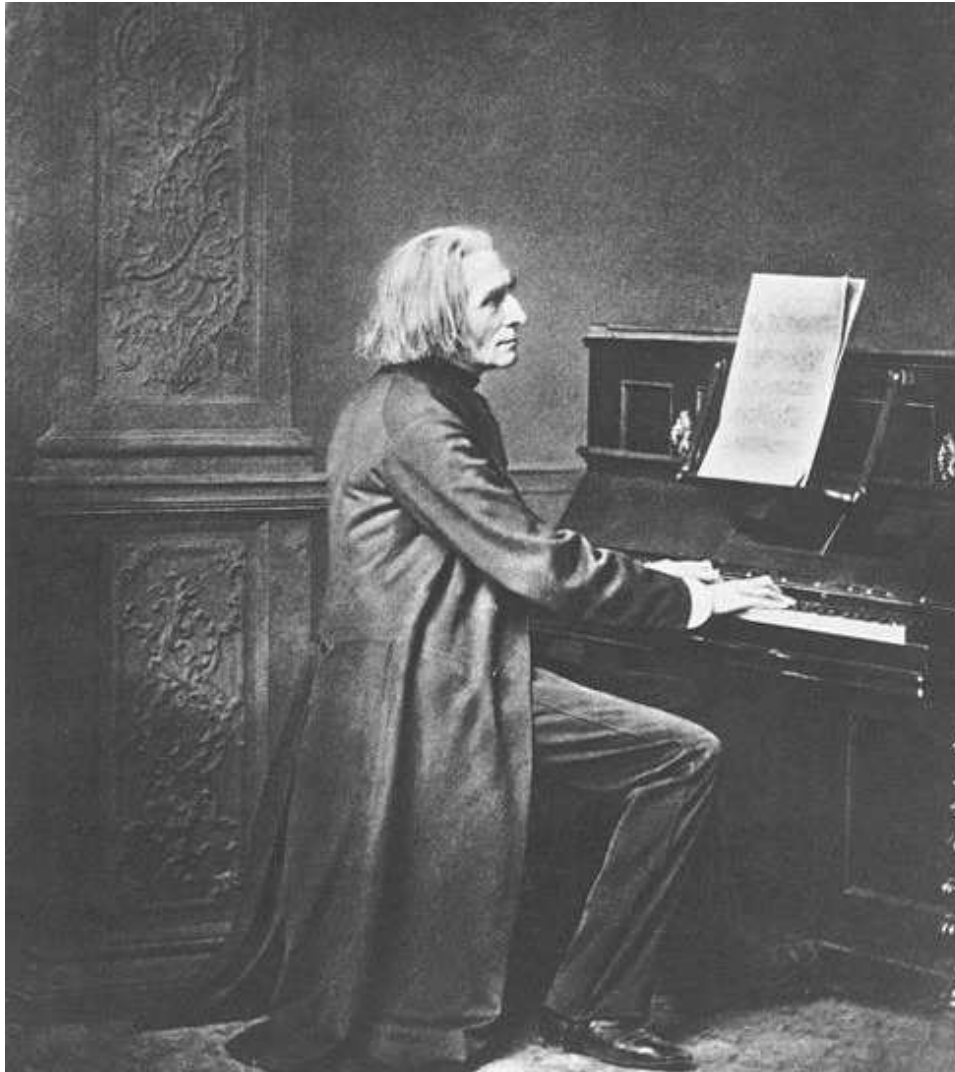


Charlotte Chapter

AMERICAN GUILD OF ORGANISTS



**Celebrating
the 200th
Anniversary of
the Birth of
Franz Liszt
1811-1886**

**Tuesday, November 8, 2011 at 7:30 pm
Christ Episcopal Church
1412 Providence Road, Charlotte, NC**

Celebrating the 200th Anniversary of the Birth of Franz Liszt 1811-1886

Freudvoll und leidvoll, S. 280 (1844 revised in 1848)

Joyful
And woeful,
And thoughtful with care,
Hoping,
Now fearing,
Now swept by despair,
Caught up to heaven,
Then dash'd from above,
Happy alone
Is the heart when in love.

Text - Johann Wolfgang von Goethe (1749-1832)

Christina Richiger, Mezzo-Soprano
Michael Grant, Piano

Hosannah, S. 677 (1863)

Larry Stratemeyer, Organ

Trois études de concert, S. 144 (c. 1848)

Etude No. 39, Uns sospiro

Michael Grant, Piano

Ave Maris Stella, S. 669/2b (1868)

Larry Stratemeyer, Organ

Lasst mich ruhen, S. 317 (1860)

As the moon her silver shimmer
To the brook's dark ripple lendeth,
So this tranquil hour of even
To my dark life radiance sendeth.

From the past, I borrow
Joy and sorrow;
And at mem'ry's tender urging
In my heart delight is surging.

Let me linger, calmly dreaming,
And the nightingale cease never
'Neath the boughs with blossoms teeming,
Dreaming ever.

Text - Hoffmann Von Fallersleben (1798-1874)

Christina Richiger, Mezzo-Soprano
Michael Grant, Piano

Der Papst Hymnus, S. 261 (1863?)

Larry Stratemeyer, Organ

Ave Maria II, S. 38

Hail Mary, full of grace, the Lord is with thee;
blessed art thou among women,
and blessed is the fruit of thy womb, Jesus [Christ].
Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our death. Amen.

Salve Regina, S. 66

Hail Holy Queen, Mother of mercy

Mephisto Waltz No. 1, S. 514 (1859 - 1862)

John Bailey, Piano

Hungarian composer **Franz Liszt** was a major figure in Romantic music who was celebrated during his lifetime as Europe's greatest pianist. He began playing for the public at the age of 9. Shortly thereafter he moved with his family to Vienna, where he began his studies in piano with Carl Czerny and in composition with Antonio Salieri. They later moved to Paris, where he studied composition with Ferdinando Paër, and counterpoint with Anton Reicha.

In Paris, Liszt became a performer whose presence and dramatic playing made him an international star. He went to Weimar in 1848. His teaching, composing and performing helped make it Germany's musical center. It's said that Liszt taught most of the next generation's greatest pianists, often offering his services free to those who were unable to pay. Through his compositions, he became known for a distinctive, sometimes experimental style. His program music included "symphonic poems" (1856's *Les Préludes*, for example) and his interest in Gypsy culture influenced his many Hungarian Rhapsodies. He became increasingly religious as he got older and in the 1860s received orders from the Catholic Church (he became known as *Abbé*). Liszt was also famously involved with two married women during his career, the Countess Marie d'Aguoult in the late 1830s and Princess Carolyne zu Sayn-Wittgenstein after 1847. With Countess d'Aguoult he had three children, one of whom, Cosima, went on to marry Richard Wagner in 1870.

After 1842 "*Listomania*" swept across Europe. The reception Liszt enjoyed as a result can only be described as hysterical. Women fought over his silk handkerchiefs and velvet gloves, which they ripped to shreds as souvenirs. Adding to his reputation was the fact that Liszt gave away much of his proceeds to charity and humanitarian causes. Liszt had made so much money by his mid-forties that virtually all his performing fees after 1857 went to charity.

In 1881 Liszt's seventieth birthday was celebrated in Rome with a concert of his own music. On May 22, 1883, Liszt gave a memorial concert for Wagner, who had died in February. Liszt gave his last concert on July 19, 1886, just 12 days before he died in Bayreuth. The extent of his tours and the number of his concerts (often 4 in a week) defy the imagination. Almost 100 years before anyone else, he had maintained a jet-age performance schedule.

Freudvoll und leidvoll, S. 280 (1844 revised in 1848) & Lasst mich ruhen, S. 317 (1860)

Franz Liszt composed about six dozen original songs with piano accompaniment. In most cases the lyrics were in German or French, but there are also some songs in Italian and Hungarian and one song in English. Liszt began his songs with "Angiolin dal biondo crin" in 1839. His contemporaries had much to criticize with regard to the style of the songs. Today, Liszt's songs are nearly entirely forgotten.

Organ Works

Liszt wrote for the organ from 1850 until 1884, beginning with his monumental work, Fantasy and Fugue on *Ad nos, ad Salutarum Undam*. Among the other works that are well-known for organ are his *Prelude and Fugue on the theme of B-A-C-H*, and *Weinan, Klagen, Sorgen, Zagen*. His lesser known works are categorized as original compositions, arrangements of piano works, arrangements of choral or vocal works with organ accompaniment, and transcriptions by other composers.

Hosannah was written with an optional bass trombone part, which is playable for the most part in the pedal. It has a choral-like theme which could be associated with the *Sanctus* or *Holy, Holy* of the Mass.

Ave Maris Stella, a Vesper hymn for Feasts of the Blessed Virgin Mary, is an original composition/melody by Liszt that he arranged for organ/harmonium, and also for voice/organ, SATB choir, and TTBB choir, and piano. Curiously, the vocal/choral arrangements are in 4/4 time, while the organ and piano versions are in 6/4 time, which provides a rolling arpeggio motion appropriate for the "Star of the Sea."

The Papst-Hymnus is found in the Oratorio *Christus* also called *Tu es Petrus* - "You are Peter" - dedicated to Pope Pius IX.

Trois études de concert, S. 144 (c. 1848) Etude No. 39, Uns sospiro

Uns sospiro is Italian for "A sigh." It is the third of Franz Liszt's *Three Concert Studies, S. 144 (c. 1848)*, and is composed in D-flat major. It is unlikely that the title originated with Liszt. The étude is a study in crossing hands, playing a simple melody with alternating hands, and arpeggios. The simple melody is written on an additional treble staff (thus 3 staves). Written directions indicate that notes with stem up are for right hand and notes with stem down are for left hand.

Ave Maria, II, S. 38 & Salve Regina, S.66

Between the years of 1855 - 1866, Liszt lived mainly in Rome and occupied himself more and more with religious music. He completed the oratorios *Die Legende von der heiligen Elisabeth* (1857-62) and *Christus* (1855-66) and a number of smaller works. He hoped to create a new kind of religious music that would be more direct and moving than the rather sentimental style popular at the time. Liszt was one of the few 19th-century musicians to be interested in Gregorian plainsong, but his efforts were frowned on by the ecclesiastical authorities, and much of his sacred music remained unpublished until many years after his death.

Mephisto Waltz No. 1, S. 514 (1859-1862)

This waltz was conceived as both an orchestral and a piano work. Three versions, orchestral (S. 110/2) piano duet (S. 599/2) and piano solo, (S.514), all date more or less from the same period (1859-62). The piano duet version is a straightforward transcription of the orchestral version, while the solo piano version is an independent composition. Liszt included the following program note in the printed score which he took from Lenau's *FAUST*:

"There is a wedding feast in the village inn, with music, dancing and carousing. Mephistopheles and Faust pass by, and Mephistopheles induces Faust to enter and take part in the festivities. Mephistopheles snatches the fiddle from the hands of a lethargic fiddler and draws from it indescribably seductive and intoxicating strains. The amorous Faust whirls about with a full-blooded village beauty in a wild dance; they waltz in mad abandon out of the room, into the open, away into the woods. The sounds of the fiddle grow softer and softer, and the nightingale warbles his love-laden song."

2011-2012 Chapter Programs

October 23-24, 2011

Church Music Workshop – “Streams of Music, Never Ceasing”

Co-sponsored by Covenant Presbyterian Church and Union Theological Seminary
Covenant Presbyterian Church

November 8, 2011

Music of Franz Liszt-200th anniversary of birth

Christ Episcopal Church
Program: 7:30 PM

January 27, 2012

Chapter Social and Member’s Recital

St. John’s Baptist Church
Potluck Dinner in Lasater Hall: 6:30 PM
Member’s Recital following dinner in Sanctuary

February 18-19, 2012

Peek Weekend with Isabelle Demers

Covenant Presbyterian Church
Saturday masterclass: 9:30 AM - 11:30 AM
Sunday recital: 3:00 PM

March 13, 2012

Jeremy Thompson

St. Martin’s Episcopal Church
Recital: 7:00 PM

May 15, 2012

Annual Guild Dinner and Officer Installation Service

St. Peter’s Episcopal Church
Dinner: 6:30 PM
Service of Installation: 7:30 PM

— For program details please see the chapter’s website —

We sincerely thank those who support
the programs of the Charlotte Chapter
with their gifts.

2011-2012

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The purpose of the American Guild of Organists is to promote the organ in its historic and evolving roles, to encourage excellence in the performance of organ and choral music, and to provide a forum for mutual support, inspiration, education, and certification of Guild members.

For additional information about the Charlotte Chapter AGO and its events please visit the chapter’s website at www.charlotteago.org.