

NON-CREDIT GRADUATE SEMINAR

Lecture - Performance - Discussion  
Wednesday, April 17, 1963, 3:30 - 5:30 p.m.  
School of Music, Auditorium  
University of Washington

2451

2546

3046

TWO LATE LISZTIANA OF DIVERSE MEDIA---1878-83

Lecture: Biographical and Musical Review under the Musical Direction  
of Robert Ch. Lee.

Am Grabe Richard Wagners (At the Grave of R. W.). String Quartet & Harp, ad lib.

1883 (Grove 135)

Christopher Gonvers, Violin      Karen Hughes, Viola  
Ronald Erickson, Violin      Norma Dawson, Cello  
Constance Taft, Harp  
assisted by  
Nancy Green, double bass

Based on a theme from Liszt's "Excelsior!" (Introduction to "The Bells of  
Strasbourg") and the "bell" theme of "Parsifal." Composed the year of Wagner's  
death, 1883. First publication by Liszt Society (Schott Ed.), 1952.

Via crucis. The 14 Stations of the Cross for Choir and Solists, with accompaniment  
of organ or piano. 1878-79 (Rome-Budapest). (Grove 53).

Members of the University Choir; William Clarke, pianist;  
Emilie Berendsen-Bloch, Contralto; and Bert Lindman, Bass  
Women's Trio: Catherine Carlson, Peggy MacGown and Dorothy Giggans

Based on a text arranged by Princess Sayn-Wittgenstein from Biblical quotations,  
Latin hymns and German chorales; soloists represent Jesus, Pilate, and the  
mourning women. Stations of the Cross is a pilgrimage through the story of  
Christ's passion for instructional and/or devotional purposes; it is not a part  
of the catholic liturgy. The Introduction and the 14th Station is based on  
"Vexilla regis" by Venantius Fortunatis (b. 530 - d. 600), near Ravenna; the  
first and ninth stanzas of the poem are found in the Introduction, with the  
14th Station containing only the ninth. Both text and music are by Fortunatis.  
It is a Gregorian chant used as the Hymn at Vespers during Passion-tide. Liszt's  
motif of the cross (an ascending G-A-C) is heard throughout the work. One of  
the principal narrators is that of the solo organ, which wordlessly comments on  
over half of the story. First performances privately and publically were in  
Budapest, 1929, and London, 1952, respectively; the latter was at All Soul's  
Church, London, Good Friday, April 4, 1952. First American performance, University  
of Washington, March 5, 1963