

# Student Recital

2011–12 Season  
240th Concert

Monday 5 December 2011  
Dalton Center Recital Hall  
7:00 p.m.

## LISZTOMANIA

*Celebrating the bicentennial of the birth of composer Franz Liszt (1811–1886).*

Program notes compiled by the performers.

Sarah Zegree

Les Cloches de Genève from *Années de pèlerinage, Première année: Suisse* S.160

This piece is a movement from Liszt's *Années de pèlerinage (Years of Pilgrimage)*. Along with his beautiful piece *The Bells of Geneva: Nocturne*, Liszt also included a quote from the romantic poet Lord Byron's *Childe Harold's Pilgrimage*:  
*I live not in myself, but I become  
One with that which surrounds me.*

Madeline Poortinga

Pastorale from *Années de pèlerinage, Première année: Suisse* S.160

*Années de pèlerinage: Suisse* was written when Liszt had left Paris and was traveling and living in Switzerland. He later settled in Weimar, Germany, where he served as the Kapellmeister Extraordinaire to the Grand Duchess Maria Pavlovna of Russia.

Michael Peterman

Chapelle de Guillaume Tell from *Années de pèlerinage, Première année: Suisse* S.160

This is the first movement of what is considered one of Liszt's masterworks for solo piano. He wrote the caption, "All for one – one for all" in the score, inspired by the Swiss folk hero William Tell.

Thomas Roe

*Nuages gris* S.199

Preludio funebre from *Trauvorspiel und Trauermarsch* S.206

Richard Baskin

*Consolation Number 3 in D-Flat Major* S.172

*Consolation Number 3* is one of Liszt's later works. Consolations are pieces in which a troubled spirit seeks consolation in past memories.



Katelyn Weston

*Consolation Number 4 in D-Flat Major* S.172

The prevailing mood of this piece is somber and resembles a hymn in many ways. Points of interest in the piece are the rubato passages, the composer's use of repeats, and the distinct personalities of the four voices.

Mark Niskanen

*Valses Oubliées* S.215

*Valse Oubliée (Forgotten Waltz)* was written in 1881, five years before Liszt's death. It was a sardonic reference to compositions that were "forgotten before they were even played."

Joe Harkins

*Valse D'Adèle*

*Valse D'Adèle* was composed by one-armed pianist Count Géza Zichy, a composer and pupil of Liszt. Liszt often publicly praised Zichy's piano playing and honored this composition by transcribing it for two hands.

Hanna Hoffbeck

Lento a capriccio from *19 Ungarische Rhapsodien* S.244

The first section of Lento a capriccio is written in the style of the cimbalom, a Hungarian hammered dulcimer used as an accompaniment instrument in gypsy music. It has an improvisatory style.

Rose Gifford

O lieb, o lieb, so lang du lieben kannst from *Liebesträume* S.541

Published in 1850, this piece was the last of three solo piano works by the composer under the same title, *Dreams of Love*. In this piece, we hear a melody repeated several times, each time a little different from the rest. The melody grows until it reaches its climax in the middle of the piece, then calms down slowly, until the very last rolled chord.

Nich Mueller

Senza Lentezza quasi Allegretto from *Apparition* S.155

Franz Liszt wrote his set of three *Apparitions* in 1834, during his famous relationship with the Countess Marie d'Agoult. It is said by some critics that this work, along with other pieces composed during this time, "catapulted him onto the European concert stage, where he remained champion for almost a decade." This led to the height of Liszt's career as a composer and pianist.

Xueyan Hua

Harmonies du soir from *Transcendental Etudes* S.139

Although thought to be of transcendental difficulty, Liszt reworked the *Etudes* extensively so that they would have "maximum effect for minimum effort." As in all his *Etudes* and in contrast to Chopin's *Etudes*, Liszt's *Etudes* study several different technical demands (in this case large rolled chords and register leaps) in the context of a largely programmatic piece.

Walker Thompson

Wilde Jagd from *Transcendental Etudes* S.139

The eighth of Liszt's twelve *Études d'exécution transcendante*, "Wilde Jagd (Wild Hunt)" is named in reference to an ancient folk myth which circulated throughout Europe for many centuries. The unifying premise of such stories involves a horde of ghost hunters accompanied by hounds or horses. The fury and violence of the horde is made clear at the outset of this harrowing yet ostentatious etude.

Nate Elkus

*Sancta Dorothea* S.187

Jamie Berg

*Chant Polonaise Number 5* (Chopin–Liszt) S.480

This piece is from a compilation of six piano transcriptions Liszt composed using Chopin's *17 Polish Songs*, Opus 74. It is originally titled *Moja Pieszczotka* (*My Darling*).

John Forsleff

*Wohin?* from *Die Schöne Mullerin* (Schubert–Liszt)

"Wohin" is a Liszt piano transcription of a song by Franz Schubert. It is the second song in the famous song cycle *Die Schöne Müllerin* (*The Fair Miller Maid*). Wohin means where to? In this song the character comes across a brook which he decides to follow. The piece has a constant triplet rhythm undercurrent that represents the flowing of the water that will take the character to his destination.

Sarah Amos

Sonetto del Petrarca Number 123 from  
*Années de pèlerinage, Deuxième année: Italie* S.161

From the second suite of *Années de pèlerinage*, "Sonetto del Petrarca" is a revision of the tenor solo "I' vidi in terra angelici costumi." The first line of text translates to "I saw on earth angelic virtues" and is derived from a fourteenth century Petrarch sonnet about unrequited love.

Eric Darr

*Sehr langsam* from *Fünf Kleine Klavierstücke* S.192

This piece is a part of a set of five small pieces for piano. It was composed in 1865, when Liszt was composing less for virtuosity and more for expression.

Mica Trupiano

*Etude Number 4 in D Minor* from *Etude pour le piano en douze exercices* S.136

This etude is made up of repeating patterns of ascending thirds punctuated by octaves. It is an early piece, written when Liszt was 15, and although there are only two sections where more than two hands play simultaneously, the hand-over-hand motion on which this piece is created makes it a pleasantly challenging two pages of repertoire.

Cassandra Kaczor

*Zwei Konzertetüden* S.145

- I. *Waldesrauschen*
- II. *Gnomensreigen*

These two etudes were written in 1863, 14 years after Chopin's death. They are fascinating in that, in a typical Liszt-ian fashion, the Etudes are seemingly in a perpetual state of modulation (particularly by 3rd). *Waldesrauschen* (*Voices of the Woods*) and *Gnomensreigen* (*Gnome-Dance*) are studies in playing both quickly and quietly, quite difficult to execute simultaneously on the piano.

Brice Harris

*Lento Assai* from *Fünf Kleine Klavierstücke* S.192

This piece is much shorter and less grand than most of the pieces Liszt wrote. One of the main features is that the melody is accompanied by chords on the offbeat in nearly every measure.

Katie Hume

Sursum Corda from *Années de pèlerinage, troisième année* S.163

Liszt's *Years of Pilgrimage* is a set of three suites written as a reflection of his travels around Europe. "Sursum Corda (Lift Up Your Hearts)" is the last piece written during the third year of his travels, and was originally the preface to the Eucharistic Prayer of the Christian Church. The uplifting, strong words of the prayer are brilliantly interpreted in this grand finale to a truly remarkable set of pieces.

Bill Davidson

Tempo giusto from *19 Ungarische Rhapsodien* S.244

Composed in 1853, "Tempo giusto" is one of the most famous of the *19 Ungarische Rhapsodien* (*Hungarian Rhapsodies*). This is partly due to the fact that it is only one of six that were arranged for both orchestra and piano duet.

David Fisher

*Die Trauergondel* S.134

Lucy Yao

Les Cloches de Genève from  
*Années de pèlerinage, Première année: Suisse* S.160

"I live not in myself, but I become a portion of that around me" is Lord Byron's quote included with "Les Cloches (The Bells)." Liszt dedicated this nocturne to his daughter Blandine, who was born in Geneva in 1835.

J.J. Treadway

*Ballade Number Two* S.171

Liszt's second *Ballade* is somewhat of an emotional roller-coaster, containing everything from the darkest conflicts to the most heavenly joy. The piece features the simultaneous development of many themes typical of Liszt's compositional style.

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