LISZT ANNIVERSARY FESTIVAL 2016

Liszt Ferenc Memorial Museum and Research Center
1-29 October Liszt Chamber Hall

The festival is under the patronage of Dr János Áder, President of the Republic.
# FESTIVAL PROGRAM

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Tickets can be purchased in advance at the Franz Liszt Memorial Museum ticket office.
Student, senior ticket: 750 Ft
Full-price ticket: 1500 Ft
Thirty years ago, on 20 September 1886 the building of the Old Music Academy was opened to the public and Liszt’s one-time apartment was inaugurated as the Liszt Ferenc Memorial Museum and Research Centre. His memory is constantly being kept alive; the authentic environment of the Museum attracts close to 20 thousand visitors a year. The founding director, Mária Eckhardt and her colleagues, among them Zsuzsanna Donokos the current director with her staff constantly work on preserving Liszt’s heritage by organizing programs that recall the life of the Old Academy and worthily commemorate the composer’s immortal works and exceptional personality. One of the most important series of events is the Saturday Matinée concerts held every since 1986, during the school year. The purpose is to educate and entertain at the same time. Another important occasion the Liszt festival goes back to the 2011 jubilee year after Liszt’s death on the first meeting of the board of directors on the initiative of János Véghe, vice president the members decided to organize a festival every 22 October to commemorate the birthday of the founding president, in the Concert Hall next to his apartment. All future directors, rectors and the Budapest Liszt Society followed the tradition and continued organizing the festivities even after the new building of the Music Academy was opened in 1907. The Academy’s former students are extremely grateful to the founder for creating the institution where they have become excellent musicians. Thanks to this constant reverence towards Liszt it is still possible to organize festivals at the Old Music Academy. Our teachers and students are always extremely honoured when they are invited to take part in festive events to celebrate the Master. Although the Festival is of outstanding significance, we have to note that several musicians pay their respects to Liszt by playing on the Saturday Matinees during the whole year. I express my gratitude to my fellow professors and artists for devotedly taking part in keeping the Liszt cult alive. I wish all the best for the celebration and the festival and a beautiful anniversary for the Museum!

Dr Andrea Vigh
The President
of the Franz Liszt Academy of Music
“In their artistic work, the members of the Saint Ephraim Male Choir try to keep in line with the ideas of Liszt expressed in 1869: ‘More than ever, I hold to the most perfect accuracy, pureness, adequacy and transparency of the musical language.’ This is our goal, this is what we strive to achieve in each piece of music we perform.”

Tamás Bubnó

SAINT EPHRAIM MALE CHOIR
CONDUCTED BY TAMÁS BUBNÓ,
CSABA KIRÁLY (PIANO)

Tamás Bubnó
The son of a Greek Catholic priest and a music teacher, Tamás Bubnó merged the professions of his parents: he was a church singer and a professional singer (Franz Liszt Chamber Chorus, Tamkinds Vocal Ensemble), he took part in the establishment of chorus schools, and he reorganized the Budapest Greek Catholic Choir. He has been teaching Byzantine music at the Church Music Department of the Franz Liszt Academy of Music since 2006. He has been the chief instructor responsible for the musical education of the seminarists at the Saint Athanasius Greek Catholic Theological College in Nyiregyháza. He has received numerous awards, just to mention a few: the Artisjus prize (2005), the Franz Liszt prize (2013), and the prize For the Hungarian Heritage (2014).

The Saint Ephraim Male Choir
The Saint Ephraim Male Choir was founded by Tamás Bubnó in 2002 from the members of the former Budapest Greek Catholic Choir. The choir got its name from Saint Ephraim the Syrian (306-373), who wrote inspiring hymns and songs. The choir’s most important goals are to bring the Byzantine music closer to the public while preserving Hungarian church traditions. In 2006 the choir was awarded the first prize at the international contest of the Byzantine rite choirs. It was the first time, that the prize was awarded to a non-Slavic choir. Since then the choir performed in the churches and concert halls of throughout Europe. They have published 8 CD-s, among them the Byzantine Mosaics that was awarded the Supersonic prize in 2010 in Luxemburg.

Csaba Király
Csaba Király studied organ and piano at the Franz Liszt Academy of Music in Budapest. In the early years of his career, he participated in several piano competitions, being awarded the first prize at Nyiregyháza (1980), Békéscsaba: (1982), Budapest – National Piano Competition of the Hungarian Radio (1985), Budapest – Dohnányi competition of the Academy of Music (1990), Cagliari (1996) and New Orleans (1997). At present he is a docent at the Music Institute at the University of Pécs. He performs regularly, having already given concerts in several European countries. He has made several CD recordings. In 2001 he started a series of concerts at the Franz Liszt Academy of Music, playing the full series of Liszt’s piano works. He was awarded the Artisjus prize (1994) and the Franz Liszt prize (2003).
PROGRAM

Franz Liszt’s psalms

Improvisation (Csaba Király)

Mihi autem adhaerere (Psalm 73/72), (S 37, LWJ23)

De profundis (Psalm 130/129), (S 16/2, LWJ45) – solo: Béla Labordalvi Soós

Mein Gott, der ist mein Hirt (Psalm 23/22), (S 15/1, LWK1) – solo: Márton Komáromi

Domine salvum fac regem (Psalm 20/19), (S 23, LWJ8) – solo: Márton Komáromi

Improvisation (Csaba Király)

Laudate Dominum (Psalm 116), (S 15/9, LWJ6) - solo: Márton Komáromi, Lőrinc Bubnó, Béla Labordalvi Soós and Kornél Rechan
Mihi autem adhaerere
Franz Liszt visited Assisi in the summer of 1868. Inspired by the place, he composed an Offertory for the festive Mass of Saint Francis of Assisi. Father Boroni, the music director of the Saint Francis basilica in Assisi, suggested the text of the Psalm 73/72, of which Liszt only took the last, 28th verse:

“But it is good for me to draw near to God; I have put my trust in the Lord God…”

In the 19th century, under the influence of the liturgical renewal, composers strived to replace the sometimes neutral texts of the Liturgy with others seeming much closer connected to the feast. This text has its original place in the Matins of Wednesday, but it reflects closely the spirituality of Saint Francis, and of his worshipper, Franz Liszt.

De profundis
Psalm 130/129 is one of the seven penitential Psalms; this was the most important prayer before the confession, and it was the usual prayer for the dead. Its text reads:

“Out of the depths have I cried unto thee, O LORD.
Lord, hear my voice: let thine ears be attentive to the voice of my supplications.
If thou, LORD, shouldest mark iniquities, O Lord, who shall stand?
But there is forgiveness with thee, that thou mayest be feared.
I wait for the LORD, my soul doth wait, and in his word do I hope.
My soul waiteth for the Lord more than they that watch for the morning: I say, more than they that watch for the morning.
Let Israel hope in the LORD: for with the LORD there is mercy, and with him is plenteous redemption.
And he shall redeem Israel from all his iniquities.”

Franz Liszt put these words on music for Baritone solo with organ or piano accompaniment in November 1881. The choir parts were added later. He intended to use it in his Legend of Saint Stanislaus, where it should have been the penitential aria of King Boleslav.
Mein Gott, der ist mein Hirt
Psalm 23/22 is maybe the most beautiful among the 150 Psalms; it describes God as a good shepherd:
The LORD is my shepherd; I shall not want.
“He maketh me to lie down in green pastures: he leadeth me beside the still waters.
He restoreth my soul: he leadeth me in the paths of righteousness for his name’s sake.
Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me.
Thou preparst a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over.
Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the LORD for ever.”
Liszt composed his 23rd Psalm in autumn 1859; at that time he was hoping to marry his spiritual partner, Princess Carolyne Sayn-Wittgenstein.

Domine salvum fac regem
As extraordinary court conductor in Weimar, Liszt was in the service of crown prince Carl Alexander. It was for his inauguration as a ruling prince that Liszt composed the motet Domine salvum fac regem. The text of this motet is the last 9th verse of the Psalm 20/19:
“O LORD, save the king! May he answer us when we call.”
This by the way is the starting verse of the National Anthem of the United Kingdom, God Save the Queen, which was used in Weimar, too. Liszt’s motet was not performed at the inauguration ceremony on August 28, 1853. Carl Alexander respected that his mother was mourning his father and for that reason he prohibited music playing during the festivity.

Laudate Dominum
Psalm 117/116 is the shortest of all; it consists of merely two verses:
“O praise the LORD, all ye nations: praise him, all ye people.
For his merciful kindness is great toward us: and the truth of the LORD endureth for ever. Praise ye the LORD”.
Liszt wrote down some ideas for the music to this Psalm in 1849, but he set it aside. He composed the Hungarian Coronation Mass for the coronation ceremony of Franz Josef I. and Elizabeth as king and queen of Hungary. The mass was first performed at the coronation festivity in the Church of Our Lady of Buda Castle on 8 June, 1867. Besides the Ordinary, Liszt composed an Offertory, too. When he prepared the Mass for printing, he completed the music of this Psalm to fill in the missing Gradual.
"Liszt was the one who most convincingly demonstrated the importance of freedom of expression in performing arts; through his music it seems almost infinite…"

Balázs Szokolay

BALÁZS SZOKOLAY
AND DIÁNA SZŐKE
PIANO RECITAL

Balázs Szokolay
Balázs Szokolay is a professor at the Franz Liszt University of Music in Weimar and at the Franz Liszt Academy of Music in Budapest. He was a professor at the universities of Graz, New Jersey and South Korea for several years and he keeps on holding masterclasses. He has connections with about forty countries on four continents, where he held concerts and participated in piano contest juries. He is a winner of 14 international piano prizes. Of his more than fifty recordings four were awarded international prizes (his recording of Liszt’s Sonata in B minor was awarded the Grand Prix). Several of his musical settings were recorded by the Naxos Records. He participates in chamber concerts and in concerts with orchestra, too. He took part at festivals in La Roque d’Antheron, Schleswig-Holstein, Spoleto, Miami, etc. This year he organizes an international piano competition in Weimar for the second time. In 2001 he was awarded the Liszt Prize in Hungary.

Diána Szőke
Diána Szőke started to play the piano at the age of eight. She studied at the Bartók Béla Conservatory with Anikó Gács and Judit Kékesi and at the Teacher Training College with Imre Hargitai and Ervin Nagy. At the Franz Liszt Academy of Music she was a student of Sándor Falvai and Attila Némethy. She was awarded the first prize at the International Carl Fritsch Piano Competition in 2008, and she was the winner of the IV. International Bartók Béla Competition in 2010. In 2015 she opened a music kindergarten in Weimar. At present she is a piano teacher at the Waldorf School.
PROGRAM

Liszt: *Weihnachtsbaum* (Christmas-tree) – fragments, four-handed version (S.613, LwB43)

Liszt: *Sonetto del Petrarcha no.123* (Années de Pèlerinage, II. volume), (S.161, LWA55)
- Diana Szőke

Liszt: Fragments from the II. volume of the *Années de Pèlerinage* (S.160, LWA159)

Chopin-Liszt: *Six Polish Songs* (S.480, LWA193) - Balázs Székely

Liszt: *Un sospiro* (Trois grandes études de concert No. 3.), (S.144, LWA118)

Liszt: *Ab irato* (S.143, LWA63b)

Liszt: *Consolations* (S.172, LWA111a) - fragments

Liszt: *Polonaise in E Major* (S.223, LWA171)

Liszt: *Hungarian Rhapsody No.2* – four-handed version (S.621, LwB41)
Liszt: Weihnachtsbaum
Liszt started to compose the cycle consisting of 12 movements in 1874. He worked on the pieces for a while and it was published in 1882 in both versions for two-hand and for four-hands. Liszt dedicated the cycle to his granddaughter, Daniela von Bülow. In the beginning of the composition he had the following thoughts about the cycle:
"By no means will these pieces be complicated, or require a big apparatus, but simple echoes of my juvenile emotions, because these outlast all the trials of the years."

Liszt: Sonetto del Petrarca no.123
Liszt got acquainted with the works of Petrarch during his visit to Italy in 1838-39. In this period he set to music three sonnets by the poet, first for voice with piano accompaniment, then for solo piano. Around 1850, after revisions the sonnets became part of the Volume II of Années de Pèlerinage, Italy. The 123th sonnet starts with the following lines:
"I saw angelic virtue on earth / and heavenly beauty on terrestrial soil, / so I am sad and joyful at the memory, / and what I see seems dream, shadows, smoke."

Liszt: Excerpts from Années de pèlerinage I
Liszt worked on the pieces of the first volume between 1835 and 1838. The title of the cycle - Years of Pilgrimage - refers to Byron’s Childe Harold’s Pilgrimage. Liszt displays a new tone in this cycle expressing his enthusiasm towards nature and the Alps. In 1842 he wrote the following:
"As I realized that the diverse phenomena and processes of nature aren’t just a set of futile pictures before my eyes, but something that brings intense emotions to the surface, a unique relation was born between us: blurred but direct, indefinite but extant, inexplicable but real."

Chopin-Liszt: Six Polish Songs
Chopin’s 17 songs were published for the first time in 1857, years after the composer’s death, under the opus number 74. Liszt chose 6 of them to transcribe, but he used the first of the songs already in 1849 for his cycle called Plains de Woronice. The transcriptions were published for Christmas, 1859, and were dedicated to Marie, the daughter of Princess Carolyne von Sayn-Wittgenstein.

1. Mädchens Wunsch (No. 1: Życzenie – The maiden’s wish)
2. Frühlung (No. 2: Wiosna – Spring)
3. Das Ringlein (No. 14: Pierścienie – The ring)
4. Bacchanal (No. 4: Hulanka – Amusement)
5. Meine Freuden (No. 12: Moja pieśńczotka – My dearest)

Liszt: Un sospiro
The composition entitled Un sospiro (Sigh) was composed between 1845 and 1849 as part of the cycle Three Concert Etudes. Liszt dedicated the etudes published in Paris to his uncle, Eduard Liszt who was just about the same age as the composer that is why Liszt sometimes called him 'oncle-cousin'. They had an excellent relationship Liszt visited him several times in Vienna.
and Eduard helped take care of the composer's financial affairs. In 1884 Liszt wrote about his piece:

"Before you were born, all of that was completely new; today, of course, it is plagiarized by Mr. Blumenthal and Associates and sounds stale and banal."

**Liszt: Ab irato**
Originally Liszt had composed the study titled *Ab irato* (In a rage) for the étude collection edited by Ignaz Moscheles and François-Joseph Fétis in 1840. In this compilation called *Étude de perfectionnement de la Méthode des méthodes* one can find the studies of Chopin, Mendelssohn, Thalberg and the editors as well. Later, in 1852 Liszt revised his piece, and published it separately. This evening Balázs Szokolay will perform the second version of this rarely played composition.

**Liszt: Consolations**
The cycle Consolations consisting of six pieces most probably got its name from the book by the French poet Charles Augustin de Sainte-Beuve's (1804-1869). The first version of the cycle was composed in the middle of the 1840s, the final in 1849. The poetic style of the pieces are more like Chopin's elegant, finely emotional, salon-like nocturne-voice, rather than Schumann's and Mendelssohn's intimately lyric piano compositions. The thematical material is unified; the variety is assured by the variation of themes rather than of contrasts.

**Liszt: Polonaise in E Major**
The polonaise became popular in Western Europe partly because of the solidarity towards the Polish struggle for freedom in 1830. The Polish dance culminated in Chopin's oeuvre, his polonaises became the symbols of the national character. Liszt himself has composed two polonaises in 1851, and in the same year he wrote a transcription of Weber's Polonaise brillante. Later, in 1876 he returned to the Polish dance in his Festapolonaise. We will hear the E Major of the two polonaises from 1851 on this concert.

**Liszt: Hungarian Rhapsody No. 2**
Liszt composed his second Hungarian Rhapsody in 1847, and it was published in 1851, with a dedication to Sándor Teleki, Liszt's friend from his youth. They had known each other since 1838, when Liszt first visited Hungary. Later, in 1842 they met again in Berlin, and during the 1840s Teleki accompanied Liszt on some of his concert tours in Germany as well. Teleki served as a soldier in the 1848 war of independence, so after the defeat of the revolution he had to live in exile until the compromise was signed in 1867. During his journey he went to the island of Jersey, where he met Victor Hugo. In the second Hungarian Rhapsody Liszt used the melodies of the German pianist Heinrich Ehrlich.
“My first visit in the Liszt Museum was on the occasion of a matinée concert, then I often listened to the recordings of Jenő Jandó made on the instruments of Liszt, later I had the opportunity to work here. I return frequently. You can access a wide range of experience in this museum, and it is really all about Franz Liszt.”

Ferenc János Szabó

ATILIA SZŰCS (VOICE)

AND

TRIO DUECENTO CORDE

(ANDRÁS TALLIÁN – VIOLIN, IBOLYA TALLIÁN-NAGY – CELLO, FERENC JÁNOS SZABÓ – PIANO)

Ferenc János Szabó
Ferenc János Szabó graduated in 2008 from the Liszt Academy of Music, faculty of piano in the class of Jenő Jandó and Sándor Falvai. He received DLA degree at the Doctoral School of the Academy. He also studied musicology; his PhD dissertation theme is about the history of Hungarian music recording of the early 20th century. In 2012 he was a co-worker of the Liszt Ferenc Memorial Museum, currently he is a teacher at the Academy (Department of Vocal and Opera Studies) and a research fellow of the Institute of Musicology (Hungarian Academy of Sciences).

András Tallián
András Tallián graduated from the Liszt Academy of Music in 2007 as the pupil of Péter Somogyi; his chamber music teachers were Sándor Devich, János Devich and Pál Eder. From 2010 to 2014 he was concertmaster of the Szolnok Symphony Orchestra; he has been the member of the Hungarian State Opera’s orchestra since 2013.

Ibolya Tallián-Nagy
Ibolya Tallián-Nagy graduated from the Liszt Academy in 2008 as the pupil of Ottó Kertész; her chamber music teachers were Sándor Devich János Devich and Pál Eder. From 2010 to 2015 she was the second section leader of the Szolnok Symphony Orchestra, and currently she is a cello teacher at the Ferencvárosi Ádám Jenő AMI.

Trio Duecento Corde
As members of the piano trio called Trio Duecento Corde, András Tallián, Ibolya Tallián-Nagy and Ferenc János Szabó have achieved success at several international competitions in 2006-2011, participated in master courses in Hungary and abroad and also gave concerts in many European countries.

Attila Szűcs
Attila Szűcs is the student of the Department of Vocal and Opera Studies at the Liszt Academy; his teachers are Andrea Meláth and Katalin Alti.
PROGRAM

Liszt: Die Zelle in Nonnenwerth (voice and piano, 1st version) (1841) (S.274/1, LWN6a)

Liszt: Die Zelle in Nonnenwerth (solo piano, 2nd version) (1841) ([S.274/1], LWA81b)

Liszt: Romance oubliée (viola and piano) (S.132, LWD16a)

Liszt: Die Zelle in Nonnenwerth (voice and piano, 4th version) (1858) (S.274/2, LWN6d)

Lassen: Wieder möcht' ich dir begegnen op. 58/1

Lassen: Ich ging hinaus op. 58/2

Lassen: Du meiner Seele op. 58/3

Liszt: Tristia - Vallée d'Obermann (Edouard Lassen's transcription for piano trio) (1880?) (S.723, LWD18)

Liszt: Die Zelle in Nonnenwerth (cello-piano version) (1883) (S.382, LWD21)
Liszt's composition *Die Zelle in Nonnenwerth* has a number of variations; some of them will be performed on the concert of 8 October. Liszt and countess Marie d’Agoult spent several months on a small island called Nonnenwerth on the Rhine; they stayed in a hostel which previously served as a monastery. Liszt's 30th birthday was celebrated there; he received a gift from his friends, a folder decorated with the view of Nonnenwerth. Prince Felix Lichnowsky also visited them and was inspired by the scenery of the romantic island and monastery, that resulted in a melancholic poem based on this experience entitled *An Nonnenwerth*. This poem served as a starting point for Liszt's composition, of which Liszt created the first versions in 1841-42. He quotes the lines of the poem in his letter of 16 November 1842 to Marie d’Agoult:

"Here I am again in front of Nonnenwerth, dear Marie. Nicht die Burgen, nicht die Reben haben ihr den Reiz gegeben! [Not the castles, not the grapevines gave its charm!] I shall soon sing these verses and write them down – even though now I am neither singing nor writing – but quite simply crying."

Liszt composed songs and piano pieces based on the poem by Lichnowsky, the first two Nonnenwerth versions were published at the end of 1843. Liszt dealt with this composition until his late years, recomposed it several times, for piano solo and for violin or violoncello and piano as well. Although the first version of the piece was closely related to Marie d’Agoult, the ones composed after 1844 do not mention the countess' name, because Liszt and Marie had separated that year. The chamber music transcription was composed by the elderly Liszt, and includes substantial changes which are stated on the score: "letzte, sehr veränderte Ausgabe" („last, much revised edition”).
Eduard Lassen was only twenty-eight years old when he took over the conductor (Kapellmeister) post from Liszt in Weimar. Previously he worked as Liszt's assistant here. Although he was not officially a pupil of Liszt, he learned a lot from the composer, as Lassen had also an effect on Liszt. Lassen transcribed some pieces by Liszt to other instruments, and Liszt arranged several compositions of Lassen for piano solo (among others, the songs Löse, Himmel, meine Seele and the Ich weilt in tiefer Einsamkeit). In the estate of Liszt (now in the collection of the Liszt Ferenc Memorial Museum) many scores can be found from the Danish-born conductor and composer.

On 23 May 1884 Eduard Lassen conducted the Legend of Saint Elisabeth in Weimar, as the opening event of the Allgemeiner Deutscher Musikverein festival, in the presence of Liszt. Lassen transcribed the piano piece Vallée d'Obermann for piano trio. Liszt not only reviewed the trio version very thoroughly, but it also made him rethink the whole concept.
"We, the choirmaster and the members of the New Liszt Ferenc Chamber Choir are proud to be or to have been students of the Music Academy bearing the name of Franz Liszt. We are proud to consider the institute our musical home - a place that may be out of reach for some and admirable for others, but hopefully eternal. The Academy of Music is our Alma mater written with bold characters, where we not only became the owners of a considerable and high-standard musical knowledge, but where we got our first and most fundamental musical inspiration. A great part of our experiences comes from the Chamber Choir bearing Liszt’s name, and the concerts organised in the concert halls of the Academy and the Old Academy. This experience is a sturdy base of a rich and successful musical and pedagogical career. The tradition bearing the stamp of Liszt’s name not only inspires us but obliges as well to continue our high-standard artistic work.”

New Liszt Ferenc Chamber Choir

NEW LISZT FERENC CHAMBER CHOIR
CONDUCTED BY LÁSZLÓ NORBERT NEMES,
ANIKÓ NOVÁK (PIANO)

New Liszt Ferenc Chamber Choir
The choir is the successor of the Liszt Ferenc Chamber Choir (1963-1993) founded by István Párkai. The ensemble's members are selected from the students of the Franz Liszt Academy of Music, and the Academy’s Alma Mater Choir. They gave their first concert in Nagyvárad in 2010, and since then they attract a constantly increasing size of audience. The ensemble’s aim is to continue its predecessor's tradition by performing classical and contemporary pieces as well. The founder and artistic director of the choir is Péter Erdei, the Liszt- and Bartók-Pásztory award winning chorus-master. Since 2014 the choir has been directed by László Norbert Nemes.

Anikó Novák
At the age of 12 she started her piano studies at the Special Class of Young Talents of the Liszt Academy under the direction of György Nádor and Gyöngyi Keveházi. She graduated from the Liszt Academy of Music as a pianist in 1994. During her academic years her professors were Mihály Bócher, Sándor Falvai and Ferenc Rados. She was the accompanist and soloist of the Hungarian Radio’s Children’s Choir for 20 years. From 1990-1995 she worked as the accompanist of the Liszt Academy, she has been teaching there since 2003 and from 2009 at the Kodály Institute as well. She had concerts among others in Vienna, Prague, Zürich, Florence, Stockholm, Japan, Taiwan and the United States. In 1989 Anikó Novák won the best accompanist prize at the International Cello Competition Bulgaria.
PROGRAM

Liszt: **Invocation** (Années de Pèlerinage I. volume), (S.173/1, LWA158) - Anikó Novák (piano)

Liszt: **Ave Maria** (S.201/1, LWA158) - choral work (SATB)

Lassus: **Psalmi Davidis poenitentiales Psalm 130** (De profundis clamavi ad te, Domine) - choral work

Lassus: **Psalmi Davidis poenitentiales Psalm 51** (Miserere mei, Deus, secundum magnam misericordiam team) - choral work

Liszt: **Pater Noster** (S.21, LWA21) - choral work (TTBB)

Liszt: **Hymne de l'Enfant à son Réveil** (S.19, LWA21) - choral work with piano accompaniment

Liszt: **Bénédiction de Dieu dans la solitude** (Harmonies poétiques et religieuses), (S.173/3, LWA158) - Anikó Novák (piano)
At the concert of the New Liszt Ferenc Chamber Choir and Ánikó Novák (piano) the guideline is the cycle titled Harmonies poétiques et religieuses. The concert starts and ends with two solo piano pieces, the first and third of the cycle, while the five choral pieces are closely or spiritually connected with the second, fifth, sixth, fourth and eighth piece. Five pieces of the cycle received the titles of Alphonse de Lamartine’s (1790-1869) set of poems, the Harmonies poétiques et religieuses. The ode of the same title inspired Liszt to compose a separate piece in 1833. The first version of the whole cycle was born in 1840-1848 while the second one was completed in 1853.

**Liszt: Invocation**
The opening piece of Harmonies poétiques et religieuses is a composition of great scale in free sonata form. At the beginning of the early version one could read the lines from Lamartine’s ode: “Rise up, voice of my soul, / with the dawn, with the night! / Burst forth like a flame, / radiate like sound!” (translation by Susannah Howe).
The beginning of the piece gives the feeling of a start off then a halt, repeated several times, as if it was looking for the right way. Later the music reflects desperate search and reassurance ending with virtuoso passages.

**Liszt: Ave Maria, Pater Noster**
During Easter of 1839 Franz Liszt stayed in Rome, where the Cappella Sistina’s performance practice of Palestrina’s music rich in dynamics and interprets Palestrina’s pieces with especially subtly tinged dynamics made a strong impression on him. As he wrote to his friend baron Antal Augusz in 1855:
“Before I had the honour of your acquaintance I made a deep study in Rome of the masters of the 16th century, in particular of Palestrina and Orlando di Lasso.”

One can feel the influence of these studies in the early choral pieces such as Ave Maria and Pater Noster, composed in 1846. Later Liszt composed the piano solo version of these works with Latin text in the score, and in this form they became the second and fifth pieces of the cycle Harmonies poétiques et religieuses.

Lassus: Psalmi Davidis poenitentialae:
Psalmus 130 (De profundis clamavi ad te, Domine)
Psalmus 51 (Miserere mei, Deus, secundum magnam misericordiam tuam)

The psalms of the Old Testament are the base of the Jewish-Christian worship. From these emerged the seven penitential psalms that gained importance especially in the liturgy for Lent. For the first time in music history, in 1559 Orlando di Lasso set these seven psalms to music as a cycle.

One can connect the psalm De profundis - at least the text - with the fourth piece of Harmonies poétiques et religieuses titled Pensées de mœurs. That's because Liszt included an earlier piece of work, an unfinished piano concerto called De profundis. The words of the psalm Miserere, can refer to the eighth piece of the cycle titled Miserere d'après Palestrina.

Liszt: Hymne de l'Enfant à son Réveil
choral work with piano
accompaniment

Liszt composed this choral work on Lamartine's poem most probably in 1843. The poem speaks in the name of a child who ingenuously glorifies God. Liszt set to music fourteen of the eighteen verses. Two of the strophes are sung by solo mezzo voice.

Liszt: Bénédiction de Dieu dans la solitude

The closing piece of the concert is the third of Harmonies poétiques et religieuses, and is one of the most widely played piece of the cycle. In the accompaniment of its melodic, symmetrically eight-measured theme the timbre gets great significance. Because of its contrasting middle part and its recapitulation in the Coda this piece is in its formal plan the forerunner of the Sonata in B Minor.
“Liszt's oeuvre not only embraces a whole century, but systematizes and analyses it in a special way. He reflects with exceptional sensitivity to all relevant styles of the century of romanticism, conserving all important messages of the past and paving the way for future values all in one.”

Alex Szilasi

ALEX SZILASI
PIANO RECITAL

Alex Szilasi
Alex Szilasi was born in 1968, in Parma but he started his musical studies in Hungary, first at the Béla Bartók Conservatory of Music, then at the Liszt Academy of Music where he was the student of Ferenc Rádos, Sándor Falvai and Péter Solyomos. In 1991 he was appointed ‘Soloist of the Hungarian Radio’. He graduated from the Music Academy in 1993, and almost immediately started to teach in Hungary and abroad as well. Between 1998 and 2001, he was the senior lecturer of the South Korean Taegu University. At the same time he travelled all around the world: visited Germany, France, Italy, England, America and even Turkey. He gave several concerts in Poland, and became one of the foremost important Hungarian propagators of Chopin’s music. He studies and uses Pleyel pianos that are known to be in connection with Chopin. He also actively works on the edition of the works of the Polish composer. Between 2006 and 2010, in honor of the Chopin bicentenary, he made a recording consisting of four CDs of Chopin’s mazurkas, polonaises, waltzes and songs. He was awarded for his work with the Kölcsey-Award in 2005, with the Gramofon-Award in 2008, with the Order for the Polish Culture in 2011 and with the Hungarian Golden Cross in 2012.
PROGRAM

Liszt: Csárdás Obstine (S.618, L.W.11)
Liszt: Orage (Années de Pèlerinage, I. volume) (S.160, L.W.159)
Liszt: Funérailles (Harmonies poétiques et religieuses) (S.173, L.W.158)
Rossini-Liszt: Ouverture de l'opéra Guillaume Tell (S.552, L.W.154)
Liszt: Hungarian Rhapsody No. 12 (S.244, L.W.132)
Liszt: Csárdás Obstineé
If Liszt is a phenomenon then the elderly Liszt is especially so. Only the most gifted composers are capable of implementing significant artistic innovation and stylistic changes towards the end of their career, he did. The 90-year-old György Kurtag is working on his first opera and Franz Liszt was over 70, when he turned his back on all musical traditions and his final works predicted the future and paved the way for Béla Bartók. He wrote three czardases in the first part of the 1880s. The Csárdás macabre wasn’t published during his lifetime and that - some believed - was a fortuitous decision 'to protect the master’s fame.' However, the Csárdás and the Csárdás obstine the opening piece of the concert were published in 1886, before his death. The latter is called 'obstine' (stubborn) because Liszt constantly repeats a musical motif as if he wanted to depict the ritual of dancing to death.

Liszt: Orage
The Orage was composed in a very different period: it is the central (5th) movement of the first volume of the famous Années de Pèlerinage inspired by his visit to Switzerland. In the middle of the 1830s Liszt and the countess Marie d’Agoult lived in Switzerland and the natural surrounding itself as well as the interpretation of nature by some contemporary writers and poets inspired Liszt to express his impressions in music. He composed form-breaking, individually ruled, poetical pieces, thus establishing his compositional oeuvre. It took 20 years for the cycle to get its final form. The Années de pèlerinage I, Switzerland was published in 1855, with eight revised works and a completely new one, the Orage. The composer put the words of Byron on the opening page of the truly tempestuous piece:

“But where of ye, O tempests! is the goal?
Are ye like those within the human breast?
Or do ye find, at length, like eagles, some high nest?”

Liszt: Funérailles
The history of the 20-year long formation of Harmonies poétiques et religieuses is even more complicated than the one of Années de pèlerinage. Although the first piece was addressed to Marie d’Agoult; Liszt’s first companion, the cycle of ten compositions (that conceived its final form in 1853) was dedicated to Carolyne Wittgenstein,
Liszt's second companion. Whereas the Harmonies poétiques et religieuses were inspired by the French romantic poet Alphonse de Lamartine's odes of the same title, the Funérailles (Funeral), the cycle's late piece has no connection to Lamartine's texts. October 1849 - the subtitle could refer to Chopin's death, but the Hungarian styled, dotted rhythm of the march proves that in this piece Liszt mourns the failure of the Hungarian war of independence (1848/49). On the climax of the funeral march we hear a virtuosic battle-scene that fades away in gloomy gradualness.

Rossini-Liszt: Ouverture de l'opéra Guillaume Tell
Even though Liszt composed only one opera at the age of 13, he was tightly attached to the genre itself. Partly because he could exhibit his virtuosity this way and partly because he wanted to propagate the operas of his contemporaries, he made a huge amount of transcriptions of the pieces he found suitable for it. One of them was the last opera of Gioachino Rossini, William Tell that premiered in 1829 and tells the story of a 14th century Swiss freedom fighter. The overture, transcribed by Liszt, is still the best-known and most often played part of the opera, and one of the most popular pieces in the opera-repertoire. The transcription was complete in 1838, and it contains all the world famous melodies of the overture: the calm introduction, the storm, the pastoral and the melodies imitating horse galloping. In his paraphrase Liszt enriches the themes of Rossini with virtuosic roulades and other technical ingenuities.

Liszt: Hungarian Rhapsody No. 12
The mid 19th century world-traveler virtuosos chose either to play popular opera paraphrases or enriched their performances with folkloristic melodies. Fortunately, in the case of Liszt, both types have survived in the form of written compositions. The latter group is titled the Hungarian Rhapsodies. From the 1840s Liszt emphasized his Hungarian ancestry more and more, and so Hungarian melodies - Gypsy, czardas and verbunkos music - became more and more important for him as well. Based on these, he defined the form of the rhapsodies into a slow part followed by a rapid moving section. (Later Bartók and Kodály used this model by choice as well.) Liszt wanted to imitate the performance of Gypsy bands on the piano, that's why for example one can hear so many cymbalo-like roulades in the rhapsodies. Some pieces of the cycle, like the closing element of the concert, the 12th Hungarian Rhapsody, were transcribed by Liszt for orchestra as well.
Károly Mocsári

Károly Mocsári is the prizewinner of several international piano competitions, including Van Cliburn, Tel Aviv, Barcelona, Athens, Montreal, London, Terence Judd Award, Paris Cziffra Award, and the 1986 Budapest Liszt Competition. He has been invited to play with several major orchestras around the world, including the London Philharmonia, Budapest Festival, English Chamber, Berlin Radio, Istanbul Chamber, Montreal, and Israeli Symphony Orchestras. He has worked with a number of musicians, among them Yuri Bashmet, Sir Andrew Davis, Zoltán Kocsis, Misitislav Rostropovich, Barbara Hendricks, Sergei Nakariakov, Vladimir Spivakov, the Keller Takács, and Tokyo String Quartets. He has toured across Europe, North and South America, Asia, and North Africa in various prestigious festivals and concert halls. Mocsári’s recordings are available on Hungaroton, Timpani, REM, Agon, Philips, and Hänssler. He is frequently invited to be a juror at international piano competitions, including the Liszt International Piano Competitions in Utrecht, Budapest, and Weimar, and gives master classes. He is the Artistic Adviser of the French Liszt Society.
PROGRAM

Liszt: Funérailles (S.173/7, LW A 158)
Liszt: Hungarian Rhapsody No. 5 (S.244, LW A 132)
Liszt: Vallée d’Obermann (S.156/5, LW A 40)
Liszt: Valse oubliée (S.215/1, LWA311)
Debussy: La plus que lente
Liszt: Hungarian Rhapsody No. 16 (S.244, LWA132)
Bartók: Suite (op. 14)
Bartók: Allegro Barbaro
Liszt: Funérailles
The young Liszt was a child of his times. He enjoyed reading French contemporaries, who paved the way for modern European literature. The religious poem cycle Harmonies poétiques et religieuses by Alphonse de Lamartine was a revelation for Liszt, which inspired him to compose a cycle of ten piano pieces with the same title. The seventh piece, Funérailles (‘October 1849’) (Funeral) is part of the cycle, but to a certain extent differs from the rest. It was not inspired by the religious poem, but by the tragic events of the Hungarian War of Independence and the fate of the national heroes. Liszt composed music of typical Hungarian character: pointed rhythms, recalling the rhythms of funeral marches, and augmented seconds express the sentiment of national mourning.

Liszt: Hungarian Rhapsody No. 5
Franz Liszt compared himself to the ‘Rhapsodos’, the ancient Greek singers who praised the great facts of the heroes. He composed nineteen Hungarian Rhapsodies as a deference to the Hungarian nation. Bartók wrote about Liszt’s rhapsodies: “…they are perfect pieces in their specific genre. The musical material used by Liszt could not be elaborated in a fairer, better or more artistic way than Liszt did.” The themes of the first 15 rhapsodies come from different sources, one can find amongst them Hungarian folk-like art songs and dance and verbunkos (recruiting) melodies as well. The Hungarian Rhapsody No. 5 is based on a Hungarian dance by József Kossovits. It was published in 1853 by Haslinger, bearing the title Héroïde élégiaque. Liszt dedicated it to Countess Sidonia Reviczky.

Liszt: Vallée d’Obermann
The Vallée d’Obermann (Obermann’s valley) is part of Liszt’s cycle entitled Années de pèlerinage I. (Years of Pilgrimage - First year: Switzerland). Liszt composed it when he was staying in Geneva with Countess Marie d’Agoult. The work was inspired by two pieces of literature: the novel Oberman by Etienne Pivert de Serencourt and the novel Childe Harold’s Pilgrimage by Lord Gordon Byron, and it reflects the feelings of the two romantic heroes: the ‘mal du siècle’ and the deep propension towards nature. In 1842 in the preface of the album Liszt wrote about these as follows: “...to such a poetic language, which maybe more capable than poetry itself of expressing what is impossible to analyse, something living and moving in the inaccessible depth of unfulfilled desires, endless assumptions.”

Liszt: Valse oubliée No.1
Liszt composed the first of the Valse Oubliées (Four Forgotten Waltzes) in 1883. “I only have forgotten things” - said Liszt sadly to Ms. Marie Schnobel during a piano lesson in 1885 in Weimar, one year before his death. The title of the waltzes has become a prophecy because it took several decades until Horowitz and Richter started performing them again. Although the pieces do not neglect either the virtuosity or the traditional characteristics of the waltz, all of them are surrounded by a sour, nostalgic atmosphere. The Valse Oubliée No. 1 is featured by delayed resolutions of dissonances, and by the alternation of a gracious and a more angular, scherzando theme. After a middle contrasting, impassioned part, the two themes return in a varied form.
Debussy: La plus que lente
Claude Debussy's La plus que lente was first performed at the Paris New Carlton Hotel by a famous Gypsy ensemble, in a version for string instruments. Later other transcriptions were made for example for violin or a woodwind instrument and piano, for string-quartet, for symphonic orchestra, and even for jazz ensemble. Though the title of the piece – composed in 1910 – means „Slower than slow”, it is not a slow waltz, because the instruction “Molto rubato con morbidezza” given by Debussy encourages the performer to handle the tempo with flexibility.

Liszt: Hungarian Rhapsody No. 16
The Hungarian Rhapsody No. 16 is one of the four late, 'death-rhapsodies'. Bartók was already born when they were composed. We even have the feeling that Liszt was paving the way for him in these harsh and spare pieces, written in the spirit of the earlier rhapsodies but using Liszt's own thematic material. Liszt met Mihály Munkácsy for the first time on an exhibition at the Old Art Gallery (today the Hungarian University of Fine Arts), next to the Old Academy of Music. Liszt dedicated the Hungarian Rhapsody No. 16 to Munkácsy and performed the piece himself on 25 February 1882 at an event organized in honor of the artist.

Bartók: Suite op. 14
Béla Bartók has composed the Suite op. 14 in 1916 (exactly 100 years ago), but it took two years until the piece was published. It was premiered by the composer himself in 1918. The composition's stark and undecorated style distinguishes it from the late 19th century romantic piano pieces. Although there is no direct folk music quotation in Bartók's Suite, one can still feel the effect of the intonation of folksongs.

Bartók: Allegro Barbaro
Allegro Barbaro is one of Bartók's most famous pieces. He composed it in 1911 but it was not published until 1918. Bartók himself performed it for the first time in 1913 in Kecskemét, Hungary, and it became soon part of his repertoire. The title of the piece refers also to the way of performance, which is one of the main characteristics of this work. Another feature is the symbiosis between folk melodies and modern harmonies.
“Besides his position occupied as a pianist and a composer I feel closely connected to Liszt for being a cosmopolitan and preserving his Hungarian identity at the same time.”

Zoltán Takács

GÁBOR FARKAS
AND ZOLTÁN TAKÁCS
CHAMBER RECITAL

Gábor Farkas
Pianist Gábor Farkas graduated from the Liszt Academy of Music in 2005, there he earned doctorate and became the student of the world-renowned William Grant Naboré at the International Piano Academy Lake Como. Currently he is a assistant professor at the Liszt Academy faculty of piano. His special talent has gained international recognition: he won the 63. International Liszt Piano Competition in Weimar, 2009, he received German Piano Award prize in Frankfurt, 2011, Liszt Prize in 2012, main prize of the New York Concert Artists & Associates competition in 2013.

Zoltán Takács
Violinist and chamber musician Zoltán Takács has played violin and viola in renowned orchestras for over 36 years in the Budapest Symphony Orchestra as well as Solo Violist of Concentus Hungaricus, the Hungarian Broadcasting Company Chamber Orchestra. For the last 26 years Zoltan has lived in Helsinki, Finland. During this time he has been Concert Master of the Tapiola Sinfonietta, Guest Concert Master of the Adelace Symphony Orchestra and the Orquesta Santa Cecilia / Madrid, Principal First Violin in the Finnish Radio Symphony Orchestra. His musical interests extend beyond the classical genre, including folk, pop, and jazz. As a member of the Hungarian Radio Symphony Orchestra he was awarded the Bartók prize in 1988. He founded the Finnish Liszt Society.
PROGRAM

Gounod-Liszt: Valse de l'opéra Faust de Gounod (S.407, Lw.208)

Schumann-Liszt: Widmung (S.566, LWA133)

Schumann: Carnaval op.9

Liszt: Die drei Zigeuner (S.383, LWD8)

Liszt: La lugubre gondola (S.134, LWD19)

Liszt: Grand Duo Concertante (S.128, LWD4)
Gounod-Liszt: Valse de l'opéra Faust de Gounod

Liszt composed his transcription Valse de l'opéra Faust in 1861, using the waltz scene from Gounod's Faust that closes the first act and also a few motifs from the love duet of Faust and Marguerite from the second act. Liszt was extremely interested in the Faust story; he dealt with the subject from an early age, highly under the influence of Paganini and Berlioz. He composed his own Faust symphony in 1854.

Schumann-Liszt: Widmung

After the opera paraphrase, we will hear the transcription of a song which is based on the first piece of Schumann's Myrthen, entitled Widmung. The song cycle was a gift to Clara Schumann from her husband, on the occasion of their wedding.

Schumann: Carnaval

Schumann's Carnaval (op. 9) was composed in 1834-35 for piano solo, consisting of 21 pieces. The composer considered this piece to be too difficult for the average concert audience, so it was rarely performed in public during Schumann's lifetime. On the other hand, Liszt performed selections from Carnaval in Leipzig in 1840, shortly after the creation of the cycle. Not only some characters from commedia dell'arte (Pierrot, Arlequin) but Chopin and Paganini appear at the celebration (movements No. 12 and 17).

Liszt: Die drei Zigeuner

Die drei Zigeuner (The Three Gypsies) was based on the poem of Nikolaus Lenau, originally written for mezzo-soprano voice and piano in 1860—only one year after the first publication (Paris) of Liszt's book Des Bohémiens et de leur musique en Hongrie (The Gypsies and their Music in Hungary). Transcriptions were also made for violin and piano, and for voice and orchestra. In the poem, we can read about three gypsy men: one playing the violin, another smoking a pipe and a third one who is sleeping next to his cimbalom, ignoring all the miseries of the world:

"Threefold the gypsies revealed that day, / how, when one's life is benighted, / to sing it, / to smoke it, to dream it away - / and thrice to detest and deride it."

(Translation by Walter A. Aue)

The violin-piano version of Die Drei Zigeuner was written especially for violinist Ede Reményi who might have contributed to the composition of the virtuoso violin section.
Liszt: La lugubre gondola
Liszt created two compositions with the title Die Trauergondel (La lugubre gondola) which are both related to the death of Richard Wagner; out of the two pieces, one was definitely complete before the death of the German composer. Liszt wrote to Olga von Meyerdrorff on 7 January 1883:

"The oars of the Gondole Lugubre beat on my brain. I have tried to write them and to rewrite them twice, whereupon other lugubrious things come back to mind and, willy-nilly, my scrawls on music sheets continued to the exclusion of all else."

Liszt was spending time with the Wagners in Palazzo Vendramin, Venice at the time and witnessed the deteriorating health of his son-in-law. He may have had a strange feeling that Wagner was going to die soon, and he did so on 13 February 1883. The composition known as Die Trauergondel No. 2 was probably created after the death of composer. These somber works are masterpieces of the elderly Liszt expressing deep sadness and disquiet. The violin (or cello) and piano version of the Die Trauergondel No. 2 will be performed on the concert of Gábor Farkas and Zoltán Takács.

Liszt: Grand Duo concertant
The Grand Duo concertant was originally written for violin and piano in 1835, in Paris. It is most likely that Liszt composed this piece in some kind of collaboration with the violinist and composer Charles-Philippe Lafont after Lafont's song, Le départ du jeune marin. Liszt not only used the main melody of the romance, but also many other elements of the song as well. He revised and prepared this piece for publication during his first months in Weimar. It is impossible to reconstruct the first version of the duo, because Liszt made his revisions on the first and only existing autograph score when he was dealing with the work some years later.
“Every time we play on the podium of the Liszt Museum, our soul is filled with peace and warmth. In the one-time home of Franz Liszt – even so many years after the composer’s death – the purity of the Heart and Love still shines in its genuine glory and luminously spreads his humbleness to us all.”

Edit Klukon és Dezső Ránki

EDIT KLUKON
AND DEZSŐ RÁNKI
PIANO RECITAL

Edit Klukon and Dezső Ránki
Edit Klukon and Dezső Ránki have been giving concerts together since 1985. They have performed almost all of the piano duo pieces composed by Bach, Mozart, Schubert, Brahms, Debussy, Ravel, Grieg, Bartók and others. One of their most important recitals was the two piano version of Liszt’s Faust Symphony, transcribed by the maestro himself in 1856, which has not been published till this day. Another unique performance is Liszt’s two piano transcription of Beethoven’s Symphony No9. They have also played Messiaen’s Visions de l’Amen on several occasions. They have had the two piano transcription of Liszt’s Dante Symphony on their repertoire since November 2016, last performed in Bayreuth on the memorial concert of the 130th anniversary of Liszt’s death. They often perform at home and abroad as well, including venues like Salzburg, Milan, Münich, London, Paris, New York, São Paulo and Tokyo. Their latest recording is Satie–Liszt (Via Crucis) and some two piano pieces by Barnabás Dukay. Dukay composes for Klukon and Ránki and these are performed regularly in Washington and London, but they have give recitals in France and Japan as well. They also perform with their son Füöp Ránki, mostly Bach’s trio pieces, Dukay’s Bach transcriptions and original Dukay compositions.
PROGRAM

Liszt: *Eine Symphonie zu Dantes Divina Commedia* – auctorial version for two pianos (S.648, LW.C.20)

Liszt: *Via Crucis* – auctorial version for four hands (S.583, LW.B52)
Liszt: Dante Symphony

Liszt read the Divine Comedy translated into French in the 1830s when he was travelling with Marie d’Agoult, and Dante’s work along with Goethe’s Faust were probably the two most important pieces of literature he read all his life. The earliest evidence of the plan of composing a symphonic work based on Faust and Dante can be found in the diary of the young composer from September 1839. The Dante-thème was first set to music in December of the same year, he played his Fragment Dantesque at charity concerts for the victims of the flood in Pest and also at private events. This first version was soon revised and the Dante sonata was born. At the same time, he continued to elaborate on a symphonic composition based on the Divine Comedy. Liszt at that time had made acquaintance with Carolyne Sayn-Wittgeinstein and was planning to compose a piece taking into account her suggestions, a so-called Gesamtkunstwerk (total work of art).

The different themes of the literary source were to be projected with the help of a diorama show, using the drawings of Bonaventura Genelli. This idea was never realized because of financial problems, but the music of the symphony remained so closely bound to visual arts and to the original literary source, that after its composition in 1856, for the 1858 performance in Prague Carolyne wrote a precise program to the symphony citing fragments from Dante’s work at certain points of the music, and Liszt approved it.

At the same time the simultaneous composition of the Dante and Faust symphonies influenced each other’s general programmes; they both reflect life itself, where man after all the stormy trials finally reaches purification. Liszt had been seeking the musical expression of elevation for a long time. Richard Wagner, to whom the work is dedicated, tried to convince his friend not to set Dante’s Paradise to music. This way the movement of the symphony became as follows: I. Hell, II. Purgatory, which is followed without break with a transition to the heavenly vision of the Magnificat, to which, despite Wagner’s advice Liszt added soloist and chorus parts as well. This ending functions as an ossia, and can be omitted.

Liszt himself transcribed the symphony for 2 pianos in the years 1856–59, the version he intended also for concert performances. The transcription is known to have been performed at several excellent concerts, for example in 1862 in Rome Liszt played it himself with his most important Italian student, Giovanni Sgambati. Sgambati liked the composition so much, that he decided to conduct the orchestral version 4 years later in 1866 at the inauguration of the Sala Dante in Rome. Another important performance of the 2 piano version took place in Paris in 1866, at the musical evening organized by the French painter Gustave Doré in honour of Liszt. On this occasion Camille Saint-Saëns and Francis Plante played the 2 pianos. To commemorate this event Doré made a coloured drawing of the Entrance of Hell with Dante and Virgil from the Divine Comedy, and dedicated his work to Liszt. The copy of Doré’s work can be seen in the drawing room of our museum.
Liszt: Via Crucis

In the 1870s Liszt became more and more interested in composing a work on the subject of the stations of the Cross. The first complete draft was finished in autumn 1878, it is the version for choral, soloists and organ. In December of the same year the instrumental versions - for piano two hands, piano four hands and for organ - were completed. Liszt's contemporaries never had a chance to hear the work, which caused the composer great sorrow; it was only in 1936 when the composition was first published and it was first performed in the City Church with Artur Harmath conducting, on Good Friday of 1929.

The birth of the composition was inspired by the copperplate engravings with Stations of the Cross based on the drawings of Friedrich Overbeck - displayed now on the table of the study-bedroom of the Liszt Museum -, and by the services held in the Colosseum which Liszt took part in several times.

The composition consists of an introduction and 14 stations, which are bound thematically to each other. The most important theme is the so called 'Cross motive', which became Liszt's musical monogram for all his life. We hear it for the first time at the beginning of the medieval Gregorian hymn Vexilla Regis prodeunt; Liszt borrows the first three notes of the hymn, which occur yet in another 6 movements, and the motive reoccurs in the foreground in the last movement, which is finished also with these three notes. Its meaning is: the adoration of the Cross, as a symbol of the redemption, where the emphasis is given to the endless love and to the redemption by means of self-sacrifice. The last movement is bound to the introduction with recurring melody resulting in musical coherence which gives a frame to the whole composition.

Liszt uses still another plain chant in his composition: the beginning of the sequence Stabat mater dolorosa, which he quotes in 4 movements of the composition. Liszt also uses excerpts from protestant chorales in his work, and he quotes the words of the famous redemption motive from Wagner's Parsifal in his autograph at the 10. station.

The Via Crucis is the last summary, concise creation of Liszt's reform plans of church music. Liszt writes in his letter that the church music of his time should involve all the achievements, values of the previous centuries. The most precious thing for him was the depth of expression in a subtle form and Via Crucis was the last manifestation of a large scale composition.

The movements:

I. Jesus is condemned to death
II. Jesus bears his cross
III. Jesus falls the first time
IV. Jesus meets his holy mother
V. Simon of Cyrene helps Jesus carry the cross
VI. Saint Veronica
VII. Jesus falls the second time
VIII. The women of Jerusalem
IX. Jesus falls the third time
X. Jesus is stripped of his garments
XI. Jesus is nailed to the cross
XII. Jesus dies on the cross
XIII. Jesus is taken down from the cross
XIV. Jesus is laid in the sepulchre.
THE PIANO FACULTY
OF THE
LISZT ACADEMY
CONCERT

Nozomu Sugawara
He was born in 1990 in Sendai, Japan. Studied at the Tokyo University of Art, later at the Liszt Academy between 2014 and 2016. He has won several prizes at international competitions.

Ayumu Yamanaka
Ayumu Yamanaka was born in 1998, and started playing the piano at the age of four. After finishing his studies at the Tokyo University of Art, he started to study at the Piano department of the Liszt University of Music in Budapest.

Mónika Ruth Vida
Mónika Ruth Vida was born in Budapest in 1996. She learned to read music at the age of three, started playing the flute at the age of four and the piano at six. She went to the Jardányi Pál School of Music, and was admitted to the Special Talents Department of the Academy of Music. She was awarded the first prize at the Ferenczy György State Piano Competition in 2007.

Krisztián Kocsis
Krisztián Kocsis was born in Budapest in 1997 to a family of musicians so classical music always played an important role in his life. He composed music and improvised at the age of four. He studied at the Jardányi Pál School of Music and later at the Szent István Király conservatory. Now he is a student at the Piano Department of the Academy of Music, and also studies composition.

László Váradi
László Váradi was first charmed by the music of Sviatoslav Richter at the age of five. Six years later he was admitted to the Special Talents Department of the Academy of Music. At present he is studying at the Piano Department of the Academy of Music. He has performed in several European countries, and in the USA. In 2014 he was awarded the Junior Prima prize.

Fülöp Ránki
Fülöp Ránki was born in 1995 in Budapest. He showed a natural talent for the piano at the age of three, and started to play on his own. He went the Jardányi Pál School of Music. He took part in many competitions; in 2005 and 2007 he won the national Student Piano Competition in his age-group. He performs regularly in Hungary and abroad on his own or with his parents Edit Klukon and Dezső Ránki.
PROGRAM

From Franz Liszt's piano works

Liszt: Hungarian Rhapsody No. 12 (S.244/12, LWA132) - Nozomu Sugawara

Liszt: Funérailles (S.173/7, LW.158) - Ayumu Yamanaka

Schubert-Liszt: Ständchen (S.560/7, LWA49) and Liszt: Mazeppa (S.138) - Monika Ruth Vida

Bellini-Liszt: Réminiscences de Norma (S.394, LWA77) - Krisztián Kocsis

Wagner: Ouvertüre zu Tannhäuser (S.422, LWA146) - László Váradi

Liszt: Après une lecture du Dante, fantasia quasi sonata (S.161/7, LWA55) - Fülöp Ránti
Liszt: Hungarian Rhapsody No. 12
With Hungarian Rhapsodies Franz Liszt wanted to pay homage to his educated compatriots, who struggled to discover the treasures of folklore and use them to enrich Hungarian culture. Liszt spent long hours in restaurants, listening to Gypsy music with a pen in his hand. More than that, he made personal acquaintances with several leaders of Gipsy bands. Liszt combined the Hungarian melodies with his own, progressive musical language; virtuoso arpeggios and figurations make the Hungarian Rhapsodies brilliant pieces. In Hungarian Rhapsody No. 12 Liszt used six Hungarian melodies. His Weimar concertmaster, Joseph Joachim, Hungarian by birth, composed a Violin part to this Rhapsody. Liszt enjoyed performing this version with great violinists like Éde Reményi and Jenő Hubay.

Liszt: Funérailles
The young Liszt was a child of his times. He enjoyed reading French contemporaries, who paved the way for modern European literature. The religious poem cycle Harmonies poétiques et religieuses by Alphonse de Lamartine was a revelation for Liszt, which inspired him to compose a cycle of ten piano pieces with the same title. The seventh piece, Funérailles 'October 1849' (Funeral) is part of the cycle, but to a certain extent differs from the rest. It was not inspired by the religious poem, but by the tragic events of the Hungarian War of Independence and the fate of the national heroes. Liszt composed music of typical Hungarian character: pointed rhythms, recalling the rhythms of funeral marches, and augmented seconds express the sentiment of national mourning.

Schubert-Liszt: Ständchen
Schwanengesang (Death-song) in one of Schubert's most popular song cycles. Although Schubert noted down the fair-copies of several songs in a score book, the songs were published by the editor Tobias Haslinger in 1829 after Schubert's death. Haslinger arranged the songs into an album and also gave them titles. In the 1830-s, the Schubert songs became very fashionable. Haslinger, who was Liszt's editor at that time, urged Liszt to transcribe these popular pieces for piano. Between 1838 and 1840, Liszt transcribed 38 of Schubert's songs. He performed these on his concert tours with great success. The seventh piece of Schwanengesang, Ständchen (Serenade), on a love poem by Ludwig Rellstab, is one of Schubert's most popular works. Liszt's transcription is even more popular, than the original.

Mazeppa
Ivan Stepanovich Mazeppa (1694-1778) was a Ukrainian nobleman, historically known to be a schemer. Voltaire invented the legend according to which a man whose wife was seduced by Mazeppa tied him naked to the back of a wild horse and set it loose into the wilderness. The animal collapsed exhausted and the seducer not only survived but was saved. He fled to Poland, where he became a high ranking famulus of the king. Byron and Victor Hugo wrote narrative poems based on the legend turning Mazeppa into a romantic hero. This romantic figure has become the symbol of the genius, who is chained to his own ingenuity, which does not let him go, but in the end brings him fame and glory. Liszt first sketched the transcendential Etude Mazeppa at the age of 18, but he only finished it ten years later, publishing it with a dedication to Victor Hugo. Liszt's symphonic poem Mazeppa was composed much later.
Bellini-Liszt: Réminiscences de Norma
Bellini composed his opera Norma in 1831. It was considered a masterpiece from the first moment as the ideal lyric tragedy, the prototype of the genre. Liszt was not the first to transcribe it: Diabelli, Hütten and Thalberg also made transcriptions. Thalberg's transcription was studied by Brahms and Mahler in their youth. Liszt made his piano transcription of Norma in 1843. He used and developed seven themes taken from different parts of the opera. The transcription is long and considerably difficult; Liszt composed it and dedicated it to the outstanding Polish pianist Marie Pleyel. Liszt himself enjoyed performing it on his concert tours. In 1863 he played it for the Pope, who visited him on Monte Mario. The Pope was so enthusiastic, that he started singing the well known arias as Liszt was playing.

Wagner-Liszt: Ouverture zu Tannhäuser
On February 29, 1844, Liszt attended the performance of Wagner's opera Renzi in Dresden. It was the first Wagner opera he had ever heard, and was very pleased with it. Liszt decided to conduct an opera by Wagner in Weimar as soon as possible. He chose to conduct the overture of Tannhäuser on November 12, 1848, at the Weimar court theatre. The transcription was complete by this time. The full opera was presented on 16 February 1849, on the birthday of the grand duchess Maria Pavlovna. Liszt so bewildered by the music of Tannhäuser, that he made more transcription from different parts not only in 1848 and 1849, but also in 1852, 1865 and even 1885. There are altogether 14 transcriptions of eight Wagner operas by Liszt. His admiration urged Liszt to support Wagner, who was living in exile at the time. Wagner became his most important partner in the struggle for the renewal of musical language.

Dante Sonata
The Divine Comedy by Dante Alighieri (1265-1321) was one of the most important pieces of literature Liszt came across. He read it with Marie D'Agoult, the mother of his children, in Bellaggio, on the shore of Lake Como. Liszt started to work on his Dante Sonata in 1837, but he only finished it in 1849, making it the final piece of the second volume of the series Années de pèlerinage (Italy). The Dante Sonata, issued with the title Après une lecture du Dante Fantasia quasi sonata, is an accomplished work in which we can find Liszt's musical innovations: the theme transformation, the division of the octave in two antifunctional parts (augmented fourth), the hexatonic scale, the free shaping of the Sonata form. All these are meant to describe and portray on the piano the darkness of the Inferno, the unaccomplished desires of the Purgatory, and the previsions of the heavenly happiness.
“It is always a pleasure and honour for me to play in Liszt’s one-time home, as the Museum guards not only the composer’s instruments, scores and personal items, but Liszt’s spirit as well - and that in a unique way. It is especially inspiring to fill the Old Academy of Music’s Chamber Hall with Liszt’s music as if the maestro himself was sitting in the audience every time.”

István Lajkó

ISTVÁN LAJKÓ
PIANO RECITAL

István Lajkó
István Lajkó was granted a first-class diploma in 2007, at the Liszt Academy of Music, where his teachers were Sándor Falvai, Balázs Szokolay, Klara Kőmendi, János Devich and Márta Gulyás. In the same year he continued his studies with the help of Rita Wagner, his consultant. He performed his DLA concert in 2014. Thanks to the scholarship granted by the Hanover University of Music, Drama and Media and at the Julliard School of Music, New York he was able to continue his studies with the Finnish professor Matti Raekallio who assisted István in bringing his piano playing to perfection. He won the first prize of the Hungaroton music competition when he was eighteen years old. This success was followed by several other important Hungarian and international awards. He won the Junior-Primo Award in 2010; in November 2013, he won the grand prize and the Liszt- and Ligeti-special prize at the Liszt-Bartók-Ligeti Piano Competition. As a participant of renowned festivals and concert series, he played in several countries all over Europe, America and China, and gave solo recitals in famous concert halls like La Fenice in Venice, the Concertgebouw in Amsterdam or the Rachmaninoff Hall of the Moscow Tchaikovsky Conservatory.
PROGRAM

Mosonyi-Liszt: Fantaisie sur l'opéra hongroise Szép Ilonka (S.417, LWA232)
Zichy-Liszt: Valse d'Adèle (S.456, LWA281)
Wagner-Liszt: O du mein holder Abendstern (S.444, LWA163)
Bellini-Liszt: Réminiscences de Norma (S.394, LWA77)
Liszt: La lugubre gondola – 2nd version (S.200/2, LWA319b)
Liszt: Schläflos, Frage und Antwort (S.203, LWA322)
Liszt: Sancta Dorothea (S.187, LWA278)
Liszt: Rondeau fantastique sur un thème espagnol (S.252, LWS26)
Mosonyi-Liszt: Fantaisie sur l'opéra hongroise Szép Ilonka
Liszt was requested to compose a mass for the dedication of the cathedral in Esztergom and he decided to invite Mihaly Mosonyi to write the Proper movements of the Mass. This was the first time they met and became friends immediately. In 1861 Mosonyi decided to compose a purely Hungarian opera, and soon was ready with the work titled Szép Ilonka (Beautiful Helene) based on the ballad of Hungarian poet Mihaly Vörösmarty. Even though the contemporaries found the opera – that takes place in the court of King Mathias – very vague and dramaturgically unskillful, Liszt nevertheless preserved the valuable parts in a piece titled Phantasy on the Themes of the Hungarian Opera Szép Ilonka.

Zichy-Liszt: Valse d'Adéle
Liszt's other Hungarian friend was count Géza Zichy, a composer and pianist who lost his right arm in a hunting accident when he was fourteen years old. Zichy, who became a well known left-handed virtuoso regularly performed with Liszt (for example the transcription of the Rákóczi March for three hands). To him Liszt dedicated his cycle consisting of six left-handed études. Later in the same year (1877) he transcribed one of the études titled Valse d'Adéle for two hands.

Wagner-Liszt: O du mein holder Abendstern
The friendship of Liszt and Wagner is one of the most famous relationships in music history. The relation between the two composers who were mutually enthusiastic about each other's music was temporarily – almost definitely – ruined by Liszt's daughter, Cosima, who divorced Hans von Bülow, her father's good friend to marry Wagner. Liszt wrote transcriptions of Wagner's operas all his life, for example the first one, the overture and the most well known aria (Song to the evening star – O du mein holder Abendstern) from Tannhäuser, written in 1848.
Bellini-Liszt: Réminiscences de Norma
Instead of paraphrase Liszt often called his free-styled and formed, virtuosic pieces - that are based on themes of an opera - reminiscences, so to say memories or remembrances. He named ten of his pieces this way, for example the transcription of Vincenzo Bellini's Norma that was composed in 1841, ten years after the opera premiered on stage.

Liszt: La lugubre gondola
We know about two pieces that are entitled La lugubre gondola that are connected to each other not only musically but thematically too, as they both relate to Wagner's death in 1883. The first was written before the death of the German composer (as a sinister presentiment), and the second that we will hear today in 1885. The latter is a five part arch-formed (ABCBA structured) piece which starts with a severe unisonous part.

Liszt: Schlaflos, Frage und Antwort
Schlaflos, Frage und Antwort (Insomniac, Question and answer) - this is the poetic title of Liszt's late composition, written in 1883. The subtitle informs us that the piece was inspired by Toni Raab's poem. Unfortunately the work of the poet has disappeared and even her name is preserved almost exclusively on the cover of Liszt's piece. The composition defined as a nocturne or nocturnal piece consists of two main parts: in the first we hear a gloomy minor mode question and in the second a gentle, major mode answer.

Liszt: Sancta Dorothea
As we know Liszt composed notable religious pieces, the one we can hear on this day is entitled Sancta Dorothea. As opposed to the monumental sacred music of Liszt that usually requires a lot of performers, this solo piano piece - written in 1877 - lasts only two minutes. It represents the anchoress Dorothea of Montau venerated as a saint.

Liszt: Rondeau fantastique sur un thème espagnol
Liszt's Rondeau fantastique sur un thème espagnol is a composition resembling the Hungarian rhapsodies, as it elaborates a folk theme in a virtuosic manner. The piece is based on a Spanish song for guitar, castanet and female voice. The result is one of the most challenging pieces of music literature.
The Liszt Museum is the place where we can feel Liszt’s spirit.

Péter Nagy

PÉTER NAGY
PIANO RECITAL

Péter Nagy
The first prize in the 1979 Hungarian Radio Competition launched virtuoso pianist Péter Nagy into a remarkable international career at a young age, after beginning his studies at the age of eight at the Liszt Academy, Budapest. Nagy’s concerts include tours throughout Europe, performing in many countries including France at the Louvre, and the UK at the Wigmore Hall, as well as many other engagements. His worldwide concert tours include recitals in New York at the 92nd Street Y, in Australia at the Sydney Opera House, in New Zealand and throughout Japan. As a soloist and as a chamber musician he has performed at major music festivals including Aix-en-Provence, Bastad, Blonay, Beijing International Piano Festival, Shanghai International Piano Festival, Shenzhen International Piano Festival, Davos, Divonne, Edinburgh, Eisenach, Fayetteville, Freisingen, Helsinki, Llandow, Killkenny, Kuhmo, Kronberg, Moritzburg, Nelson, Oia, Stresa, West Cork and the Marlboro Music Festival. Nagy regularly performs as a chamber musician, including concerts with partners such as Zoltan Kocsis, Miklós Perényi, Leonidas Kavakos, the St. Lawrence String Quartet, Kim Kashkashian, Charles Neidich, Nobuko Imai, Tanja Becker-Bender, Ruggiero Ricci, Claudio Bohorquez and Frans Helmerson, to name a few. He is Professor of Piano at the Hochschule für Musik und Darstellende Kunst in Stuttgart and Director of the keyboard department of the Doctorate School at the Liszt Academy Budapest. Recent achievements include a performance of the Ligeti piano concerto in Budapest. Nagy has recorded for Hungaroton, Delos, Naxos, BIS, Hyperion, SWR/Naxos, Decca and ECM labels. In 2001 he received the prestigious Liszt Award.
PROGRAM

Schubert: Sonata in B flat Major (D. 960)

Schubert-Liszt: Wasserflut, Täuschung (S. 561, LWA 50)

Liszt: Bagatelle ohne Tonart (S. 216a, LWA 338)

Liszt: Ungarischer Geschwindsmarsch (S. 233, LWA 252)
Schubert: Sonata in B flat Major

"Our pianists don't even presume what wonderful treasures can be found among Schubert's piano compositions." - wrote Liszt in a letter, in 1868. He first heard about Schubert, when he was taking lessons from Carl Czerny in Vienna. Czerny taught Schubert ten years earlier and always spoke about him with a high esteem. Although Liszt never met him personally, he was committed to his music from an early age, often played, propagated, and even published some of Schubert's pieces, he later recommended them to his own pupils as well. Schubert composed the Sonata in B flat Major - and two other large-scale sonatas - in the autumn of 1828, shortly before his tragically early death. The interesting feature of the first movement (Molto moderato) is that Schubert allows the calm step-by-step themes to widely unfold, before he shows his next musical idea. The second movement (Andante sostenuto) is unusually slow for Schubert's tempers. The three-part form starts in C sharp Minor, and via remote (triad-related) keys it arrives at the very end of the movement full of signs to a C sharp Major: the sun comes up gradually. The third movement (Scherzo) with its stirring, joyfully dancing character proves to be in contrast with the preceding calm and serious movements. The closing movement (Allegro, ma non troppo) is similar to the first regarding its form, but because of its fast moving, dramatic character with dotted rhythm motives, it is rather the opposite.

Schubert-Liszt: Wasserflut, Täuschung

In 1838, Liszt gave charity concerts in Vienna to help support the victims of the flood in Pest. At that time he wrote his first transcriptions of some Schubert-Lieder. As the first twenty-eight transcriptions gained popularity, the publishing companies asked for more. In 1839 Liszt transcribed twelve of the twenty-four songs of the Winterreise cycle for solo piano. (Today the autograph score of the transcription is in the Liszt Museum, Budapest.) Liszt most certainly wanted to promote these works by Schubert, as well as to extend his own repertoire. In addition it was an inspiring challenge for him to transcribe the songs in a piano-like and trustworthy way and to place and enhance the singing voice's melody congenially. Another feature of these transcriptions is that Liszt preserved the keys and titles of the songs as well (except in the case of
Die Post). As it was very important for Liszt that the pianist should be familiar with the words of the song, in his editions above the piano score one could see the poems of Wilhelm Müller. On this concert we can hear the cycle's sixth and nineteenth song: Wasserfluth and Täuschung.

Liszt: Bagatell without tonality
Liszt wrote the Bagatell in 1885 in Weimar. Although he played the new piece to his pupils, he didn't encourage them to perform it. He was afraid that the unusual and progressive style of his late pieces would be inapprehensible for the public and that playing them would harm the pupils' piano career. But one of them, Mansfeldt; after he had copied the piece in secret, performed it publicly on his concert, giving a premiere to the Bagatell. The piece wasn't published until 1956, when István Szélényi rediscovered it in Weimar. The original title of the Bagatell was “Fourth Mephisto Waltz – (without tonality)” and actually has several features in common with the Mephisto Waltzes. The piece, just as its title implies perfectly avoids tonality or keynotes. Liszt keeps the listener in uncertainty concerning the tonality all along with chords built of fourths, unusually structured scales and a closing series of diminished seventh chords.

Liszt: Hungarian fast march
During the summer of 1870, when France and Prussia started a dreadful war, and Rome wasn't quite safe either, Liszt left for Hungary. He spent the end of summer and autumn in Szekszárd, on the estate of baron Antal Auguszt, his Hungarian friend. As many great musicians and artists visited Liszt here as well, a lively salon flourished up for a short time around him. Here he composed the Hungarian fast march at the request of Schindler, a music publisher from Pressburg, who printed and published it and in the twelfth volume of “Oester ungarische Capelle”.

![Image of Hungarian flag with musical notation]
The festival is organized by the Liszt Ferenc Memorial Museum and Research Center.

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