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

**INTERMISSION**

- 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.
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, pensive 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 Screetching (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 Fliegeljahre (“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 Fliegeljahre, 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 of King David’s foes. By 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 expu 
sion 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 infatu 
ation 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 Musikalisches-poetisch 
Klub to such an extent that individual mem 
bers were assigned the names of Hoffmann’s 
fictional personalities; the group’s meeting 
place was called Ludlamshöhle, the Cave of 
Adullum, 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 con 
fessions for home consumption while cham 
pioning the works of the great Classicists and 
the emerging generation of young Romantics, 
including Chopin, Berlioz, Mendelssohn, and, 
and, of course, Schumann. Schumann took over 
the editorship of the journal soon after it was 
found, and became one of the most impor 
tant and respected music critics in Europe 
during his decade in that position.

All of the streams of Schumann’s life— 
literary, philosophical, journalistic, amo 
rous—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 en 
gaged, over her father’s violent objection, on 
August 14th. Schumann told his old composi 
tion teacher, Heinrich Dorn, that the pieces 
comprising the Davidsbündlertänze were 
etirely inspired by his love for Clara, and con 
fided 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 remem 
ber.... 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 writ 
ten. (In addition to becoming one of her era’s 
preeminent virtuosos, she was also a talented 
composer.) Schumann indicated the contrast 
ing moods of the cycle’s 18 miniature move 
ments 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 un 
timely 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 quintessen 
tial 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 enreg 
ister complex impressions within us,” Debussy 
told an interviewer when he was at work on his 
Préludes. “Then suddenly, without any deliber 
ate 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 ex 
perience 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 ab 
straction rather than tone painting, Debussy’s 
24 Préludes are quintessential examples of his 
hability to evoke moods, memories and images 
that are, at once, too specific and too vague 
for mere words. “The Impressionists’ objec 
tive was that music should appear directly to 
the senses without obtruding upon the intel 
llect,” wrote Christopher Palmer in his book on 
Impressionism in Music. “Debussy’s Préludes 
develop this technique of seizing upon the sa 
lient details of a scene and fusing them deftly 
into a quick overall impression to a rare degree 
of perfection.” Book I of the Préludes, com 
posed in 1909–1910 and published by Durand 
in May 1910, consists of twelve such poetic 
paintings in tone.

The chaste austerity of Dansesuses 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 an 
chor 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 impression 
istic treatment of fragments of a Neapolitan 
folk song.

Debussy indicated in the score that the 
rythm of the weary, step-wise repeated fig 
ure that shuffles incessantly through Des pas 
sur la neige (“Footsteps in the Snow”) should 
have “the sonorous value of a melancholy, ice 
bound scene.” With a few deft strokes— 
the recurring ostinato motto, some resonant, 
widely spaced chords in the left hand, the halt 
ing fragments of a nearly forgotten melody 
in the right—Debussy captured a vast, grey, 
flush 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 com 
poser, “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 
to a verse from the Poèmes Antiques: Chansons 
Ecossaises by the French writer Charles Marie Leconte de Lisle (1818– 
1894), which Debussy had set for voice dur 
ing 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 mu 
sic captures well the spirit of de Lisle’s poem, 
which tells of a young Scottish girl singing 
in the morning sunshine of her simple, unaf 
fected 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 very 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 forgo his serenade despite the multiple inter- ruptions 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 again broken off (a night watchman with a nocturnal visitor?) The serenade is resumed, but again broken off (a night watchman with a nocturnal visitor?) The serenade is resumed, but again broken off (a night watchman with a nocturnal visitor?) The serenade is resumed, but again broken off (a night watchman with a nocturnal visitor?) The serenade is resumed, but again broken off (a night watchman with a nocturnal visitor?) The serenade is resumed, but again broken off (a night watchman with a nocturnal visitor?) The serenade is resumed, but again broken off (a night watchman with a nocturnal visitor?) The serenade is resumed, but again broken off (a night watchman with a nocturnal visitor?) The serenade is resumed, but again broken off (a night watchman with a nocturnal visitor?) The serenade is resumed, but again broken off (a night watchman with a nocturnal visitor?) The serenade is resumed, but again broken off (a night watchman with a nocturnal visitor?) The serenade is resumed, but again broken off (a night watchman with a nocturnal visitor?) The serenade is resumed, but again broken off (a night watchman with a nocturnal visitor?)

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 Méliande, 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.

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 Ivan 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 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 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

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.