

Sunday, January 19, 2014, 3pm
Zellerbach Hall

Richard Goode, *piano*

PROGRAM

Leoš Janáček (1854–1928) From *On an Overgrown Path* (1901–1911)

Our Evenings
A Blown-Away Leaf
Come with Us!
Good Night!

Robert Schumann (1810–1856) Davidsbündlertänze, Op. 6 (1837)

Lebhaft
Innig
Mit humor
Ungeduldig
Einfach
Sehr rasch
Nicht schnell
Frisch
Lebhaft
Balladenmäßig — Sehr rasch
Einfach
Mit Humor
Wild und lustig
Zart und singend
Frisch
Mit gutem Humor
Wie aus der Ferne
Nicht schnell

Claude Debussy (1862–1918) Préludes, Book I (1909–1910)

Danseuses de Delphes
Voiles
Le vent dans la plaine
Les sons et les parfums tournent dans l'air du soir
Les collines d'Anacapri
Des pas sur la neige
Ce qu'a vu le vent d'Ouest
La fille aux cheveux de lin
La sérénade interrompue
La Cathédrale engloutie
La danse de Puck
Minstrels

The program is subject to change.

Funded, in part, by the Koret Foundation, this performance is part of Cal Performances' 2013–2014 Koret Recital Series, which brings world-class artists to our community.

This concert is dedicated to the memory of Donald Glaser (1926–2013).

Cal Performances' 2013–2014 season is sponsored by Wells Fargo.

INTERMISSION

Leoš Janáček (1854–1928)

Selections from *On an Overgrown Path*

Composed in 1901–1902, 1908, and 1911.

On an Overgrown Path is one of Janáček's most intimate creations and perhaps his most personal. He began the work in 1901 as a set of pieces for harmonium (a small, foot-pumped reed organ) to be published in Brno in a periodical titled *Slavonic Melodies* devoted to music for that instrument. The five brief movements were intended as musical reminiscences of childhood in his native Hukvaldy and employed the idiosyncratic pacing, short repetitive phrases, quirky melodic leadings and piquant harmonies of Moravian folk song and dance that became the wellspring of his mature compositions. (He was working on the opera *Jenůfa* at the same time.) The title of the collection, whose music is filled with the poignancy of memory, referred to a traditional wedding song from the Těšín district in which a bride racked by misgivings laments "that the path to my mother's house has grown over with weedy clover."

The following year, *On an Overgrown Path* was deflected into a different expressive course. In May 1902, Janáček's daughter, Olga, contracted typhoid fever. As her condition deteriorated during the following months, Olga became increasingly obsessed with the gestating *Jenůfa*, whose young, tragic title character both father and daughter found reflected in her. The family's housekeeper, Marie Stejskalová, remembered the day of Olga's death, February 26, 1903: "In the afternoon, Olga was quite well. We all sat at her bed. During that time the master was just finishing *Jenůfa*. Now she asked: 'Daddy, play me *Jenůfa*. I will never hear your opera in the theater.' The master sat and played. Olga lay there peacefully and without moving listened to the entire opera. The master's hands trembled, he was white as death, but he went on to the end. When he got up from the piano, Olga said to him: 'It's beautiful, what a pity that I won't see it.'" She died that night, just short of her 21st

birthday. "I would bind *Jenůfa* simply with the black ribbon of the long illness, suffering and laments of my daughter, Olga," Janáček confided in his memoirs.

Janáček submerged his grief during the following year in preparing the premiere of *Jenůfa* in Brno in January 1904 and then immediately plunging into a new opera titled *Osud* ("Fate"). The next four years were devoid of instrumental music except for a piano sonata titled *1.X.1905, "From the Streets,"* written to express his outrage over the killing of a 20-year-old student by Austrian troops at a demonstration on October 1, 1905, for more autonomy for Moravia from the Habsburgs (specifically, the establishment of a university that was Czech in both its outlook and its language). It was not until 1908 that Janáček was ready to express the enduring sorrow over his daughter's death five years before by returning to *On an Overgrown Path* and adding five more movements to the original set, arranging all of the pieces for piano and giving them, as had Schumann and Debussy, titles to suggest their moods only after the music had been completed.

The original harmonium pieces were called *Our Evenings* (a wistful movement based on a folk-like theme of irregular phrases inspired by memories of Hukvaldy), *A Blown-Away Leaf* ("a love song," Janáček wrote of it in a letter to critic Jan Branberger), *The Madonna of Frýdek* ("recollections of religious processions"), *Good Night!* (a tender "leave-taking of one's lover"), and *The Little Owl Continues Screeching* (which refers to a Czech folk legend that a barn owl lingers around a house where someone is about to die). The new pieces, however, placed most of those earlier ones in a rather different context—"there is more distress than there are words to tell it," the composer admitted: *Come with Us!* (a gentle polka suggesting "a letter put away and forgotten"), *They Chattered Like Swallows* ("young girls talking on an outing"), *Words Failed Me...* ("the bitterness of disappointment"), *Unutterable Anguish* ("Maybe you will sense tears. The premonition of certain death. During the hot summer nights that angelic person [Olga] lay in such deathly

anguish") and *In Tears* ("crying with a smile"). After *On an Overgrown Path* was published in 1911, Janáček composed a second series of aphoristic pieces in a similar style but did not give them titles and published only the first of them during his lifetime; the complete set of fifteen pieces did not appear in print until 1942.

Robert Schumann (1810–1856)
Davidsbündlertänze, Op. 6

Composed in 1837.

Robert Schumann was profoundly influenced by the thought and literature of the Romantic era. His first intellectual interest as a child was reading, a love that was spawned and nurtured by his father, August, a bibliophile and successful bookseller in Zwickau, a short distance south of Leipzig. August encouraged his son's exploration not only of the classics but also of the new Romantic literary movement initiated by Goethe, and the boy was so incurably infected with his father's love of books that he formed a society with some of his young friends when he was 15 to discuss the latest works of the German authors, notably those of Jean Paul Richter and E.T.A. Hoffmann. It was in Jean Paul's writings, especially in his flamboyant novel *Flegeljahre* ("Teenage Years"), that Schumann discovered a philosophy concerning the intimate relationship between music and the emotional life of the individual, which the writer rendered as the ability to escape from reality into the "dream world of musical images." Jean Paul often used musical similes to describe the emotional states of his characters, who habitually poured out their innermost feelings in piano improvisations. The final chapter of *Flegeljahre*, set in the make-believe world of a masked ball, describes the twin characters Vult and Walt (really the contrasting divisions of a single split personality), a psychological concept that both frightened and fascinated Schumann because it seemed so disturbingly close to his perception of his own emotional constitution, which

Linda Siegel described as vacillating between "fits of depression with complete loss of reality and periods of seemingly placid adjustment to life." Perhaps as a way of deflecting the distress aroused by Jean Paul's observations, Schumann made some attempts in the late 1820s at writing novels in his style whose chief characters were the poetic dreamer Eusebius and the heroically impetuous Florestan. The second important literary influence on the young Robert Schumann was E.T.A. Hoffmann, specifically Hoffmann's most wildly eccentric creation, Kapellmeister Kreisler. So completely was Kreisler identified with music that Hoffmann said he owned a coat in C-sharp minor with collar in E major. Kreisler was not interested in counterpoint or technical exercises, but only in the emotional effects produced by certain harmonies and melodic leadings. He represented for Schumann the very soul of the Romantic artist who was engaged in the endless struggle against the unfeeling masses, whom Schumann called by the Biblical name of King David's foes, the "Philistines."

By 1825, when he was 15, Schumann had begun supplementing his literary pursuits with the study of the piano, and he would amuse his friends by improvising characterizations of them at the keyboard. His father died the following year, and his mother determined that the teenager should follow jurisprudence as a profession, despite his introspective nature and his head bursting with the Romantic notions inspired by his favorite authors. In 1828, he was bundled off to study law at the University of Leipzig. It became evident almost immediately that Schumann was suited neither temperamentally nor intellectually for a legal career and had instead set his heart upon becoming a piano virtuoso. In 1829, he began lessons with Friedrich Wieck, the most highly regarded local pedagogue of the instrument, and the following year he abandoned his university studies completely in favor of music. He moved into the Wieck household and progressed rapidly as a performer, spurred in no little part by the blossoming pianistic talents of his teacher's twelve-year-old daughter, Clara. The tale of

Robert and Clara over the next decade—their soaring mutual adoration, Papa Wieck’s expulsion of Schumann from his house and refusal to allow him to see his daughter, the couple’s eventual marriage—forms one of the greatest love stories of the 19th century.

During the early 1830s, before his infatuation with Clara had settled fully upon him, Schumann found companionship in a group of fellow admirers of Jean Paul and Hoffmann who banded themselves together into the *Davidsbund*—the “League of David”—to do battle against the enemies of all true art, the “Philistines.” They would, in the composer’s phrase, “dam the stream of mediocrity by word and deed.” The *Davidsbund* was modeled on Kapellmeister Kreisler’s *Musikalisch-poetisch Klub* to such an extent that individual members were assigned the names of Hoffmann’s fictional personalities; the group’s meeting place was called *Ludlamshöhle*, the Cave of Adullam, where David fled from Saul with his followers. The principal weapon of these would-be warriors of artistic rectitude was the pen, and to further their aims they established the *Neue Zeitschrift für Musik* (“New Journal for Music”) in 1833, and issued the first number on April 3, 1834. The purpose of the periodical was to stem the rising tide of empty virtuoso pieces and simple Biedermeier musical confections for home consumption while championing the works of the great Classicists and the emerging generation of young Romantics, including Chopin, Berlioz, Mendelssohn, and, of course, Schumann. Schumann took over the editorship of the journal soon after it was founded, and became one of the most important and respected music critics in Europe during his decade in that position.

All of the streams of Schumann’s life—literary, philosophical, journalistic, amorous—poured into the piano compositions upon which he concentrated his creative musical energies during the 1830s. The superb *Carnaval* of 1835 concludes with a *March of the Davidsbund Against the Philistines*, a subject to which he returned two years later in the *Davidsbündlertänze* (“Dances of the

League of David”). By 1837, Robert’s love for Clara had taken full wing, and they were engaged, over her father’s violent objection, on August 14th. Schumann told his old composition teacher, Heinrich Dorn, that the pieces comprising the *Davidsbündlertänze* were entirely inspired by his love for Clara, and confided to a friend, “They are more her own than anything else of mine.” He admitted to the young lady herself that “they were created in the most joyful excitement that I can remember.... If ever I was happy at the piano, it was while composing these *Dances*,” and he began the cycle with a motive that Clara had written. (In addition to becoming one of her era’s preeminent virtuosos, she was also a talented composer.) Schumann indicated the contrasting moods of the cycle’s 18 miniature movements by inscribing at the end of each either the initial “E” or “F”—Eusebius or Florestan—to denote their opposing states of dreaminess and vigor. (Four, variable in their expression, bear both initials.) An old German proverb heads the set: “Along the path that we go/Are mingled weal and woe,/In weal, though glad, be grave,/In woe, though sad, be brave.” The *Davidsbündlertänze* became an integral part of Clara’s repertory, and she played the work at every opportunity after her husband’s untimely death in 1856 at age 46. It was through her tireless dedication to Schumann’s music (she would not give a recital after his death unless it included some of his music) that the *Davidsbündlertänze* and the other touching mementos of the first years of their timeless love came to be recognized as the quintessential documents of musical Romanticism.

Claude Debussy (1862–1918)
Préludes, Book I

Composed in 1909–1910.

“The sound of the sea, the curve of the horizon, the wind in the leaves, the cry of a bird enregister complex impressions within us,” Debussy told an interviewer when he was at work on his

Préludes. “Then suddenly, without any deliberate consent on our part, one of those memories issues forth to express itself in the language of music.” Debussy distilled in these words the essence of musical Impressionism—the embodiment of a specific but evanescent experience in tone. With only a few exceptions (most notably the String Quartet of 1893 and the *Études* and three sonatas from the end of his life), his compositions are referential in both their titles and their contents, deriving inspiration and subjects from poetry, art and nature (or nature, at least, as filtered through Monet’s opulently chromatic palette). Though their generic appellation, which recalls the music of both Chopin and Bach, suggests abstraction rather than tone painting, Debussy’s 24 *Préludes* are quintessential examples of his ability to evoke moods, memories and images that are, at once, too specific and too vague for mere words. “The Impressionists’ objective was that music should appear directly to the senses without obtruding upon the intellect,” wrote Christopher Palmer in his book on *Impressionism in Music*. “Debussy’s *Préludes* develop this technique of seizing upon the salient details of a scene and fusing them deftly into a quick overall impression to a rare degree of perfection.” Book I of the *Préludes*, composed in 1909–1910 and published by Durand in May 1910, consists of twelve such poetic paintings in tone.

The chaste austerity of *Danseuses de Delphes* (“Dancers of Delphi”), perhaps inspired by Greek vases in the Louvre, evokes the solemn rites at the Temple of Apollo in the hallowed ancient city of oracles.

Voiles (“Sails”), a study in whole-tone scales and augmented chords, suggests the gentle lapping of the tide against boats at anchor in a misty harbor.

Not just a breeze that rises to a cutting gale but also a sense of light, space and fragrance are captured in the iridescent *Le vent dans la plaine* (“Wind over the Plains”).

The title and voluptuous mood of *Le sons et les parfums tournent dans l’air du soir* (“Sounds and perfumes waft in the evening

air”) derive from a line of Baudelaire’s poem *Harmonies du soir*, of which Debussy made a song in 1889.

Les collines d’Anacapri (“The hills of Anacapri”) evokes the sunny Italian island in the Bay of Naples through the impressionistic treatment of fragments of a Neapolitan folk song.

Debussy indicated in the score that the rhythm of the weary, step-wise repeated figure that shuffles incessantly through *Des pas sur la neige* (“Footsteps in the Snow”) should have “the sonorous value of a melancholy, ice-bound landscape.” With a few deft strokes—the recurring ostinato motto, some resonant, widely spaced chords in the left hand, the halting fragments of a nearly forgotten melody in the right—Debussy captured a vast, grey, frozen scene, perhaps the pianistic equivalent of the rejected lover’s desolate wandering in Schubert’s *Winterreise* (“Winter Journey”). “Those solitary footsteps marked out in the bleak snowscape of *Des pas sur la neige*,” asked Edward Lockspeiser in his study of the composer, “where do they lead?”

Ce qu’a vu le vent d’ouest—“What the West Wind Saw”—was the sea, and its mood here is painted as tempestuous and angry in a virtual hurricane of figurations and surges of color.

La fille aux cheveux de lin (“The Girl with the Flaxen Hair”), the simplest and perhaps best known of the *Préludes*, traces its title and atmosphere to a verse from the *Poèmes Antiques: Chansons Ecossaïses* by the French writer Charles Marie Leconte de Lisle (1818–1894), which Debussy had set for voice during his student years, sometime between 1880 and 1884. (The song and the piano piece are unrelated musically.) Though its pentatonic melody recalls the Javanese gamelan music that so intrigued French musicians at the Paris Exposition of 1889, Debussy’s luminous music captures well the spirit of de Lisle’s poem, which tells of a young Scottish girl singing in the morning sunshine of her simple, unaffected love.

“A master work” said Manuel de Falla of *La sérénade interrompue* (“The Interrupted

Serenade”) in the way that it captures a “quite Andalusian grace.” The imitation of a twanging guitar, the suggestive harmonies, the melodic arabesques of traditional Gypsy song and the undulant rhythms of Iberian dance evoke the Spain of imagination that inspired some of Debussy’s most colorful works. There is wry humor here as well, as the lover is frustrated in delivering his song undisturbed. “Our hero is persistent,” wrote E. Robert Schmitz in his study of Debussy’s piano music, “and loath to forego his serenade despite the multiple interruptions that beset him and test his temper. Having tuned his guitar and preluded on it, he begins, but there is a violent interruption. (A window slamming shut? Water tossed on the nocturnal visitor?) The serenade is resumed, but again broken off (a night watchman with a wooden leg—or a group of revelers?), and our hero’s temper flares, the first time to no avail, but finally bringing results, though it takes a few seconds for the serenader to recover his serenading mood. But perhaps his heart is no longer in it, for the serenade recedes more and more, and is finally lost in the distance.”

La cathédrale engloutie (“The Sunken Cathedral”) was inspired by an ancient Breton legend of a cathedral in the submerged city of Ys that rises briefly above the waves on clear mornings, bells tolling and priests chanting. (Lalo’s opera *Le Roi d’Ys* is based on the same tale.) Debussy evoked this miraculous phenomenon by suggesting the parallel harmonies

of medieval organum and the smooth melodic leadings of Gregorian chant in this miniature tone poem.

Though Debussy disliked his prescribed two-year residence in the Eternal City as winner of the 1885 *Prix de Rome*, he did take advantage of his enforced absence from Paris to become more familiar with the writings of Shakespeare in Rome, reading the plays aloud (in French translation) with Paul Vidal and Xavier Leroux. When he was first casting about for an opera libretto before settling on Maeterlinck’s *Pelléas et Mélisande*, Debussy considered *Hamlet* as a subject and rejected it, but seriously thought about using *As You Like It*. He drafted a libretto with poet Paul-Jean Toulet, and toyed with composing it until the last year of his life, but nothing ever came of the plan. The only Shakespeare-inspired works in Debussy’s catalog are the two fragments of incidental music that he composed for a production of *King Lear* in 1904 and *La danse de Puck*, whose gossamer strains capture the mercurial sprite from *A Midsummer Night’s Dream*.

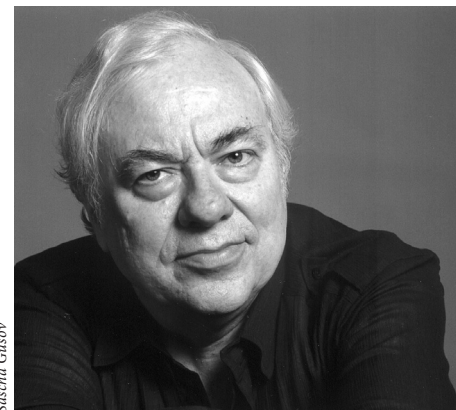
Among the more exotic entertainments of Debussy’s day were the American minstrel shows that began appearing at European fairs and seaside resorts around 1900. He evoked their humor, their banjos and their strutting dances in *Minstrels*.

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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 major orchestras, recitals in the world’s music capitals, and through his extensive and acclaimed Nonesuch recordings, he has won a large and devoted following. *Gramophone* recently captured the essence of what makes Richard Goode such an original and compelling artist: “Every time we hear him, he impresses us as better than we remembered, surprising us, surpassing our expectations and communicating perceptions that stay in the mind.”

In the 2013–2014 season, Mr. Goode appears as soloist with such orchestras as the New York Philharmonic with David Zinman, the Chicago Symphony with Mark Elder, the Deutsches Symphonie-Orchester Berlin with Herbert Blomstedt, and the Royal Scottish National Orchestra with Peter Oundjian, with whom he will also appear in Toronto, Ottawa, and Montreal with the Toronto Symphony. His always compelling recitals will be heard at Carnegie Hall in New York, in London, in Paris, at the Aldeburgh Festival, and on leading concert and university series around the world. In addition, he will perform a chamber music concert with members of Boston Symphony Orchestra, and will hold master classes at major conservatories and music schools on both sides of the ocean.

Among the highlights of the 2012–2013 season were recitals in which, for the first time in his career, Mr. Goode performed the last three Beethoven sonatas in one program, drawing capacity audiences and raves in such cities as New York, London, and Berlin. Recent seasons have also included performances with the Metropolitan Opera Orchestra led by Fabio Luisi at Carnegie Hall; with the Los Angeles Philharmonic and Gustavo Dudamel; with the Orpheus Chamber Orchestra, on tour and at Carnegie Hall playing the Schumann concerto; and with the Boston Symphony in Boston and on a West Coast tour.



Sascha Gusev

As a Nonesuch recording artist, Mr. Goode has made more than two dozen recordings, ranging from solo and chamber works to lieder and concertos. His latest recording of the five Beethoven piano concertos with the Budapest Festival Orchestra and Iván Fischer was released in 2009 to exceptional critical acclaim and nominated for a Grammy Award. His ten-CD set of the complete Beethoven sonatas, the first by an American-born pianist, was nominated for a Grammy and has been ranked among the most distinguished recordings of this repertoire. His other recording highlights include a series of Bach Partitas, a duo recording with Dawn Upshaw, and Mozart piano concertos with Orpheus.

A native of New York City, Mr. Goode studied with Elvira Sziget and Claude Frank, with Nadia Reisenberg at the Mannes College of Music, and with Rudolf Serkin at the Curtis Institute. His numerous prizes over the years include the Young Concert Artists Award, First Prize in the Clara Haskil Competition, the Avery Fisher Prize, and a Grammy Award for his recording of the Brahms clarinet sonatas with clarinetist Richard Stoltzman. His first public performances of the complete Beethoven sonatas, at Kansas City’s Folly Theater and at New York’s 92nd Street Y in 1987–1988, brought him to international attention and was hailed by *The New York Times* as “among the season’s most important and memorable events.” It was later performed

with great success at London's Queen Elizabeth Hall in 1994 and 1995.

Mr. Goode has served, together with Mitsuko Uchida, as co-Artistic Director of the Marlboro Music School and Festival in Marlboro, Vermont from 1999 through 2013. Participating, initially, at the age of 14, at what *The New Yorker* magazine recently described as "the classical world's most coveted retreat," he has made a notable contribution to this unique community over the 28 summers he has spent there. 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 10001-6262, and he records for Nonesuch and RCA Records. "Like" Richard Goode on Facebook and keep up with his latest news, recordings, and events.