In the month of June of that year the city leaders suddenly realized that they had forgotten to get back to Liszt. They immediately sent Mr. Charles Dubosquet, a lawyer from Liege and lover of music who personally knew Liszt, to Paris to remind him of his promise. At the same time he was charged to invite several artists originally from Liege but now working in Paris: the violonists Lambert Massart and François Prume, tenor Nicholas Masset and in case Liszt cannot come, the young pianist Cesar Franks. Prume cannot come, he is touring in Germany. The director of the comedy-opera won't let Masset leave. He is at that very moment starring in the role of Blendel in Richard the Lion Hearted which is celebrating its' one hundredth representation in Paris. Masset will be replaced in Liege by Mrs. Damoreau-Cinti, a star amoung French professional singers. Luckily, Liszt is free and accepts the invitation. He also promises to do everything in his power to obtain the participation of his friend and partner Massart. Because of this, Franks' presence is no langer necessary. But Massart is in Vichy accompanying the widow of his former teacher Auguste Kreutzer. Liszt writes him a first letter almost directing him to accept to come to Liege with him. The next day he writes a second letter even more insistant than the first one.

"I met d'Ontigue who immediately told me your adress. Yesterday I sent you three bulky letters urgently inviting you to come to the festival in Liège the seventeenth, eighteenth, nineteenth and twentieth of July. I believe that You cannot refuse.

The rest of what I have to say is in my letter in Vichy. Try to come back here for the twelfth, we will leave together. You could return to Vichy for Mme Krugutzer on the twenty first. With all possible speed ? A thousand things that you know and must never forget.

Yours affectionately,
F. Liszt

Mr. Dubousquet in person came to Paris to invite us and is anxiously awaiting your answer. Write to nineteen Pigalle Street.

All things considered, Massart accepts and comes to Liege with Liszt and Mrs. Damereau-Cinti. The festival committee associates two singers with them: M. Laborde, first tenor at the royal theater in Brussels and M. Piron from Liege. Here is the program of the Gretry festival on July twentieth 1842 at the royal theater in Liege at seven-thirty in the evening.

First part

1. Overture from ~~Paruge~~ by Gretry.
2. ~~A~~ria from Guido and Ginerva, by Halevy, performed by M. Laborde.
3. Fantasy for violin, by M. L. Massart, performed by  ZENEAKADÉMIA himself.
4. ~~A~~ria from Torquato Tasso by Donizetti, sung by Mme. Damoreau-Cinti.
5. Beethoven's concerto in mi bemol, by Liszt.
6. Invocation of Sourbe, by the Society of Choirs.

Second part

1. Symphony, by M. Jaspar
2. ~~A~~ria of two families, by Mompou, sung by M. Pirson.
3. Reminiscences from Don Juan, by Liszt, performed by himself.
4. La fauvette de Gretry, sung by Mme. Damoreau-Cinti.
5. Andante con variazioni for piano and violin, by Beethoven, performed by Mr. Liszt and Massart.
6. Improvisation, by Mr. Liszt.

We ask you to please leave any written messages that Liszt must handle in the entrance hall.

It was a traditional program but, when compared to earlier programs, calls to mind several remarks made by Jose' Quitin:

"The presence of two works by Gretry is motivated by the erection of the statue. The performance of three works by young musiciens from Liege: Soubre, Jaspar and Massart is in some ways a hommage from Liege to it's most renowned composer. But the quality of Liszt's program must be pointed out: two works by Beethoven, the most "musical" of his fantasies, and Reminiscences from Don Juan. Productions purely "virtuostic" have disappeared.

However, Liszt could not pull himself away from the game of improvisations which was done with his usual verve".

Liszt's stay in Liege in 1842 left him with many beautiful memories. He wrote this to Mme. d'Agoult on July eighteenth:

"Dear, I am kept busy by the festival committee and have all kinds of obligations to fulfill that is why I can only write to you in haste. First of all, at the end of the unveiling of the statue of Gretry in the public square, the Secretary of Public Works read out loud my diploma of Knight of the Belgian Lion and handed me my cross while the entire assembly applauded. Fetis and Daussoigne, directors at the conservatories in Brussels and Liege were called up after me and decorated with the same cross. The concert will be held on Wednesday. Thursday I will be the guest of honor at a large banquet. Sunday is the festival for Fetis in Brussels and Wednesday or Thursday I will return to Paris if (and please tell me sincerely) you wouldn't prefer me to come at a later date. My address is the Flanders Hotel. I will be there Saturday".

As a matter of fact, on July twenty-first at the Emulation hall in Liege a banquet for one hundred is given honoring the three artists: Mme. Damoreau, Liszt and Massart. Mr. Orban presides with Mr. Charles Rogier, a former member of the government, ~~on his right~~ and ~~on his left~~ Mme. Sauvage, president of the Supreme Court of Appeals, ~~on his right~~ ~~on his left~~. Many toasts are proposed: to the King, the Queen, the city of Liege and to the artists. Let me quote the end of the toast proposed by Franz Liszt to the city of Liege: "To the first city to erect a statue in honor of a composer".

Afterwards Liszt goes to Brussels where he is received by an editor, Mr. Schott. He participates in a recital with another brilliant pianist, Mme. Pleyel, whose father is Belgian and is met by the same success as in Liege.

We find Liszt once again in the province of Liege around the month of August eighteen forty-five. He gives a concert in Spa on August twenty-sixth and we find his name on the list of foreign visitors passing through the town on August twentieth. This is what was written: "Liszt françois, artist and choir master, with his suite of three people stayed at the Flanders Hotel. Gerald and Prume attended this concert. ("Theater and music in Spa from the past and present, Albin Body, Lib. universelle, Brussels 1885"). The presence of Liszt in Spa is quite likely due to the fact that at the end of July he was in Bonn for the festivities concerning the monument honoring Beethoven, (one of his dreams come true). Exhausted, he became ill and Spa is an ideal thermal station highly prized by numerous artists (in particular Meyerbeer).

4 The people of Liege will once again applaud Liszt as a virtuoso on January twenty-eighth, eighteen forty-six at a charity concert organized by the Musical Society of Liege and presided by Mr. Melotte-Moffart. His presence seems to be impromptu (on the twenty-seventh he is still in Valenciennes, France) and it is on the day of the concert that we learn that: *in the New paper*:

A 15 "Tonight Mr. Liszt will be heard at a concert given for the needy. This famous artist, whose philanthropy is as well known as his prodigious talent, was eager to respond with a complete unselfishness to the wishes made by the Musical Society of Liege of which he is a corresponding member. Mr. Liszt arrives this afternoon and will be staying with Mme. Dubosquet. (This is from the Journal of Liege)

Liszt interprets his "Variations on a theme from the Norma", hungarian melodies, and the (ever popular) "Galop chromatique", which the critics from the Journal of Liege report that, "The execution is such that it no longer seems we are looking at a man but at a fantastic being somewhat like a devil running his claws over an infernal keyboard..."

On the following days he gives several concerts in Brussels, Mons, Tournai, Gand and Anvers. These concerts mark the end of Liszt's visits to Belgium at least as far as a virtuoso. In eighteen forty-eight he settles down in Weimar and starts a new stage of his career - that of composer.

GUU Although he no longer performs in Belgium, Liszt nevertheless conserves numerous contacts with the artists and other important people of our region whom he aides and influences.

A First of all Cesar Frank, who like himself was refused admission to the conservatory of Paris in eighteen thirty-five by the same director, Cherubini, (born in Florence). That is one of the reasons why Frank's father applies for the French nationality. Meanwhile, he takes private lessons, like Liszt, from Anton Reicha and pays for these lessons with what he earns from his concerts. Liszt and Frank certainly met each other around eighteen thirty-seven, in Paris, where the young pianist was performing in the drawing-room of Pape a piano manufacturer. Frank was familiar with, and also played Schubert's music as transcribed by Liszt. Frank's father wanted his son to become a piano virtuoso at any cost and often cited the great Liszt as an example pushing his son to write variations on well known opera airs (the kind that were very popular at this time and played a part in the Hungarian's success).

The two artists met again in eighteen forty-three. Liszt was performing in Paris and the young Cesar asks to see him. But, to the great disappointment of Franck's father, it wasn't to consult him on a future career as a pianist but to find out the opinion of this great master on certain compositions that he had written and especially about three trios written in eighteen forty-one. Liszt particularly appreciated the finale of the third trio and incited him to turn it into a fundamental piece, promising that he himself would play it. Franck did this immediately by writing a new finale and a fourth quatuor that he dedicates to Liszt. But Franz Liszt doesn't stop there, he also helps him to publish his trios for piano, opus 1, dedicated to "His Majesty Leopold the First, King of Belgium". In Paris this was published by Schlesinger and in Hamburg and Leipzig by Schuberth. Moreover, he would often add them to the program of concerts given in Weimar. (It is interesting to note that during a long time France showed little interest in Franck's work while Germany on the other hand showed much interest).

On November first 1845 the first recital of the oratio "Ruth" by Franck, who was only twenty-three years old at the time, is held in Erard hall. The public who had been invited is made up of distinguished persons: Halévy, Moscheles, Pixis, Meyerbeer and Liszt were all present. Very much impressed by the young Liegeois, Liszt recommends him to the Secretary in charge of the civilian list of King Louis-Philippe. Thanks to this intervention a second public audition is scheduled for January fourth this time to be held in the music hall of the conservatory.

Abbé Liszt will hear Franck one more time in Paris on April thirteenth eighteen sixty-six during a concert held at St. Clothilde where Franck, who had meanwhile become the organiste we all know, plays his compositions including six pieces for grand organ, improvisations and also "prelude and fugue in the name of Bach" by Liszt. According to witnesses, the two composers fell into each others arms and the well known Abbé declared: "I have just heard John- Sebastien Bach".

Thus the artistic roads of these two musicians crossed several times. Both men were formed by the same professor, Anton Reicha, both are virtuosos, one on the piano the other on the organ, they both become at a ripe age two leading men for the younger generations. Abbé Liszt working hard to make known compositions by his contemporaries and "Father" Franck forming a pleiad of young composers.

There is also a certain interaction between their respective works. Liszt wrote little for the organ but he brings a new concept to the literature for this instrument. His writing is very orchestral, a concept also used by Cesar Franck.

As for the symphonic poem of which Liszt is also the "father" (he first used this term around eighteen fifty-four for "Tasso - lamento e trionfo"), Franck will also follow his example. He first heard the symphonic poems by Liszt around eighteen sixty-six in Erard hall. He is also familiar with his "Faust - symphony" for tenor, mens choir and orchestra (1854) and his "Dante - symphony" for choir and orchestra (1856). He also writes similar works several years later, certain ones with solo and choir ("Redemption" in eighteen seventy-one and "Psyché" in eighteen eighty-seven).

It is interesting to note that the first symphonic poem by Franck dates back to eighteen forty-six, but this work was kept in boxes for many years. It was inspired by a text from Victor Hugo, the title is "What one can hear on the mountain" and it's Liszt who will realize it.

Liszt also knows Henri Vieuxtemps, a virtuoso violinist and composer originally from Verviers (1820-1881). He met him several times in Frankfort around eighteen fifty-three and invited him for a concert at the court of Weimar (We know all this from correspondence found between the two men).

It is probably at Vieuxtemps residence in Paris (where illustrious musiciens were regularly invited) that Eugene Ysaye had the chance of meeting Franz Liszt and another famous pianist, Anton Rubinstein. This took place in eighteen seventy-six. Liszt will often go to listen to the young violinist when he plays at the concert house in Berlin. Ysaye has been employed there by the impresario, Bilde, since eighteen seventy-nine. He is first violin in the orchestra and plays solo several times a week, performing works by: Vieuxtemps, Ernst, Paganini... and Liszt who will influence the development of his career. When Ysaye is invited to participate at a convention for musiciens and interpreters in Zurich in eighteen eighty-two, he finds himself with, among others, Saint Saens and Liszt. An untiring Liszt who at seventy-one years old continues his wandering life going from Weimar to Paris, from Budapest to Bayreuth. His energy astonishes the young man and decides Ysaye to flee his "life of security in Berlin". He leaves for Paris, the artistic center of Europe where one must be consecrated in order to achieve fame.

Ysaye, whom the musical press often compares to Liszt also seems to have been influenced by the Master in certain compositions. His "poeme élégiaque" is close to the romanticism colored in the symphonic poems by Liszt (who had also written a poem for violin and orchestra).

One must not forget Lambert Massart, the violinist from Liege, who was at the same time one of Liszt's faithful friends, Rudolf Massart's uncle and Eugene Ysaye's teacher.

Even though Liszt hasn't performed in Belgium for many years, the musical press didn't forget him. Numerous articles written by himself appeared in the "Belgian musical" and later in the "Musical Guide". These two journals talk abundantly about the creation of his works in all the great European capitals, about his numerous public appearances, and even some anecdotes, for example, how a hat that had once belonged to Liszt was auctioned off for charity and how the public had fought over a piece of glove that their idol had dropped. Nothing concerning Liszt left the public indifferent. Health reports were also given whenever he was ill. He himself regularly read the Belgian musical journal, writing to the editor whenever he wished to correct a detail.

His works were often found on the concert programs in the large Belgian cities and especially in Liege under the direction of Etienne Soubre.

Except for some private trips to Belgium the public will not see Liszt until eighteen eighty-one.

During the month of May of that year he assists at several festivals held in his honor in Anvers under the direction of Peter Benoit and in Brussels under the direction of Franz Servais. The public there can listen to some of his better known works such as the first concerto for piano and "The preludes", but they can also, discover other little known works (in particular the symphonic poems): "Lamentations and triumphe of Tassa", the "Mass for Gran" (composed in eighteen fifty-five at the request of the Primate of Hungary for the official services of the inauguration of the cathedral of Gran), and the "Faust symphony".... The press prepared the public for his arrival by publishing in the Musical Guide his biography in several episodes written by Maurice Kufferath.

In May eighteen eighty-two he is in Brussels then Anvers for concerts in his honor. In Brussels he assists at the performance of his "Legend of St. Elisabeth" (an oratio from eighteen sixty-two dedicated to King Louis the second of Bavaria, Patron of his son-in-law Richard Wagner). The concert was placed under the direction of M. Mertens.

We find him once again in Anvers in June eighteen eighty-five for a festival of his works on the occasion of his visit of the universal exposition. As usual whenever he comes to this city he stays with Mr. and Mme. Lynen and plays the piano in their home to the great joy of all those present.

His last visit to Liege is in March eighteen eighty-six. This visit should have taken place much earlier because the press announced in eighteen eight-one preparations for a Liszt music festival in eighteen eighty-two under the direction of J.Th. Radoux, director of the conservatory of Liege. One wonders what happened!

The "Musical guide" of Thursday, March eleventh announces his arrival.

On March sixteenth Liszt arrives at the castle of the Countess of Mercy-Argenteau near Visé and only a few kilometers from Liege. He has known the Countess for several years and regularly corresponds with her. Like Liszt, she works for ~~the~~ the artists and more precisely for the group of five Russians that Liszt introduced ~~her~~ to. She has just recently organized a concert of their works at the ~~Emmulation~~ and received at her home the visit of Borodine and Cui in January.

Liszt is familiar with the castle in Argenteau, he stays there whenever he is passing through and spends his time playing music, discussing poetry in the afternoon in the drawing room and playing the organ on Sunday in the small chapel. It is there that he gives encouragement to a young pianist from Liege, Juliette Folvill (1870-1946), future composer and conductor who will settle in England during the first world war.

One of the first European concerts to pay tribute to Liszt's seventy-fifth birthday was held on March seventeenth at the Emmulation with the participation of the choral from this society. We can hear his "Mass for Gran" in the first part, the second concerto in A for piano, the hungarian fantasy by Mme. Felk-Mehlig, and several melodies by Melle de Saint-Moulin in the second part.

The next day a banquet was held honoring Liszt at the Mohren hotel situated in the center of Liege. The banquet was slightly disturbed by a riot caused by a group of anarchists.

But it is better to read the details of that incident in the newspaper from that time. (see further on)

Liszt leaves on March twentieth for Anvers, Brussels and then Paris. Several weeks later he dies in Bayreuth, less than three weeks after having assisted at and playing for a concert in Luxembourg.

Now, I propose you listen a sonata for violin only from the belgian composer EUGENE YSAYE by professeur EMMANUEL KOCH of the royal conservatory of Liege

Jean DUCHESNE

Président de la Société LISZT

de BELGIQUE

Dear Maria Eckhardt
with my best regards from
Russia, in Moscow
January, 1993

Jean DUCHESNE