

**American Liszt Society Baltimore Washington Chapter
Liszt-Garrison Festival & International Piano Competition**

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BRIEF HISTORY OF THE FESTIVAL AND COMPETITION

From its inception, the *Liszt-Garrison Festival and International Piano Competition*, originally the *William Garrison Festival and Piano Competition*, has been held under the aegis of the American Liszt Society Baltimore-Washington Chapter [from now on ALSBW.] William Garrison was a beloved member of the Baltimore-Washington community, wonderful human being, excellent jazz pianist, and superb piano technician

2004

Sometime in late 2003 and early 2004, Nancy Roldán offered her friend and colleague William (Bill) Garrison to organize a benefit concert under the aegis of the ALSBW to help him with his cancer treatment expenses. Bill approved the idea, choosing the venue and date for the fundraiser to occur on 9/19/2004. He died prematurely in May 2004. Soon after, his wife Jenifer Garrison, a group of Bill's friends, and Nancy Roldán agreed to go ahead with the concert, this time as a *William Garrison Memorial* at Grace United Methodist Church, Bill's chosen venue. All named above and several musicians from the area helped organize and contributed financially and/or artistically to the benefit. As agreed, funds were collected under the aegis of the ALSBW (a non-profit organization 501-C-3) to facilitate/encourage tax-deductible donations. During preparations, all concerned agreed benefit proceeds would go to a Garrison children scholarship fund. However, during a private meeting held in the summer of 2004 at Nancy's home, Jenifer entrusted proceeds to the ALSBW, asking [president] Dr. Roldán to use them to develop *something* that would honor Bill's memory by supporting deserving musicians. The meeting inspired Roldán to found the event, inviting Professor of Music at College of Notre Dame of Maryland Dr. Ernest Ragogini to serve as ALSBWC/VP and event co-director

2005

The first festival/competition was held on September 24 at Grace United Methodist Church (from now on GUMCH) located on Charles Street, Baltimore, Maryland. Launched under the name *William Garrison Festival & Piano Competition* (from now on WGFC) - the national competition included one category and was presented under the name *The American Pianist*

2006 & 2007

On September 2006 (15-17) and 2007 (14-16) the *WGFC* three-day occurrence took place at College of Notre Dame of Maryland, institution that would become the home of the Baltimore-Washington Chapter main events. Despite 2007 significant financial losses and facing an uncertain future, the event held respectable ground due to the perseverance and dedication of board members and volunteers. The competition included three categories: *American Pianist*, *Young Artist*, and *Collaborative Artist(s)*. After 2007, in order to meet the extraordinary fundraising and organizational demands, the board supported the director's request to adopt a *biennial* schedule that would allow extra time for fundraisers. A CD was produced: *WG 2005-2006 Winners*. See page 2

2009

The October 14-18 event became international under the name *Liszt-Garrison Festival & International Piano Competition* (LG.) Despite the loss of financial support from its largest corporate donor the 2009 LG titled *At The Heart Of Nations* was most successful and a true celebration of the creative spirit around the world. A large number of international applicants, the goodwill and perseverance of supportive individuals, and loyal music colleagues sustained the occasion. The *five-day event* witnessed the largest international representation to date. More than 30 nations were represented among guest artists, judges, and contestants. The competition included five categories: *Concerto*, *Artist*, *Collaborative Artists*, and *Young Artists* (under two age groups)

2011

Titled *Music and Society: A Timeless Fellowship*, the October 12-16 LG highlighted two important celebrations: The *Bicentennial Franz Liszt celebration* [1811-1886] and the *LG fifth* year in Baltimore. Honoring the memory of Liszt and Garrison, the festival delved in the relationships between artist and community, with emphasis on the role of the musician. The director commissioned two compositions by contemporary composers. See page 2. The LG 2011 was co-hosted by Grace United Methodist Church and College of Notre Dame. In addition to College representatives, distinguished guests included a delegation from the Hungarian Embassy in DC. (After 2011, Dr. Ragogini continued serving on the board solely as executive advisor)

2013

Franz Liszt: Visionary was co-hosted October 23-26, by Notre Dame of Maryland University and by the Embassy of Hungary in Washington, DC. The Artist competition category *final round* and the Gala Recital, titled *Evocation* were held at the Embassy. The festival explored Liszt's final years, his life as teacher and champion of new music, and the events that brought forth compositions he had written 150 years ago. Liszt, the *visionary*, anticipated what transpired in music throughout the 20th century, predicting the harmony of the future and atonality. The director commissioned a transcription of *Èvocation à la chapelle Sixtine* from 2011 collaborative artists winners Kostov/Valkov, who premiered the work at the Embassy. In 2014 the director produced the CD *Franz Liszt: Visionary*, featuring LG competition winners through 2013. See page 2

2015

Titled *Magyar*, the LG occasion honored Béla Bartók and Franz Liszt, and *music inspired in folk traditions around the world*. The year marked the LG tenth anniversary in Baltimore and the seventh occurrence of the festival/competition. The program memorialized the lives of Tom Mastroianni and Bill Garrison and celebrated the talents of past competition winners who traveled from around the world to perform and assist with the competition, also serving as judges. Inspired in Magyar and American Jazz

elements, composer Andrew Gerle wrote *Double Rhapsody for violin and piano* in celebration of the festivities. See page 2

ABOUT THE LISZT-GARRISON FESTIVAL & INTERNATIONAL PIANO COMPETITION

MISSION STATEMENT

The basic goals of the competition are posted on the website and have been reiterated every year via welcome remarks at each event. Such goals reflect the founder's personal principles on teaching, performance, and service. The event mirrors principles of the American Liszt Society, which objective is to emulate Franz Liszt's humanitarian and musical *role of service*, which he extended to the world.

- The competition has been *dedicated to mentoring* young musicians with a *passion for excellence*; individuals who understand there is *something to share beyond the prowess of performance*. A further goal includes *inspiring* individuals to become *humanitarian artists* who integrate with and give back to the community, including the competition
 - Mentoring occurs via cash awards and *performance prizes* offered by several professional organizations that support the ALSBW/LG, and by the founder's "managing" assistance for two years after each competition
 - Past winners *give back* as they return to perform on "*the*" following event and also assist with the competition

ABOUT THE FESTIVAL/COMPETITION FORMAT

There are several competitions or festivals around the world, but the two do not usually occur together. The atmosphere of the festival and competition is cordial and the entire experience is educational and uplifting for audience, contestants, and seasoned artist. This is a celebration of the artistic spirit within the community. Something transforms in every participant. Contestants are welcome by the director and competition committee, meet and listen to fellow contestants, and attend festival events. Regardless of competition results, the closing Ceremony of Awards is permeated by an atmosphere of fellowship and celebration. Past contestants return to the competition, past winners offer their help, usually assisting the competition and performing. Collaboration of these artists was particularly touching in 2015 when several winners joined as judges, performers, and competition assistants. The representation included *Collaborative Artists 2009* and 2013, and *Artists 2005* and 2013.

FUNDING. The director reiterates heartfelt gratitude to all supporters. *Details/names appear on page 3*. The LG has been funded via

- Donations: Individual *including those of board members/chapter friends*, Organizations, and Grants
- Contestants' applications. These are variable, and have increased throughout the years
- Paid advertisement in LG festival programs
- Fundraisers such as *Musicales, Dinners, and Concerts*. *These essential activities occur between events*

OTHER SUPPORT Includes

- Venues. Grace United Methodist Church 2004, 2005, 2011. NDMU 2006 through 2015. The Hungarian Embassy in DC, 2013. Private residences where the chapter held fundraisers. With one exception, the above have hosted the BW events without charge.
- Sponsorship by piano companies such as Mason & Hamlin, Steingraber, Yamaha, Steinway, who provided instruments on different years, charging fees solely for moving expenses. Details appear in each program.
- The invaluable artistic support by judges and guest artists throughout the years, for festivals and fundraisers.
- Recording and Design. The event has been recorded free of charge since 2006. Designs has been free since 2010. See page 3.
- Organizations featuring L-G winners in concert, sometimes inviting them back for second and third engagements. The winners have been the direct recipients of fees from these prizes listed under *performance opportunity awards*
- Members of the ALS and the ALSBWC chapter, volunteers and competition supporters, working with selfless dedication in the true spirit of *Génie Oblige*

REPERTORY

Besides traditional repertory contestants must perform works by Liszt and composers from the Americas. Franz Liszt compositions for solo and duo have received special attention, in some cases inspiring transcriptions by the contestants (2011). American compositions are a must: "*theme events*" have motivated contestants to include novel repertory in their programs, sometimes performing World or American Premieres. Honoring American composers, Dr. Roldán encouraged the compositions of several works premiered during festival and/or competitions

2005-2015 ADDITIONAL festival and competition INFORMATION

<p>PREMIERES AT THE LG</p> <p>2011 – Music and Society: A Timeless Fellowship</p> <ul style="list-style-type: none"> • ANGELUS! For solo piano by Jorge Villavicencio-Grossman <i>Dedicated to & Premiered</i> by Nancy Roldán – <i>Commission</i> • CALLE VENEZIANA For solo piano by Kye Ryung Park <i>Premiered</i> by Ernest Ragolini - <i>Commission</i> • HUNGARIAN RHAPSODY NO. 2 Cello and Piano Transcription Based on Franz Liszt's Rhapsody for piano, S. 244/2 <i>Written for & Premiered in Competition</i> by Lachezar Kostov/Viktor Valkov <p>2013 – Franz Liszt: Visionary</p> <ul style="list-style-type: none"> • EVOCATION Transcription for Cello and Piano based on Èvocation á la Chapelle Sixtine S. 658 by Franz Liszt <i>Premiered</i> by Lachezar Kostov/Viktor Valkov at the Hungarian Embassy in DC - <i>Commission</i> <p>2015 – Magyar</p> <ul style="list-style-type: none"> • DOUBLE RHAPSODY FOR VIOLIN AND PIANO by Andrew Gerle <i>Written for the artists and in celebration of the occasion</i> <i>Premiered</i> by José Cueto and Nancy Roldán – <i>Composer's Gift</i> 	<p>SPECIAL PRODUCTIONS</p> <ul style="list-style-type: none"> • CDs Produced honoring winners in 2006 and 2014 respectively. Both are available and sold (\$15.00) <i>for fundraising purposes</i>. ALS members/supporters may buy them at half price. • DVD <i>On the Footsteps of Liszt</i>. A 2009 interview with Dr. Alan Walker. <p>COMPETITION WINNERS</p> <ul style="list-style-type: none"> • The extensive list includes first and second place recipients and Best Interpretation Awards. <i>List available upon request</i> <p>ORGANIZATIONS THAT HAVE FEATURED WINNERS IN CONCERT</p> <ul style="list-style-type: none"> • ALS: Festivals, FL Chapter, NY/NJ Chapter; Buckingham's Choice/Maryland; Concert Artists of Baltimore Orchestra; GUMCH; Hood College Concert Series, MD; Hungarian Embassy in DC; Chamber Music on the Hill at McDaniel College; Steingraber Salle in Bayreuth, Germany; UUCC Chalice Concert Series; University of Colorado at Boulder; University of GA at Athens; Music at Notre Dame at Notre Dame of Maryland University; St. Mary's College of Maryland
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FINANCIAL STRUCTURE

The American Liszt Society Baltimore Washington Chapter works under the by-laws of the American Liszt Society (ALS). The BW chapter has managed all matters related to the WGFC and the LG Festival & International Piano Competition. The ALS is a 501-C-3 non-profit organization. This particular status has made possible the existence of the event since its creation.

FUNDING - Event expenses have fluctuated between \$20,000 and up to \$40,000 on different years. Fundraising is a constant activity, including request for grants by the director. Everybody works *gratis* on a volunteer basis. The enterprise has survived thanks to the support of friends and the community. The ALSBW chapter treasurer office has been held by Dr. Thomas Mastroianni (1934-2014) - *from the beginning of the chapter through 2005*; Patricia Graham, 2006-2007; and by Susana Cavallero, 2007-2016. Dr. Elizabeth Gammon, CPA, is the treasurer as of April 20, 2016.

- Seed funds consisted in great part from funds raised on 9/19/2004, which were added to previous ALSBW chapter funds. The funds collected on 9/19/2004, were made to the ALSBW c/o of Garrison Memorial Fund, and held in deposit in the ALS/ Baltimore-Washington bank account (the in Silver Spring.) Funds were moved to M&T and later to Bank of America.
- Additional Funds received after the first William-Garrison event in 2005 have varied throughout the years. They include
 - Grants
 - From the ALS (National) for every festival and competition
 - From the George Shields Foundation (2006, 2007, 2008)
 - Several individuals, including a *Peabody Faculty Grant* to Nancy Roldán - which she's donated to the LG. All grants, mostly anonymous in recent years, are listed on each program
 - Competition applications
 - Artists' contributions. With a few exceptions, artists have contributed their expertise and service *gratis*. See expenses, below.
 - Donations from individuals and/or organizations supporting the event
 - Different amounts all years, odd and even
 - Most board of directors members pay for ticketed events and/or contribute
 - Ads placed in LG festival programs have been sold to business and/or orgs in different years
 - In some cases promotion has been obtained "trading" information with other orgs
 - Home concerts. Individuals have made their homes available to host
 - Musicales
 - Dinners
 - Wine tastings
 - Fundraisers have supported the continuity of the event throughout the years. Major concerts took place at Notre Dame of MD University (aka *College of Notre Dame* till 2012)
 - Tango concerts. Three in total. Proved to be the most effective/popular/favorite of all
 - From Classics to Jazz
 - From Opera to Tango
 - OTHER – Goods/Venue support
 - Venues include Grace United Methodist Church (2004, 2005, 2011) Notre Dame of Maryland University (2006 through 2015), the Embassy of Hungary (2013)
 - Local businesses have donated goods to the competition and festival on different years. Listed on each program
 - Donations of items to Silent Auctions by friends and members of the chapter
 - Mary Ellen Crowley has donated professional design for all events since 2010
 - Robin Hodson has recorded all concerts and competition rounds at NDMU LeClerc Hall since 2006

EXPENSES

- HOSTING/CATERING during events and festival/competition years. *At times hosting has been provided by friends in the community at no cost to the chapter*
 - Travel/Hotel Expenses paid by the chapter include
 - Partial or total artists' travel expenses for fundraisers and/or festival/competition events
 - Providing small honoraria for expenses during their stay in Baltimore.
 - Food/Catering. Through 2011 besides taking care of the judges, the chapter was able to provide breakfast and coffee/snacks for contestants. This courtesy stopped after 2011 due to raising catering costs and less funding
 - Receptions. Were held several times, and appear listed in each program
 - Include payment for catering services after large fundraisers at NDMU
 - After festival receptions were partially covered by the president in 2015.
 - Dinners after festivals. Judges and board members covered their own expenses. Special guests and winners of the competition were invited on several occasions
- PR. Expenses have varied according to the years. These expenses include
 - Radio and newspaper ads, Magazine ads (VG: American Music Teacher, MSMTA, WBJC, Musical America)
 - Payment to expert PR person in 2011 to build audience
 - Flyers and card invitations/announcements printed on different years
 - Festival ad fund raising operations [lighting, other rentals as needed]
 - Piano services and Piano moving expenses.
 - Design costs through 2009. Printing costs for all years (two exceptions)
- OTHER Accounting details by since 2006 are available upon request