

Sunday, March 25, 2012, 3pm
Zellerbach Hall

Richard Goode, *piano*

PROGRAM

Wolfgang Amadeus Mozart (1756–1791) Fantasy and Sonata in C minor, K. 475 (1785)
Adagio — Allegro — Andantino —
Più Allegro — Tempo primo

Mozart Sonata in C minor, K. 457 (1784)
Allegro
Adagio
Molto Allegro

Ludwig van Beethoven (1770–1827) Sonata in E-flat major, Op. 31, No. 3 (1802)
Allegro
Scherzo: Allegretto vivace
Menuetto: Moderato e grazioso
Presto con fuoco

INTERMISSION

Frédéric Chopin (1810–1849) Nocturne in E-flat major, Op. 55, No. 2 (1843)
Scherzo No. 3 in C-sharp minor, Op. 39 (1839)
Waltz in A-flat major, Op. 64, No. 3 (1833)
Waltz in C-sharp minor, Op. 64, No. 2 (1833)
Waltz in F major, Op. 34, No. 3 (1838)
Ballade No. 3 in A-flat major, Op. 47 (1840–1841)

Funded by the Koret Foundation, this performance is part of Cal Performances' 2011–2012 Koret Recital Series, which brings world-class artists to our community. Additional funding is also provided by Patron Sponsors Jim and Ruth Reynolds.

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Wolfgang Amadeus Mozart (1756–1791)
Fantasy and Sonata in C minor, K. 475 and
K. 457

Composed in 1785 and 1784.

Throughout Mozart's career, there was an undercurrent in his works of a particularly probing sort of expression, one very different from the rococo charm and surface prettiness of the vast bulk of 18th-century music. As early as 1771, his overture to the oratorio *La Betulia liberata* (K. 118) was cast in a solemn minor mode. In 1773, when he was 17, the unexpected expressive elements that pierced the customary *galanterie* of his opera *Lucio Silla* so disturbed and puzzled Milanese audiences that his earlier popularity in Italy began to wane and he never returned to that country. Later that same year, he visited Vienna and learned of the new, passionate, Romantic sensibility—the so-called *Sturm und Drang* (“Storm and Stress”)—which was then infusing the music of some of the best German and Austrian composers, including Joseph Haydn. When Mozart returned home to Salzburg in September, he wrote his stormy “Little” G minor Symphony (K. 183).

As Mozart reached his full maturity in the years after arriving in Vienna in 1781, his most expressive manner of writing, whose chief evidences are the use of minor modes, chromaticism, rich counterpoint and thorough thematic development, appeared in his compositions with increasing frequency. Such musical speech had regularly been evident in the slow movements of his piano concertos, but in 1785 he actually dared to compose an entire work (the Concerto No. 20 in D minor, K. 466) in a minor key. At that same time, perhaps the most productive period of his life (twelve of his last 14 piano concertos were written between 1784 and 1786), Mozart created a series of three piano works cast in the tragic key of C minor—the Sonata, K. 457, completed on October 14, 1784; the Fantasy, K. 475, May 20, 1785; and the Concerto No. 24, K. 491, April 1786. The Fantasy and Sonata were published together in a single volume by Artaria in December 1785 with

a dedication to Therese von Trattner, the composer's 23-year-old piano student who was the second wife of the 64-year-old court printer and publisher, Johann Thomas von Trattner. Mozart was close to the Trattners during that time, and he hired the ballroom of their palace in Vienna to present his Lenten concerts of 1784. He sent Frau von Trattner a series of letters concerning the proper execution of the Fantasy and Sonata, but these missives have unfortunately been lost (or destroyed—speculation has it that the letters may have referred to some delicate personal matters that associates and family of neither the lady nor the composer wished to have made public); Alfred Einstein said that if they ever turn up, the letters would be among “the most important documents of Mozart's aesthetic practice.”

Mozart's tandem issuance of the C minor Fantasy and Sonata has led to the assumption that he intended them to be performed together. In the *New Grove's Dictionary*, Stanley Sadie wrote, “The pairing implies that continuous performance was intended, with the formal orderliness of the Sonata resolving the tensions of the impassioned and irregular Fantasy, notable for its remote modulations and its unpredictable structure and textures.” The Fantasy consists of five large structural paragraphs played continuously—a portentous opening *Adagio* that is brought back at the end to round out the work; an unsettled *Allegro*; a cautious *Andantino*; a tempestuous *Più Allegro*; and the closing *Adagio*. Einstein believed that this tiny anthology of inchoate movements “gives us the truest picture of Mozart's mighty powers of improvisation—his ability to indulge in the greatest freedom and boldness of imagination, the most extreme contrast of ideas, the most uninhibited variety of lyric and virtuoso elements, while yet preserving structural logic.” (Beethoven's extraordinary Fantasy in G minor, Op. 77, similarly opens a rare window onto that composer's manner of improvisation.) The companion Sonata is more formalistic in structure—sonata-form opening *Allegro*; slow-tempo rondo that comes close to being a set of free variations; and quick closing movement—but shares the Fantasy's deeply felt emotions.

Ludwig van Beethoven (1770–1827)
Sonata in E-flat major, Op. 31, No. 3

Composed in 1802.

In the summer of 1802, Beethoven's physician ordered him to leave Vienna and take rooms in Heiligenstadt, today a friendly suburb at the northern terminus of the city's subway system, but two centuries ago a quiet village with a view of the Danube across the river's rich flood plain. It was three years earlier, in 1799, that Beethoven first noticed a disturbing ringing and buzzing in his ears, and he sought medical attention for the problem soon thereafter. He tried numerous cures for his malady, as well as for his chronic colic, including oil of almonds, hot and cold baths, soaking in the Danube, pills and herbs. For a short time he even considered the modish treatment of electric shock. On the advice of his latest doctor, Beethoven left the noisy city for the quiet countryside with the assurance that the lack of stimulation would be beneficial to his hearing and his general health.

In Heiligenstadt, Beethoven virtually lived the life of a hermit, seeing only his doctor and a young student named Ferdinand Ries. In 1802, he was still a full decade from being totally deaf. The acuity of his hearing varied from day to day (sometimes governed by his interest—or lack thereof—in the surrounding conversation), but he had largely lost his ability to hear soft sounds by that time, and loud noises caused him pain. Of one of their walks in the country, Ries reported, “I called his attention to a shepherd who was piping very agreeably in the woods on a flute made of a twig of elder. For half an hour, Beethoven could hear nothing, and though I assured him that it was the same with me (which was not the case), he became extremely quiet and morose. When he occasionally seemed to be merry, it was generally to the extreme of boisterousness; but this happens seldom.” In addition to the distress over his health, Beethoven was also wounded in 1802 by the wreck of an affair of the heart. He had proposed marriage to Giulietta Guicciardi (the thought of Beethoven as a husband threatens the moorings of one's

presence of mind!), but had been denied permission by the girl's father for the then perfectly valid reason that the young composer was without rank, position or fortune. Faced with the extinction of a musician's most precious faculty, fighting a constant digestive distress, and unsuccessful in love, it is little wonder that Beethoven was sorely vexed.

On October 6, 1802, following several months of wrestling with his misfortunes, Beethoven penned the most famous letter ever written by a musician—the “Heiligenstadt Testament.” Intended as a will written to his brothers (it was never sent, though he kept it in his papers to be found after his death), it is a cry of despair over his fate, perhaps a necessary and self-induced soul-cleansing in those pre-Freudian days. “O Providence—grant me at last but one day of pure joy—it is so long since real joy echoed in my heart,” he lamented. But—and this is the miracle—he not only poured his energy into self-pity, he also channeled it into music. “I shall grapple with fate; it shall never pull me down,” he resolved. The next five years were the most productive he ever knew. “I live only in my music,” Beethoven wrote, “and I have scarcely begun one thing when I start another.” The Symphonies Nos. 2–5, a dozen piano sonatas, the Fourth Piano Concerto and the Triple Concerto, *Fidelio*, many songs, chamber works and keyboard compositions were all composed between 1802 and 1806.

The three Piano Sonatas of Op. 31 that Beethoven completed during the summer of 1802 in Heiligenstadt stand at the threshold of a new creative language, the dynamic and dramatic musical speech that characterizes the creations of his so-called “second period.” The E-flat major Sonata, Op. 31, No. 3, like the Second Symphony, also composed in 1802, is a sunny work that seems to belie the difficult time of its creation while embodying remarkable strides forward in the sophistication of its form and content. The Sonata's very first sound, a smiling chord topped with a blithe descending motive, commits the stylistic heresy of avoiding the work's nominal tonality, a fundamental structural procedure of Classical music.

The home key—E-flat major—is grazed, then toyed with again before the music proceeds to its second theme, an aerial melody displayed above a rippling Alberti bass figuration. The extraordinary thing about this opening section of the Sonata is the manner in which Beethoven couched his iconoclasm in such suave musical language, making the revolutionary seem elegant, inevitable and even beautiful. The development section deals mainly with permutations of the principal subject. The recapitulation of the earlier themes, appropriately adjusted as to key, closes the movement.

The second movement is labeled *Scherzo*, though this is not the dynamic, triple-meter dance piece that Beethoven perfected in his symphonies, but rather a duple-meter, sonata-form essay whose upward striding main theme seems to have been joined when it was already in progress. The “scherzo-ish” aspect of this music (the word means “joke” in Italian) is provided by the spectral thematic skeletons that rise up to interrupt the marching progress of the main theme. This bold juxtaposition of moods occurs several times throughout the movement, and lends it a haunting quality of cheerfulness tempered by some distant but palpable menace. The movement that follows also contrasts two very different types of music—the *Minuet* that forms the outer sections of the three-part form (A–B–A) is serene and smoothly flowing, while the central trio jumps about the keyboard in a rather ungainly manner, splaying its chords high and low, and stumbling now and then upon some unexpected dynamic changes. It is a movement such as Mozart would never have written. The finale, another sonata form, is a whirlwind of incessant rhythmic energy modeled on the Italian *tarantella* and a dazzling showpiece of virtuoso pianism.

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Frédéric Chopin (1810–1849) Six Selections

Chopin is a unique figure in musical history. Virtually self-taught as pianist and composer, he made a wholly personal synthesis of disparate traditions: Polish folk music, the French salon, the classical disciplines of his revered Bach and Mozart, and Bellinian *bel canto*. (Ravel reportedly spoke of Chopin as “the greatest of the Italians!”) He achieved greatness despite writing chiefly for one instrument and mostly in small forms. This most personal of composers wrote pieces with self-effacing, generic titles; the poetic spirit coexisted with an impenetrable reserve.

There is nothing especially nocturnal about the Nocturnes. They are among the purest examples of Chopin’s art of translating the voice into the language of the piano. Much of its magic is in the characteristic sound: the bass and widely spaced inner voices provide the harmonic web on which the treble voice can float. The sustaining pedal makes this possible; it is the key to Chopin’s sonority, and he is the only composer who writes *all* pedal markings into his scores. The melodic writing of the E-flat Nocturne often imitates an intertwining vocal duet, and harmonies have the richness and chromaticism of late Chopin.

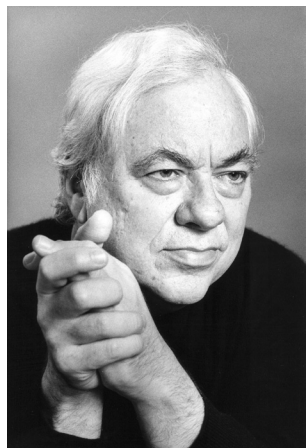
The demonic side of Chopin can be heard in the C-sharp minor Scherzo, dedicated to the pianist Adolphe Gutmann—notable according to contemporaries for his powerful assaults on the keyboard (Chopin was more of a piano-whisperer.) The motoric middle section is succeeded by a solemn, Lutheran-sounding chorale, whose effect is transformed by the delicate waterfall of arpeggios between phrases.

For me, Chopin’s lighter music can be as moving as his more ambitious works. In the Waltzes, the relative simplicity of the form was a challenge to the composer, who responded with

wonderful melodic and harmonic subtleties. In the middle of the suavest and most debonair of A-flat waltzes, Chopin quietly introduced a jaunty dotted figure in C major—a fragment of a mazurka or polonaise?—which quickly dissolves in the flow. The celebrated C-sharp minor Waltz alternates a seductive opening strain and an agitated perpetual motion, with a radiant major episode at the center. The F major waltz chases its tail brilliantly—one frivolous episode must have charmed Rossini and Chabrier.

Of the four Ballades, three are dramatic or tragic in tone, and end in Chopin’s closest approaches to violent chaos. All are in 6/8 or 6/4 meter, and seem to embody a hidden poetic narrative—though if this were true, Chopin would be the last composer to reveal it. The Third Ballade is the exception, a noble and sunlit work in A-flat (which even for Beethoven was a gentle and mellifluous key.) The mood is set by the flowerlike opening of the first melody. A wayward, oscillating motive turns stormy, then gives way to a waltz episode. There is a wonderful moment when the opening tune rises from the depths unexpectedly, *sotto voce*, before the exultant coda.

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Sascha Graw

RICHARD GOODE has been hailed for music-making of tremendous emotional power, depth and expressiveness, and has been acknowledged worldwide as one of today's leading interpreters of Classical and Romantic music. In regular performances with the major orchestras, recitals in the world's music capitals, and acclaimed Nonesuch recordings, he has won a large and devoted following. In an extensive profile in *The New Yorker*, David Blum wrote: "What one remembers most from Goode's playing is not its beauty—exceptional as it is—but his way of coming to grips with the composer's central thought, so that a work tends to make sense beyond one's previous perception of it.... The spontaneous formulating process of the creator [becomes] tangible in the concert hall."

His first recording of the five Beethoven concertos with Iván Fisher and the Budapest Festival Orchestra, released in 2009 by Nonesuch Records, was nominated for a *Gramophone* "Concerto of the Year" award, joining his historic recording of the complete Beethoven sonatas and equally acclaimed recent recordings of Mozart and Bach.

Mr. Goode tours nationally and internationally during the 2011–2012 season, including performances with the Metropolitan Opera Orchestra led by Fabio Luisi, performing the Mozart Concerto No. 25, K. 503; the Los Angeles Philharmonic with Gustavo Dudamel, performing the Mozart's Concerto No. 20, K. 466; a

West Coast tour with the Boston Symphony; and recitals at Carnegie Hall, as well as in Chicago, Philadelphia, Berkeley, Kansas City, Baltimore, Detroit and at universities around the country. In Europe, Mr. Goode will be performing in major series in cities including Birmingham, Budapest, Genoa, Madrid and Paris, as well as touring through the United Kingdom, including performances at London's Royal Festival and Wigmore halls.

In recent seasons, Mr. Goode curated a multi-event residency as one of South Bank Centre's Artists in Residence, including collaborative performances with pianist Jonathan Biss. This followed his eight-event Carnegie Hall *Perspectives* series. This celebration of Mr. Goode's artistry also included master classes at New York City's three leading conservatories—Juilliard, Manhattan and Mannes—and two illustrated talks on his *Perspectives* repertoire at the Metropolitan Museum of Art.

Mr. Goode was honored for his contributions to music with the first ever Jean Gimbel Lane Prize in Piano Performance, which culminated in a two-season residency at Northwestern University in Evanston, Illinois, and in May 2010, he was awarded an Honorary Fellowship from Guildhall School of Music and Drama in London.

A native of New York, Richard Goode studied with Elvira Szigeti and Claude Frank, with Nadia Reisenberg at the Mannes College of Music, and with Rudolf Serkin at the Curtis Institute. He has won many prizes, including the Young Concert Artists Award, First Prize in the Clara Haskil Competition, the Avery Fisher Prize and a Grammy Award. His remarkable interpretations of Beethoven came to national attention when he played all five concerti with the Baltimore Symphony under David Zinman, and when he performed the complete cycle of sonatas at New York's 92nd Street Y and Kansas City's Folly Theater.

In addition to his most recent release, Mr. Goode, an exclusive Nonesuch artist, has made more than two-dozen recordings, including Mozart solo works as well as concerti with the Orpheus Chamber Orchestra, the complete

Beethoven piano sonatas, the complete Partitas by J. S. Bach, and solo and chamber works of Brahms, Schubert, Schumann, Chopin, Busoni and George Perle. Mr. Goode is the first American-born pianist to have recorded the complete Beethoven sonatas, which were nominated for a Grammy and universally acclaimed.

With soprano Dawn Upshaw, he has recorded *Goethe Lieder* of Schubert, Schumann and Hugo Wolf for Nonesuch. The four recordings of Mozart concerti with the Orpheus Chamber Orchestra were received with wide critical acclaim, including many "Best of the Year" nominations and awards, and his recording of the Brahms sonatas with clarinetist Richard Stoltzman won a Grammy. Mr. Goode's first, long-awaited Chopin recording was also chosen "Best of the Month" by *Stereo Review*.

Over the last seasons, Mr. Goode has appeared with many of the world's greatest orchestras, including the Boston Symphony under Levine, Haitink and Ozawa; the Chicago Symphony under Eschenbach; the Cleveland Orchestra under Zinman; the San Francisco Symphony under Blomstedt and Alan Gilbert; the New York Philharmonic with Sir Colin Davis; the Toronto Symphony with Peter Oundjian; and the St. Louis Symphony under David Robertson. He has also appeared with the Orchestre de Paris, made his Musikverein debut with the Vienna Symphony, and has been heard throughout Germany in sold-out concerts with the Academy of St. Martin-in-the-Fields under Sir Neville Marriner.

Mr. Goode serves with Mitsuko Uchida as co-Artistic Director of the Marlboro Music School and Festival in Marlboro, Vermont. He is married to the violinist Marcia Weinfeld, and, when the Goodes are not on tour, they and their collection of some 5,000 volumes live in New York City.

Richard Goode is managed by Frank Salomon Associates, 121 West 27th Street, Suite 703, New York, New York 10001 (www.franksalomon.com). Mr. Goode records for the Nonesuch and RCA labels. "Like" Richard Goode on Facebook and keep up with his latest news, recordings and events.