



THE NAKED LISZT

SUNDAY, JANUARY 30, 2011

3:00 P.M. - 5:00 P.M.

UC SAN DIEGO'S
CONRAD PREBYS CONCERT HALL

THE 15TH ANNUAL CONCERT TO BENEFIT
THE LYTLE ENDOWED SCHOLARSHIPS
AT THURGOOD MARSHALL COLLEGE

THE NAKED LISZT

Cecil Lytle, Piano

Arthur Wagner and Eva Barnes, Narrators

The Naked Liszt is a stage adaptation of the three-part film documentary that Professor Cecil Lytle is currently creating with University of California Television (UCTV) about the long and prolific life of the world's first international musician. The film, *The Nature of Genius: Franz Liszt*, is expected to air late this year, 2011, the year of the Hungarian composer's 200th birthday. Many donors, public and private foundations, UC San Diego, and talented filmmakers have generously contributed to this timely bicentennial effort.

Two additional artists, Arthur Wagner and Eva Barnes, kindly join us for this performance. Based on the script from the documentary film, they will recount the fascinating, contradictory, and brilliant career of Franz Liszt—the “first European.”

Why “naked?” Three reasons: 1) **The Naked Liszt** follows in a series of musical stage performances we have developed about the interior lives of artists. The best known is Lytle and Wagner's first stage collaboration, **The Naked Gershwin** which was first aired on PBS and can be viewed online at: uctv.tv (search: The Naked Gershwin); 2) We hope that these stage adaptations “reveal” something about the background of the artists and enlighten understanding and appreciation of their music; and 3) Where else could you go on a Sunday for such a suggestive PG performance?

You are invited to follow the progress of *The Nature of Genius: Franz Liszt* at UCTV's website: ucsd.tv/liszt or by filling out a request card during intermission.

P R O G R A M

PART I — PRODIGY TO PROPHET

PIANO VARIATIONS, OPUS ONE

The face of Franz Liszt
Vienna
Carl Czerny & Antonia Salieri

ECLOGUE

Beethoven
“Kiss of Consecration”

GRAND GALOP CHROMATIQUE

Luigi Cherubini
Erärd pianos
“Le Petit Liszt”

NUAGE GRIS

Adam Liszt
Parisian salons
Admiration for Chopin

AU LAC DE WALLENSTADT

Countess Marie d'Agoult
Années de Pèlerinage (Years of Pilgrimage)
Fact and legend
“Glanzzzeit” years
Hans Christian Anderson
Liszt and the Gypsies

HUNGARIAN RHAPSODY #2

I N T E R M I S S I O N

PART II — FRANZ LISZT, THE FIRST EUROPEAN

“Genie Oblige”
Franz Liszt, the “Rock Star”

BENEDICTION TO GOD IN SOLITUDE

“Order of the Golden Spur”
Concert in Kiev
Princess Carolyne von Sayne-Wittgenstein

EN RÊVE

Weimar beckons
Grand Duchess Maria Pavlovna
Enter Richard Wagner

LIEBESTOD

“...When Tsar Nicolas I Speaks...”
Weimar reinvention
Young Brahms
The B Minor Sonata

B MINOR SONATA

The Schumanns
The children
Pope Pius IX
The thwarted marriage

LA LUGUBRE GONDOLA II

Rome
Cardinal Gustav Hohenlohe
Abbé Liszt
Villa d’Este

LES JEUX D’EAUX À LA VILLA D’ESTE

Liszt the teacher
Music of the future
Being Franz Liszt

BAGATELLE SANS TONALITÉ

NOTES

Franz Liszt was the greatest musical prodigy and “phenom” since Wolfgang Amadeus Mozart, the archetypical Byronic hero, and an anthropomorphic actor in the romantic gothic image. Known as the greatest living pianist of his time throughout all of Europe and Asia Minor; he was idolized, but flawed; highly gifted and intelligent, but nomadic; cunning and adept, but self-critical to extreme; charismatic and sexually attractive, but deeply religious and pious.

His music is most often consumed while in the dentist’s chair or in an elevator without much attention given to his central role in shaping 19th and 20th century views on music, politics, cultural studies, and religion in Europe and the United States. Liszt’s iconographic status in Europe may be why P.T. Barnum offered him a contract to tour the United States with Buffalo Bill Cody!

Liszt may have been the first post-modernist, and as such, he was full of contradictions. He was born ethnic Hungarian, but his native tongue was German; he was trained in Vienna by the masters of the 18th century, but gained celebrity as a young French prodigy after the French Revolution; as the monarchs of Europe were disappearing, he went to serve as Kapellmeister for the Grand Duke of Weimar; and, he possessed a deeply ascetic side and was a devout Catholic, but he craved celebrity and all that the world could provide.

Liszt believed that true artists have an obligation to elevate art wherever they find it in the world and to contribute the fruits of their genius for the good of mankind (“Genie Oblige”). His revolutionary Transcendental Etudes draw their inspiration from the iconic “Coming of Age” trope found throughout the writings of contemporaneous American and European authors like Melville, Longfellow, Thoreau, Byron, Shelley, and Chateaubriand—each known to him either personally or through their writings.

The generosity of Franz Liszt is legend. He provided financial support for the publication and performances of the works of Frédéric Chopin, Hector Berlioz, Richard Wagner, Camille Saint-Saëns, and others. In addition, he was a teacher of breathtaking scope who did not charge his students any fees after he retired from the concert stage. In fact, Liszt supported many of his students and housed them on many occasions. A whole generation of pianists from all over the world flocked to his master classes in Weimar, Rome, and Budapest. Our present-day worldwide understanding of piano performance and concert practices stands on this legacy.

ABOUT THE COMPOSITIONS

[Except for a brief excerpt from Frédéric Chopin's *Prelude #7 n A Major*, this program's music was written by Franz Liszt.]

PIANO VARIATIONS (1824)—One of Liszt's first published pieces at age 13. This was an exercise in composition during the early Paris years.

ECLOGUE (Poem)—From *Années de Pèlerinage* (Book I), and is based, in part, on Lord Byron's *Childe Harold*.

GRAND GALOP CHROMATIQUE (1838)—A carefree two-beat romp filled with chromatic scales and key shifts. Liszt often played it to please the salon audiences of Paris.

NUAGE GRIS (Grey Clouds) (1881)—A late, somber piece in which Liszt experiments with atonality.

AU LAC DE WALLENSTADT (On Lake Wallenstadt)—From *Années de Pèlerinage* (Book I). One of the first examples in music literature of a piece describing a scene in nature; in this case, the beautiful Swiss lake visited by Liszt and Marie. She later wrote that she could never hear this music without weeping.

HUNGARIAN RHAPSODY #2—One of nineteen Hungarian Rhapsodies written by Liszt. This piece captures the exuberance of Roma improvisation as well as the marked accents of traditional Hungarian folk dancing, especially the ankle slapping of the “Verbunk” style.

BENEDICTION TO GOD IN SOLITUDE—From *Harmonies Poétiques et Religieuses*, a collection of nineteen pieces written in the 1830's and published in Weimar. This is one of many works

that Liszt wrote to evoke episodes in the life of St. Francis of Assisi, music that presages the mystical works of Olivier Messaien.

EN RÊVE (Dreaming)—A stand-alone mood piece from 1885.

LIEBESTOD (Love's Death)—Written in 1865, the year that Liszt first learned of his daughter Cosima's infidelity with Richard Wagner. It is a prime example of Liszt's undisputed mastery of the piano transcription technique. Here, he transcribes for piano the luminous orchestral ending to the last act of Wagner's opera *Tristan und Isolde*.

PIANO SONATA IN B MINOR—Published in 1853 and dedicated to Robert Schumann, Liszt's only piano sonata is today considered a masterpiece in the piano literature (though Clara Schumann called it "...merely blind noise"). In it, Liszt pushes the envelope of classic sonata form by writing one continuous work with themes evolving throughout, rather than a set of separate movements with individual themes.

LA LUGUBRE GONDOLA II (1885)—An homage to Richard Wagner who died in Venice in 1883.

LES JEUX D'EAUX Á LA VILLA D'ESTE (The Play of Water at the Villa d'Este)—Written in 1877 at Villa d'Este in Tivoli outside Rome. This shimmering music describes the play of water in the fabulous fountains on the grounds there. The later "water pieces" of Claude Debussy and Maurice Ravel were directly influenced by this early impressionistic work.

BAGATELLE SANS TONALITÉ (Bagatelle without Tonality)—One of Liszt's last compositions. In this enigmatic, quiet piece, Liszt experiments with music that has no home key, a radical departure from the tonality of his day and a precursor to the atonality of Arnold Schoenberg.

FRANZ LISZT TIMELINE

1811—Franz Liszt is born in the small village of Raiding in Hungary on October 22, the only child of Anna Liszt, a baker's daughter, and Adam Liszt, the head accountant for the sheep herds on the Esterházy estates. A devout Catholic, Adam had been in the Franciscan order for several years before rejoining the secular world. He was also a musician who had played for a short time in the court orchestra at Eisenstadt under Franz Josef Haydn.

1818—“Franzi” begins piano lessons with his father.

1822—Adam Liszt leaves his post to take his son to Vienna to study with Viennese masters, Carl Czerny (piano) and Antonio Salieri (composition). These studies are the only formal education that Liszt receives after the age of eleven. The boy is taken to meet and play for the very deaf and very grumpy Beethoven, a meeting that gives rise to the probably apocryphal story that Beethoven bestowed a “kiss of consecration” (Weihekuss) upon the boy. Young Liszt begins to concertize while in Vienna.

1823—Unhappy with the pace of the child's studies, Adam takes the family to Paris, returning first to Hungary in order to present Franz in concert in Budapest. Adam patterned their itinerary after Leopold Mozart who, 65 years earlier, took his prodigious young son to perform before the monarchs of Europe. Later that year, “Franzi” is denied admission to the Paris Conservatoire despite having a letter of introduction from Prince Metternich.

1824-1827—Adam organizes his son's first world tours, traveling three times to England with “Le Petit Liszt.” Adam dies suddenly of typhoid in 1827, a few months before Franz's sixteenth birthday.

1827-1834—Young Liszt remains in Paris and takes on piano students from entitled families in order to support himself and his mother. He considers taking Holy Orders, all the while immersing himself in the intellectual ferment of Paris. He begins to read widely

and to write essays on the future of music, and becomes the darling of the Parisian salon scene. Rapidly, his closest associates become Hector Berlioz, Frédéric Chopin, George Sand, Balzac, and Victor Hugo. He hears the violinist Paganini perform in 1832 and aspires to develop his piano playing to the highest virtuoso level.

1835-1838—He has become an exceedingly handsome young man, and the ladies notice. Liszt “elopes” to Geneva, Switzerland in 1835 with Countess Marie d’Agoult, the beautiful and unhappily married wife of Count Charles d’Agoult. Their passionate affair lasts off-and-on for almost a decade as they travel throughout Europe and produce three children out of wedlock: Blandine, Daniel, and Cosima. These travels inspire the three volumes of *Années de Pèlerinage* (The Years of Pilgrimage). Liszt matures as a pianist and begins to concertize again, becoming the leading pianist of Paris, considered the only real challenger to the great pianist Sigismund Thalberg.

1838-40—The Danube River overflows and inundates Budapest, reawakening Liszt’s love of his homeland. He gives a series of charity concerts in Vienna for the flood victims in Budapest. He also performs charity concerts for striking miners in Lyon. Liszt returns to Hungary in 1840 for the first time since he left in 1823. There, he is given a hero’s welcome and is presented with the “Sword of Honor” by the Hungarian nobility. He begins composing the *Hungarian Rhapsodies*.

1840-1847—Liszt concertizes throughout Europe and into Asia Minor, playing before kings and queens, Popes, and Tsars. The term “Liszt-O-mania” is coined by the German music critic/poet, Heinrich Heine after triumphal concerts in Berlin in 1841, when Liszt plays 21 concerts in 10 weeks. In 1844, he and Marie d’Agoult bitterly break off their relationship, and their three children are placed with Liszt’s mother, Anna, in Paris who raises them lovingly, as her own.

Exhausted at the age of 36, Liszt retires from his full-time concert career at the height of his fame after a series of final concerts in Kiev. He vows never to play for money again and invests his fortune with the House of Rothschild in Paris to support his mother, his children, and himself for the rest of their lives. In attendance at the

last Kiev concert is the woman who would become the second great love of his life—the wealthy, but unhappily married, Princess Carolyne von Sayne-Wittgenstein.

Liszt, surprisingly, accepts the appointment to become Kapellmeister Extraordinaire at the sleepy court of Grand Duke Carl Alexander in Weimar, Germany. Living openly with Carolyne, Liszt joins the Grand Duke in his efforts to restore the “golden age” of Weimar when Johann Wolfgang Goethe and Friedrich Schiller had made the city the center of German philosophy and literature.

1848-1861—For the next fourteen years Liszt and Carolyne make Weimar their home. Liszt revises many of his earlier composition cycles, composes many large-scale orchestral tone poems and keyboard works, commences teaching master classes, and develops as the conductor of unknown Romantic composers such as Robert Schumann, Hector Berlioz, Richard Wagner, and Joseph Joachim. As an author, his 1859 book, *The Gypsies and Their Music in Hungary*, proves to be controversial among the Hungarian intellectual circles. His published articles and essays on the music of the future bring Liszt into a bitter public dispute with Johannes Brahms and Robert Schumann, who believe that they are the true legatees of the Austro-German symphonic tradition that reached its apogee with Ludwig van Beethoven.

Liszt deepens his difficult relationship with Richard Wagner during the Weimar years.

1861-1864—After 12 years of failing to gain an annulment from Prince Wittgenstein, Liszt and Carolyne go to Rome to petition Pope Pius IX directly. The marriage never happens. Liszt and Carolyne maintain separate apartments in Rome and remain devoted friends for the rest of their lives.

Liszt re-invents himself in Rome and deepens his Catholic faith and association with the Franciscan Order. He takes up residence for several years at the humble Dominican monastery, Madonna del Rosario, living in a spartan ten by fifteen-foot cell. He composes on an old upright piano with a missing D and plays for occasional visitors, the most famous of whom is Pope Pius IX. His late compositions are distinguished by a growing list of sacred works.

1864-65—Liszt finally acts upon his lifelong dream of entering the priesthood and is ordained as an Abbé, a semi-Lay position with some, but not all, of the responsibilities and obligations of a priest. He cannot, for instance, celebrate and conduct Mass or hear confession. Curiously enough, he takes no vows of chastity. His decision to enter the priesthood causes great consternation among his colleagues and ridicule from the European press.

1866-1886—The final two decades of Liszt's life become a tale of three cities. Eventually, the restless Liszt becomes a new sort of pilgrim, establishing a routine of residing part of every year in three cities: Rome, Weimar, and Budapest where his countryman establish a new conservatory of music in his honor. He is regarded by his peers as the most influential and important musician of the 19th century. His last years are superbly documented by many letters, portraits, lithographs, caricatures, and other representations in collections all over Europe. Many photographs portray the still handsome Liszt as an Abbé dressed in a cassock, with a bold shock of white hair and a face marked by a number of striking warts.

In Rome, he always maintains two types of residences: a secular urban abode to receive guests and teach piano students, and a sacred pastoral retreat for contemplation. The favored religious retreats were the comfortable Vatican apartments provided to him by Pope Pius IX, and his apartment at the opulent palace of Cardinal Hohenlohe located 30 miles outside of Rome, the Villa d'Este.

His only surviving child, Cosima, divorces Hans von Bülow (Liszt's favorite student and protégé) and marries Richard Wagner in 1870. (While still married to von Bülow, Cosima had borne Wagner three children during a scandalous three-year ménage à trois that was subsidized by "Mad" King Ludwig of Bavaria.) After Wagner's death in 1883, Cosima struggles to keep the annual Wagner opera festival going in Bayreuth, Germany. Liszt's attendance at the Bayreuth festival always boosts ticket sales and he is happy to help her.

In 1885, Franz Liszt dies of pneumonia in Bayreuth at age 75. His ending is an ironic footnote to the Wagner legend. Unfittingly, he is buried in the Bayreuth city cemetery a few blocks from the imposing Wagner mansion, Wahnfried, that stands sentinel over the tombs of Cosima and Richard Wagner.

ABOUT THE PLAYERS

Before joining the UC San Diego Music Department faculty in 1974, **CECIL LYTLE** was an assistant professor at Grinnell College in Iowa. By then, he had established himself as an interpreter of the piano music of Franz Liszt. He won First Prize at the Franz Liszt International Piano Competition in Budapest, Hungary in 1970 and has received numerous National Endowment for the Arts awards in performance.

Lytle was appointed Visiting Professor of Music at the Beijing Conservatory of Music in 1986. He served as Senior Fulbright-Hays Scholar to the United Kingdom and as artist-in-residence at the Darmstadt Contemporary Music Festival. His six-CD set of *The Complete Piano Music of George Ivanovich Gurdjieff/Thomas DeHartmann* won CD of the Month in *Stereo Recording Magazine* in West Germany, November 1986. The range of Lytle's recordings covers everything from ragtime, jazz, Beethoven, and Scriabin, to Chopin, Liszt, tangos, and gospel music.

Lytle served as Provost of UCSD's Thurgood Marshall College from 1988 to 2005. He led the team of faculty, students, and staff to found Preuss School UCSD.

ARTHUR WAGNER earned a B.A. degree in Philosophy from Earlham College in Richmond, Indiana and a M.A. degree in Theatre Arts from Smith College in Northampton, Massachusetts. He served as supervisor of dramatic activities at the Jewish Community Center in Springfield, Massachusetts and as artistic director at the Springfield Civic Theatre. He went on to study with Paul Mann at the Actors Workshop in New York City. He was named head of the Theatre Arts Department and director of the Annie Russell Theatre at Rollins College, Winter Park, Florida holding the position while earning his Ph.D. in Drama from Stanford University. Wagner served as professor of drama at Tulane University in New Orleans, Louisiana where he established the Graduate Actor Training Program. He spent two years as a professor and director of Graduate and Undergraduate Actor Training Programs at Ohio University before moving to Temple University in Philadelphia, Pennsylvania. After serving for three years as professor of drama and founder/director of the Graduate Actor Training Program at Temple University, Dr.

Wagner joined the UC San Diego faculty in 1972. He served as the founding Chair of UCSD's Department of Drama and from 1977 until his retirement in 1991, he was head of the Graduate Professional Actor Training Program. Professor Wagner also serves on the Board of Trustees of the La Jolla Playhouse.

A gifted professional actor and director, he has numerous directing and acting credits and is a member of Actors Equity.

EVA BARNES has taught at Circle in the Square Theatre School, The New Actors Workshop, City College of New York, The Julliard School, and the University of Missouri, Kansas City. She has professional coaching credits in film, on Broadway, at the Mark Taper Forum, the Ahmanson Theater, the Shakespeare Theatre in Washington, D.C., the La Jolla Playhouse, the San Diego Repertory Theatre, The McCarter Theatre, The Acting Company, and the Los Angeles Shakespeare Festival. She has performed as an actor with the Mark Taper Forum, The South Coast Repertory Theatre, and the Missouri and Milwaukee Repertory Theatres. She was trained and certified in voice by Kristin Linklater. Barnes earned her MFA at UC San Diego where she currently serves as Acting Faculty and teaches Speech, Voice and Dialects.

ABOUT THE SCHOLARSHIPS

Proceeds from today's concert go to support two faculty endowed scholarships at UC San Diego:

The Lytle Scholarships were endowed in 1996 in memory of Rebecca Elizabeth Lytle to recruit and support outstanding first-year students at UC San Diego's Thurgood Marshall College. Lytle scholarships are awarded to graduates of the Preuss School UCSD attending UC San Diego. Recipients are selected on the basis of high academic achievement, first in their family to attend college, financial need, and a record of community service.

Arthur and Molli Wagner have made enormous contributions to education and civic life in San Diego. The Arthur Wagner Endowed Graduate Acting Fellowship supports young actors for study in the Theatre and Dance Department at UC San Diego. Former Wagner Fellows have gone on to brilliant careers in all aspects of theatre in the United States and abroad.

PREVIOUS LYTLE SCHOLARSHIPS BENEFIT CONCERTS:

- 2010 – LISZT-O-MANIA
- 2008 – MILES AHEAD
WITH THE GILBERT CASTELLANOS QUINTET
- 2007 – RELIGIOSO / DIABOLIQUE
EASTERN MYSTICISM IN MUSIC
- 2006 – THE NAKED GERSHWIN, WITH ARTHUR WAGNER
- 2005 – TANGO, WITH JORGE “COCO” TRIVISONNO
- 2004 – HYMNS, WITH MICHAEL MORGAN
- 2003 – CLASSICISM / IMPRESSIONISM
CHARLES CURTIS AND ALEX KARIS
- 2002 – FRANZ SCHUBERT RECITAL
- 2001 – 2001, A RAGTIME ODYSSEY
- 2000 – LISZT RECITAL
- 1999 – 100 YEARS OF ELLINGTON
WITH BARBARA MORRISON
- 1998 – CHOPIN RECITAL
- 1997 – GERSHWIN AT 99
- 1996 – BEETHOVEN RECITAL

For more information about the Lytle Endowed Scholarships,
please visit our website: rels.ucsd.edu



SPECIAL THANKS TO: UC San Diego's 50th Anniversary Celebration; Mary Walshok, Lynn Burnstan, Ken Kebow, and John Menier, UCTV; Jade Griffin and Kristin Luciani, University Communications; Kim Signoret-Paar, Amy Anderson, and Patricia Vansise, Development; Dirk Sutro and Jennifer Stauffer, UCSD Department of Music; Peter Delmonte; and Betty McManus.