



Sunday, October 26, 2014, 3pm  
Zellerbach Hall

## Richard Goode, *piano*

### PROGRAM

Franz Schubert (1797–1828) Piano Sonata No. 19 in C minor, D. 958 (1828)  
Allegro  
Adagio  
Menuetto: Allegro  
Allegro

Schubert Piano Sonata No. 20 in A major, D. 959 (1828)  
Allegro  
Andantino  
Scherzo: Allegro vivace  
Rondo: Allegretto

### INTERMISSION

Schubert Piano Sonata No. 21 in B-flat major,  
D. 960 (1828)  
Molto moderato  
Andante sostenuto  
Scherzo: Allegro vivace con delicatezza  
Allegro, ma non troppo

*Funded, in part, by the Koret Foundation, this performance is part of Cal Performances' 2014–2015 Koret Recital Series, which brings world-class artists to our community.*

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**Franz Schubert (1797–1828)****Piano Sonata No. 19 in C minor, D. 958****Piano Sonata No. 20 in A major, D. 959****Piano Sonata No. 21 in B-flat major, D. 960***Composed in 1828.*

In the hall of the Gesellschaft der Musikfreunde in Vienna on March 26, 1828, immediately after completing his magnificent C major Symphony (justifiably dubbed “The Great” by later generations), Franz Schubert gave the only public concert entirely of his works held during his lifetime. The event, prompted and sponsored by his circle of devoted friends, was a significant artistic and financial success, and he used the proceeds to celebrate the occasion at a local tavern, pay off some old debts, acquire a new piano, and buy tickets for Nicolò Paganini’s sensational début in Vienna three days later. Despite the renewed enthusiasm for creative work that that concert inspired in him, and encouraging signs that his music was beginning to receive recognition outside Vienna, Schubert’s spirits were dampened during the following months by the perilous state of his health. His constitution, never robust, had been undermined by syphilis, and by the summer of 1828, he was suffering from headaches, exhaustion, and frequent digestive distress. In May, he received invitations from friends to summer in both Graz and Gmunden in order to refresh himself with the country air, but he had to refuse his hosts because he lacked money to pay for the transportation. He settled instead for a three-day excursion in early June with the composer-conductor Franz Lachner to nearby Baden, where he wrote a Fugue in E minor for organ, four hands (D. 952, his only work for organ), which he tried out with his companion on the instrument in the twelfth-century Cistercian abbey at neighboring Heiligenkreuz on June 4th. Between his return to the city a few days later and August, he composed the Mass in E-flat, made a setting in Hebrew of Psalm 92 for the City Synagogue of Vienna, created a number

of short pieces for piano, wrote all but one of the 13 songs published after his death in the collection *Schwanengesang*, did extensive work on what proved to be his last three piano sonatas (D. 958–60), and began his C major String Quintet.

At the end of August, Schubert felt unwell, complaining of dizziness and loss of appetite, and his physician advised that he move for a time to a new house outside the city recently acquired by the composer’s brother Ferdinand. Though Ferdinand’s dwelling was damp and uncomfortable and hardly conducive to his recovery, Franz felt better during the following days, and he was able to participate in an active social life and attend the première of a comedy by his friend Eduard von Bauernfeld on September 5th. Schubert also continued to compose incessantly, completing the three piano sonatas on the 26th, and performing them at the house of Dr. Ignaz Menz the following day. The C major Quintet was finished at that same time; it and the sonatas were the last instrumental works he completed. On October 31st, Schubert fell seriously ill, his syphilitic condition perhaps exacerbated by the typhus then epidemic in Vienna, and he died on November 19, 1828, at the age of 31. He had originally intended that the three sonatas be dedicated to Johann Hummel, a pianist, composer, student of Mozart and important supporter during his last years, but when Diabelli published them in 1838 as “Schubert’s Last Compositions: Three Grand Sonatas,” Hummel was already dead, so the pieces were instead inscribed to another champion of Schubert’s music, Robert Schumann.

“All three of the last sonatas are works in which meditation, charm, wistfulness, sadness, and joy are housed in noble structures,” wrote George R. Marek in his biography of the composer. Though each follows the traditional four-movement Classical pattern of opening sonata-allegro, lyrical slow movement, scherzo (minuet in the C minor Sonata) and lively finale, this is music less concerned with the

titanic, visionary, long-range formal structures of Beethoven (whom Schubert idolized) than with the immediately perceived qualities of melody, harmonic color, piano sonority, and the subtle balancing of keys—what Hans Költzsch in his study of Schubert’s sonatas called “the nascent present.” This characteristically Schubertian predilection is particularly evident in the development sections of the opening movements, which eschew the rigorous thematic working-out of the Beethovenian model in favor of a warm, even sometimes dreamy, lyricism whose principal aims are to examine fragments of the movement’s melodies in different harmonic lights and to extract the instrument’s most ingratiating sonorities.

Schubert’s closest approach to Beethoven’s weight of utterance comes in the opening *Allegro* of the C minor Sonata—the work may even be a tribute of sorts to the older composer, who died in March 1827, just a year before this piece was begun. The movement’s essential tunefulness and its concern with matters of hearth and heart rather than with grandeur and sublimity, however, mark it unmistakably as a creation of Schubert. The following *Adagio* is a gentle, major-key song, poignantly inflected with delicate minor-mode borrowings, which becomes animated in its central section before resuming the initial quietude for its closing phrases. Though given the old name of *Menuetto*, the third movement displays such forward-looking devices as irregular phrasing and sudden contrasts of dynamics. The finale is rambunctious and

incessantly active not only in its rhythmic motion but also in its wide exploration of colorful harmonic territories.

The A major Sonata begins with a heroic gesture immediately balanced by airy falling arpeggios—the opposed states of vigor and languor are juxtaposed throughout much of the movement. The *Andantino* is the most dramatic movement in the last three sonatas. Its outer sections exude barren bleakness, an uncommon emotion in Schubert’s music but one he had distilled perfectly the year before in his stunningly desolate setting of Wilhelm Müller’s *Der Leiermann* (“The Hurdy-Gurdy Man”), the closing song of the cycle *Die Winterreise* (“The Winter’s Journey”); the movement’s central portion rises to peaks of true passion. The Sonata is rounded out by a gentle *Scherzo* and a supple *Rondo*.

The B-flat Sonata, generally regarded as Schubert’s greatest achievement in the genre, opens with a movement of breadth and majesty based on one his most ravishing melodies. The *Andante*, music such as it is given to only the greatest masters to compose, seems almost freed from earthly bonds, rapt out of time. “It is,” concluded Alfred Einstein, “the climax and apotheosis of Schubert’s instrumental lyricism and his simplicity of form.” The playful *Scherzo* that follows serves as the perfect foil to the slow movement. The finale balances a certain seriousness of expression with exuberance and rhythmic energy.

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Michael Wilson

**R**ICHARD 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 through his extensive and acclaimed Nonesuch recordings, he has won a large and devoted following.

Mr. Goode began his 2014–2015 season performing Mozart's Piano Concerto No. 23 in A major, K. 488, to open Lincoln Center's Mostly Mozart Festival. He will be featured in five appearances at Carnegie Hall, including a recital in the main hall, as a soloist with the Boston Symphony Orchestra under the baton of Andris Nelsons, in two chamber music concerts with young artists from Marlboro Music Festival, and conducting a master class on Debussy piano works. He will appear as soloist with orchestras including the Los Angeles Philharmonic, St. Louis, Milwaukee, and San Diego symphonies. In addition, this season includes recitals at the Concertgebouw in Amsterdam, Wigmore Hall in London, the Celebrity Series of Boston, Cal Performances,

the Philadelphia Chamber Music Society, the University Musical Society in Ann Arbor, at Shriver Hall in Baltimore, in Toronto at the Royal Conservatory, at The Schubert Club in St. Paul, Spivey Hall in Atlanta, Yale School of Music, Dartmouth College, Duke Performances, Middlebury College, and in other major series in the United States and Europe. In addition, Mr. Goode will present master classes at top conservatories and universities around the world.

In the 2013–2014 season, Mr. Goode appeared 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 also appeared in Toronto, Ottawa, and Montreal with the Toronto Symphony. His always compelling recitals were 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.

Among the highlights of recent seasons have been the 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 on tour with the Boston Symphony.

An exclusive Nonesuch recording artist, Mr. Goode has made more than two dozen recordings over the years, ranging from solo and chamber works to lieder and concertos. His latest recording of the five Beethoven concertos with the Budapest Festival Orchestra and Iván Fischer was released in 2009 to exceptional critical acclaim, described as "a landmark recording" by the *Financial Times*

## ABOUT THE ARTISTS

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and nominated for a Grammy Award. His ten-CD set of the complete Beethoven sonatas, the first ever by an American-born pianist, was nominated for a Grammy and has been ranked among the most distinguished recordings of this repertoire. 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, Mr. 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. 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 for his recording of the Brahms sonatas with clarinetist Richard Stoltzman. His first public per-

formances of the complete Beethoven sonatas at Kansas City's Folly Theater and New York's 92nd Street Y in 1987–1988 brought him to international attention. The cycle was later performed with great success at London's Queen Elizabeth Hall in 1994 and 1995.

Mr. Goode 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 age 14, at what *The New Yorker* 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 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.