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UPCOMING EVENTS

• Tue, November 29, 2011:
  Piano Plus!, Shun-Lin Chou, director 8:00pm Daniel Recital Hall $10/7

• Tue, January 31, 2012:
  Guest Artist Recital, Daniel Shapiro, piano 8:00pm Daniel Recital Hall $10/7

For ticket information please call 562.985.7000 or visit the web at:
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Special thanks to:
Kate Gillon, performance coordinator; Kathy Smith, piano technician; Matt Pogue, graphic design.

THE BOB COLE CONSERVATORY OF MUSIC AT CALIFORNIA STATE UNIVERSITY, LONG BEACH AND THE COLLEGE OF THE ARTS PROUDLY PRESENT:

PIANO SHOWCASE
FRANZ LISZT (1811–1886) BICENTENNIAL CONCERT
SHUN-LIN CHO, DIRECTOR
SUNDAY, NOVEMBER 20, 2011 // 4:00PM
GERALD R. DANIEL RECITAL HALL
PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

This concert is funded in part by the INSTRUCTIONALLY RELATED ACTIVITIES FUNDS (IRA) provided by California State University, Long Beach.
PROGRAM

FRANZ LISZT (1811-1886)

Three Concert Etudes, S. 144 (1848) ................................................................. No. 3 "Un sospiro"
Manuel Arellano

Two Concert Etudes, S. 145 (1862-3) .................................................................
Gnomenreigen
Waldesrauschen
Elizabeth Weed

Twelve Transcendental Etudes, S. 139 (1851) ......................................................... No. 11 Harmonies du soir
Mary Obray

Twelve Transcendental Etudes, S. 139 .................................................................
No. 8 Wilde Jagd
Nathan Phung

Paraphrase on Verdi’s “Aida” Danza Sacra e Duetto S. 436 (1877) .................
Christopher Maldonado

INTERMISSION

From Années de Pèlerinage III, S. 163 (1877) ......................................................... Les jeux eau de la Villa d'Esté
Chia-Chun Liu

Second Ballade in B Minor, S. 171 (1853) ............................................................
Andrew Dyquiangco

From Années de Pèlerinage II: Italie, S. 161 (1837-49) ........................................ Apres une lecture de Dante (Fantaisie quasi Sonate)
Joshua Vigran

FRANZ LISZT (1811-1886)

A celebrated Hungarian pianist and composer, and an innovating genius of modern piano technique, Liszt was the son of a steward in the service of the Esterházy family, patrons of Haydn. He was born in 1811 at Raiding in Hungary and moved as a child to Vienna, where he took piano lessons from Czerny and composition lessons from Salieri. Two years later, in 1823, he moved with his family to Paris, from where he toured as a pianist. Influenced by the phenomenal violinist Paganini, he turned his attention to the development of a similar technique as a pianist and in 1835 left Paris with his mistress, the Comtesse d'Agoult, with whom he travelled widely during the following years, as his reputation as a pianist of astonishing powers grew. In 1844 he separated from his mistress, the mother of his three children, and in 1848 settled in Weimar as Director of Music. Extraordinary, accompanied by Princess Sayn-Wittgenstein. He now turned his attention to composition and in particular to the creation of a new form: the symphonic poem. In 1861 Liszt moved to Rome, where he found expression for his long-held religious leanings. From 1869 he returned regularly to Weimar, where he had many pupils, and later he accepted similar obligations in Budapest, where he was regarded as a national hero. He died in Bayreuth in 1886, four years after the death of his son-in-law Wagner. As a pianist he had no equal, and as a composer he suggested to a younger generation of musicians the new course that music was to take.

Liszt wrote a great deal of music for the piano, some of which was later revised and consequently exists in a number of versions. In addition to original piano music he also made many transcriptions of the work of other composers and wrote works based on national themes. The violinist Paganini was the immediate inspiration for the Études d’exécution transcendante d’après Paganini, dedicated to Clara Schumann, wife of the composer Robert Schumann, and based on Paganini’s 24 Caprices for solo violin and the last movement of his Violin Concerto No. 2 (‘La campanella’). The Transcendental Studies, revised in 1851 as Études d’exécution transcendante, form a set of 12 pieces, including ‘Wilde Jagd’ (‘Wild Hunt’) and ‘Harmonies du soir’ (‘Evening Harmony’). Two other sets of Études featured this afternoon have remained popular on the concert repertoire. The three collections later given the title Années de pèlerinage (‘Years of Pilgrimage’) wander from Switzerland in the first book to Italy in the second two; they form a series of evocative poetic pictures, inspired by landscape, poems and works of art. The earlier volumes stem from the years of wandering with Marie d’Agoult, Liszt’s life, based in Rome. The Harmonies poétiques et religieuses, written between 1845 and 1852, represent, in the 10 pieces included, something of the composer’s lasting religious feelings. These feelings are also evident in the Légendes of 1863, the first of the two representing St. Francis of Assisi preaching to the birds and the second St. Francis de Paul walking on the water. The Hungarian Rhapsodies, eventually appearing as a set of 19 pieces, are based on a form of art music familiar in Hungary and fostered by gypsy musicians, although these works are not, as Liszt thought, a recreation of true Hungarian folk-music. Among the most important large-scaled works of Liszt are the monumental Sonata in B Minor and the Second Ballade. Of the many other transcriptions for piano, those of the Beethoven symphonies are among the most remarkable. There are a number of operatic transcriptions and fantasies. These include Réminiscences de Don Juan, based on Mozart’s Don Giovanni, the Paraphrase on Verdi’s Aida, and a dozen or so based on the work of his friend and son-in-law Wagner.