NON-CREDIT GRADUATE SEMINAR

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

TWO LATE LISZTIANA OF DIVERSE MEDIA - 1878-83

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


1883 (Grove 135)

Christopher Converse, 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 cruceS. 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-Kloch, 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 Fortunatius (b. 550 - 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 Fortunatius. 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.