

Sunday, April 22, 2018, 3pm
Zellerbach Hall

Richard Goode, *piano*

PROGRAM

- William Byrd (c. 1539/40 or 1543–1623) Two Pavians and Galliardes from
My Ladye Nevells Booke (1591)
the seconde pavian
the galliarde to the same
the third pavian
the galliarde to the same
- Johann Sebastian Bach (1685–1750) English Suite No. 6 in D minor, BWV 811
(1715–1720)
Prelude
Allemande
Courante
Sarabande - Double
Gavotte I
Gavotte II
Gigue
- Ludwig van Beethoven (1770–1827) Sonata No. 28 in A Major, Op. 101 (1815–16)
Etwas lebhaft, und mit der innigsten
Empfindung. Allegretto, ma non troppo
Lebhaft. Marschmäßig. Vivace alla Marcia
Langsam und sehnsuchtsvoll. Adagio, ma non
troppo, con affetto
Geschwind, doch nicht zu sehr und mit
Entschlossenheit. Allegro

INTERMISSION

- Claude Debussy (1862–1918) *Préludes* from Book Two (1912–13)
Brouillards—Feuilles mortes—La puerta
del Vino—Les fées sont d'exquises danseuses—
Bruyères—"Général Lavine" - excentric—
La terrasse des audiences du clair de lune—
Ondine—Hommage à S. Pickwick Esq. P.P.M.P.C.—
Canope—Les tierces alternées—Feux d'artifice

Richard Goode records for Nonesuch

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William Byrd**Selections from *My Ladye Nevells Booke***

William Byrd was not only the greatest composer of Elizabethan England, but also one of its craftiest politicians. At a time when the Catholic clergy were being hidden away in priest holes and crippling fines were heaped upon those who insisted on practicing the Roman faith in public, Byrd struck a delicate balance between clinging tenaciously to his religious beliefs and winning favor at court. He was born around 1540 in London and trained in the capital city by the distinguished Thomas Tallis, a Gentleman of the Chapel Royal. In 1563 Byrd was appointed organist and Master of the Choristers at Lincoln Cathedral, where he established his reputation with splendid sacred compositions to both English and Latin texts (Queen Elizabeth still liked an occasional church piece in the old monkish tongue), as well as secular vocal works and his earliest examples of keyboard and consort music. In 1570 Byrd joined Tallis as a member of the Chapel Royal, and they had sufficiently ingratiated themselves with the Crown by 1575 that they were granted a patent to print and sell music and lined manuscript paper. They dedicated their first publication, a collection of motets (*Cantiones sacrae*), to the Queen, but the venture enjoyed only spotty success. Byrd carried on with the publishing business after Tallis' death, in 1585, while serving as organist for the Chapel Royal and composing prolifically during the following years. In 1593 he settled in Stondon Massey in Essex, in the countryside northeast of London, where it was easier for him to practice his religion. He continued to compose, producing practical pieces tailored to the extraordinary covert observations of the Catholic Mass that had developed in England during Elizabeth's reign, as well as a large body of instrumental music, madrigals, and solo songs and, even still, anthems for the Anglican Church. Despite his life-long refusal to abandon his Catholic faith, Byrd's reputation among English musicians was unsurpassed: an entry in the records of the Chapel Royal upon his death, at Stondon Massey on July 4, 1623, described him as "a Father of Musick."

Among Byrd's most significant achievements was the raising of British music for the virginal, the small harpsichord favored in England, to a mature art, "kindling it," according to Joseph Kerman, "from the driest of dry wood to a splendid blaze." Though it appeared in many manuscripts and publications of the day, Byrd's virginal music is preserved principally in two sources: his own manuscript collection titled *My Ladye Nevells Booke*, compiled in 1591 for an unidentified female member of the Nevell family then living at Uxbridge; and the *Fitzwilliam Virginal Book* (so called because it is held by the Fitzwilliam Museum in Cambridge), compiled by Francis Tregian during his imprisonment from 1609 until his death 10 years later for practicing Catholicism.

The paired Pavians and Galliardes in G Major and A minor derive from the Renaissance custom of following a slow dance—the *pavane* was a 16th-century court dance of a stately, processional nature from Padua ("Pava" in the local dialect, hence "*pavane*")—with a fast one, such as the vigorous leaping Italian *galliard*.

Johann Sebastian Bach**English Suite No. 6 in D minor, BWV 811**

From 1717 to 1723, Bach was director of music at the court of Anhalt-Cöthen, north of Leipzig. He liked his job. His employer, Prince Leopold, was a well-educated man, 24 years old at the time he engaged Bach. (Bach was 32.) Leopold was fond of travel and books and paintings, but his real passion was music. (Reports had it that Leopold spent a whopping 20 percent of the court's annual budget on his musical establishment.) The Prince was an accomplished musician who not only played violin, viola da gamba, and harpsichord well enough to join with the professionals in his household orchestra, but he also had an exceptional bass voice. He started the court musical establishment in 1707 with three players (his puritanical father had no use for music), and by the time of Bach's appointment, the ensemble had grown to nearly 20 performers equipped with a fine set of instruments. It was for these musicians that Bach wrote many of his outstanding instrumental works, including the *Brandenburg* Concertos, *Orchestral*

Suites, Violin Concertos, and much of his chamber and keyboard music. Leopold appreciated Bach's genius, and Bach returned the compliment when he said of his Prince, "He loved music, he was well acquainted with it, he understood it."

The six English Suites were probably composed at Cöthen, though ideas and perhaps even complete movements for them may date from as early as 1715, when Bach was serving as organist and chamber musician to Duke Wilhelm Ernst of Weimar. (It is from the early Weimar period [1708–17] that most of Bach's organ works date.) The origin of the English Suites' name is unknown. An early copy of the First Suite (none of the composer's autographs survive) bears the words, "Fait pour les Anglois" ("Made for the English"), though this designation does not appear to have originated with Bach. Johann Nikolaus Forkel, in the first biography of the composer (1802), speculated that these works were created "for an Englishman of rank." In 1933 Charles Sanford Terry made a further pleasing but entirely unconfirmed conjecture: "Between the Anglo-Hanoverian court [of England] and the petty German principalities, conventions were not infrequent. A military commission perhaps visited Cöthen, was entertained by the Prince, and received from his Kapellmeister the compliment of a composition specially dedicated." To further honor this hypothetical British dedicatee, Bach borrowed for the Gigue of the First Suite a theme by Charles Dieupart, then one of the most popular harpsichordists in London. The *Brandenburg* Concertos followed a not dissimilar gestation, when Bach collected together six of his finest concerted pieces and sent them to Christian Ludwig, Margrave of Brandenburg, who was a guest at Cöthen in 1718.

The English Suites, works of imposing scale and expansive expression, adopt the conventional Baroque model for the form: a large opening movement followed by a series of stylized dances. Each of the suites (except No. 1), begins with a Prélude in quick tempo employing the *ritornello* form (orchestral refrain with solo episodes) of the Italian concerto. In the D-minor Suite, this music is prefaced by a

stately introduction. Bach thereafter followed the standard succession of dances, established in German practice with the works of Johann Jakob Froberger around 1650: Allemande, Courante, Sarabande, Gigue. An additional dance of differing character (*Bourrée*, *Gavotte*, *Passepied*, *Menuet*) is inserted before the Gigue. The moderately paced Allemande, if its French name is to be trusted, originated in Germany in the 16th century. French composers found it useful for displaying their most elaborate keyboard ornamentations, and passed it back to German musicians in that highly decorated form. The Courante was an old court dance genre accompanied by jumping motions that was frequently paired with the smoothly flowing Allemande. When the Sarabande emigrated to Spain from its birthplace in Mexico in the 16th century, it was so wild in its motions and so lascivious in its implications that Cervantes ridiculed it and Philip II suppressed it. The dance became considerably more tame when it was taken over into French and English music during the following century, and it had achieved the dignified manner in which it was known to Bach by 1700. Bach's example here exists with a "Double," or variation, for each of its two strains. Next comes a delightful pair (one minor, one major) of Gavottes, a dance of moderate liveliness whose ancestry traces to French peasant music. The closing Gigue was derived from an English folk dance, and became popular as the model for instrumental compositions by French, German, and Italian musicians when it migrated to the Continent.

Ludwig van Beethoven Sonata No. 28 in A Major, Op. 101

Beethoven's younger brother, Caspar Carl, a bank clerk of modest success in Vienna, died of tuberculosis on November 15, 1815. Though Caspar seems to have lived with her contentedly, his wife, Johanna, was a woman of sullied reputation whom the composer characterized as "wicked and vicious...The Queen of the Night." Beethoven felt that she was unfit to raise the couple's nine-year-old child, Karl, and he convinced his brother to name him as the boy's guardian—two days before he died, Caspar Carl

included this provision in his will. During the following hours, however, he had misgivings about taking Karl from his mother, and added a codicil that, in effect, named his wife and brother as co-guardians, thereby contradicting the earlier provision. There ensued nearly five years of bitter legal battles between Beethoven and Johanna over the custody of Karl, who was mired in misery all the while by the unsettled state of his young life. The case was first decided in Beethoven's favor in February 1816. Various subsequent proceedings were instituted by Johanna (usually after Karl had fled to her from the smothering attentions of his uncle), and the courts again formally took up the matter in 1818. Litigation dragged on for the next two years. The eventual settlement in 1820 was painful for Beethoven, not because he lost the suit (he won, but alienated the boy so thoroughly that six years later he tried to kill himself), but because the proceedings revealed that he was without noble ancestors, a life-long belief that he held tenaciously until it was publicly exploded in court. With declining health, shattered hearing, and family turmoil sapping so much of Beethoven's energy during that time (he turned 50 in 1820), it is little wonder that that half-decade was the least productive period of his creative life. Between the two cello sonatas, Op. 102 of 1815 and the Piano Sonata in E Major, Op. 109 of 1820, the only major works he completed were the song cycle *An die ferne Geliebte* and the piano sonatas in A Major (Op. 101) and B-flat, the *Hammerklavier* (Op. 106).

The Op. 101 sonata was largely composed during the summer of 1816 at Baden, a village a few miles south of Vienna that Beethoven favored for his working summer retreats during the last years of his life: the Ninth Symphony, the *Hammerklavier*, and some of the late quartets all took shape in part there. The sonata was finished in November, after he returned to Vienna. The score was dedicated to, and almost certainly influenced in its elevated musical substance by Baroness Dorothea Ertmann, a student, friend, and long-time patron of Beethoven and one of the greatest contemporary interpreters of his piano compositions. Dorothea was born into the family of a businessman named

Graumann in Offenbach-am-Main in 1781, and moved to Vienna in 1798 to marry Baron Stephan von Ertmann, an Austrian army officer. By that time, Beethoven, living, performing, and publishing in Vienna since 1792, had established a solid if eccentric reputation with the city's musical connoisseurs, and Dorothea wished to see for herself what all the fuss was about. "I was curious to become acquainted with his newest sonatas," she recorded in her memoirs. "So one day I went to the music store of Herr Haslinger, had several of them shown to me, and at once began to play them on a piano which was placed there. In my absorption, I never noticed a young man who stood modestly in the corner and who by and by approached me silently. What was my astonishment when of a sudden he took my hand and thanked me in the warmest terms for the excellent rendition of his sonatas. It was Beethoven! We became friends from that moment on." She became a student of Beethoven's in 1803, and thereafter remained both a close personal friend and an ardent champion of his music. Johann Friedrich Reichardt, a composer and critic who chronicled Viennese musical life during those years, wrote of her, "A lofty and noble manner and a beautiful face full of deep feeling increased my expectation at the first sight of this aristocratic lady; and then as she performed a great Beethoven sonata, I was surprised as almost never before. I have never seen such power and innermost tenderness combined even in the greatest virtuosi; for from the tip of each finger, her soul poured forth, and from her hands, both equally skillful and sure, what power and authority were brought to bear over the whole instrument! Everything that is great and beautiful in art was turned into song with ease and expression!" The composer's amanuensis and biographer Anton Schindler noted, "Through the years, she gathered together around her a circle of true music-lovers and made the greatest contribution generally among the elite of society to the preservation and cultivation of the purest taste. She was a conservatory all by herself. Without Frau von Ertmann, Beethoven's piano music would have disappeared much earlier from the repertory in

Vienna. Thus Beethoven had a reason to honor her as a priestess of music, and call her his ‘Dorothea-Cecilia’ [the patron saint of music].” Beethoven confirmed his regard and affection for Dorothea in the letter that he sent with a copy of the newly published A-Major Sonata, whose dedication he offered as “a proof of my devotion both to your artistic aspirations and to your person.”

The flowing opening movement of the Sonata in A Major, tender and meditative in sentiment (it begins on a dominant harmony, as though the music were already in progress), follows a seamless sonata form, without strong formal demarcations. The second movement, a spiritualized march, presents a bold, almost shocking contrast to the preceding music. The finale is approached by means of a quiet, introspective paragraph of precisely etched melodic figures and a brief recall of the opening movement. The finale itself is a sonata form whose substance is forged from the pervasive development of the steely hard fugal imitations with which it begins.

Claude Debussy *Préludes*, Book II

“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 in 1911, when he was at work on Book II of his *Préludes*. “Then suddenly, without any deliberate consent on our part, one of these 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 rare 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 II of the *Préludes*, the last of Debussy’s piano works except for his *Études* (1915), was composed between 1910 and 1913, and consists of 12 such poetic paintings in tone.

“Brouillards” (“Fog” or “Mists”) may be a musical evocation of Monet’s painting of the Thames shrouded in mist or, at a further remove, of the works of the English painter Turner, whom Debussy once called “the finest creator of mystery in art.” “Brouillards” is among Debussy’s most harmonically advanced creations, superimposing ribbons of gliding figurations ranging freely through a complex of keys upon the diatonic progressions of the left hand.

The mood of “Feuilles mortes” (“Dead leaves”) is explained by an excuse Debussy once gave to an editor about why he had failed to review a certain Sunday afternoon concert: “I had lingered in autumn-filled landscapes, bound by the spell of ancient forests. The golden leaves, as they fell from the agonized trees, and the shrill Angelus bell, bidding the fields take their sleep, sent up a sweet persuasive voice that counseled complete forgetfulness.” E. Robert Schmitz, in his detailed study of Debussy’s piano music, wrote, “This is the ‘Rite of Autumn’ [Stravinsky’s *Rite of Spring* was premiered in Paris on May 29, 1913, just as Book II was being published], in which falling leaves are a signal of the suspension of life, creating a static expectancy, intense regrets of a past now so far gone, of great sadness and the poignant melancholy of fall.”

“La puerta del vino” (“The wine gate”) is thought to have been Debussy’s response to a picture postcard that he received from Manuel de Falla showing one of the gateways in the 13th-century Alhambra in Granada. Like “Soirée dans Grenade” (second of the three *Estampes* for piano) and “Ibéria” (from the or-

chestral *Images*), “La puerta del vino,” with its *habañera* rhythms and its *cante hondo* inflections, is a remarkable evocation of Spain from Debussy, who spent only a single afternoon in that country during his entire life—to attend a bull fight in San Sebastian.

“Les fées sont d’exquises danseuses” (“Fairies are exquisite dancers”) has as its source Arthur Rackham’s illustrations of the fantastic beings in J.M. Barrie’s *Peter Pan in Kensington Gardens*, the book that shares its subject with Barrie’s famous and apparently immortal play of 1904. A tiny hint of the horn-call from the fantasy opera *Oberon* by Carl Maria von Weber, a composer Debussy greatly admired, closes the movement.

The heathlands named in the title of “Bruyères” may be the moors of the Scottish highlands or the severe coast of Brittany or some other stark landscape. The meandering melody line, often outlining a folkish pentatonicism, suggests both the openness of the countryside and the loneliness of a wanderer upon the land.

“General Lavine—excentric” was inspired by one Edward la Vine, an American comic acrobat and juggler who first played the Parisian music halls in 1910 and appeared in the city again two years later. Alfred Cortot described him as having “a coat several sizes too large and a mouth like a gaping scar, cleft by the set beatific smile. And above all the ungainly skip of his walk, punctuated by all the careful stage-managed mishaps, which suddenly ended, like a released spring, with an amazing pirouette.” The management of the Marigny Theater approached Debussy to write some music for la Vine’s 1912 engagement, but nothing came of the proposal except for this delightfully insouciant cakewalk-inflected *Prélude*.

The title and nature of “La terrasse des audiences du clair de lune” (“The terrace for moonlit audiences”) seem to have been derived from either Pierre Loti’s novel *L’Inde sous les Anglais* (*India under the English*) or a letter of René Puaux that appeared in the newspaper *Le Temps*. Both writings are imbued with the exoticism of Asia, which found a musical equivalent in Debussy’s *Prélude*. The movement opens with a sinuous snake-charmer strain and closes with gamelan-like bell chords, between which,

according to Frank Dawes, Debussy “is concerned to create a soporific effect with drowsily moving chromatic counterpoint over fixed pedal-points.”

An “ondine” is a mythological water-nymph of Nordic folklore who lives in a crystal palace at the bottom of a lake or river, to which she lures unwary sailors and fishermen. Debussy’s *Prélude* is undulant and mercurial, depicting both the play of light on water and the sleek movements of the fantastic sprite through her native element.

“Homage à S. Pickwick Esq. P.P.M.P.C.” is Debussy’s tribute to the title character of Dickens’ *The Pickwick Papers*. Cortot believed that “it is quite impossible to conceive of a wittier musical expression than this, not only of Dickens’ hero, but also of Dickens’ own style. It is his own ironic good humor, his genial wit; every bar of this piece finds its mark, from the comic use of “God Save the King” to the snatches of whistling in the last page, passing through all the variations of absent-minded seriousness, diffidence, and complacency that make up the humorous figure which is Samuel Pickwick Esq.”

“Canope” is Debussy’s response to two funerary urns from Canopus, the ancient Nile city that promoted the practice of burying the major organs of the deceased in so-called canopic jars with the mummified body. The *Prélude*’s texture is chaste, almost pointillistic, to represent the perceived purity of an ancient world reminiscent of the one that Erik Satie had conjured up a quarter-century earlier with his *Gymnopédies*.

“Les tierces alternées” (“Alternating thirds”) is the only one of the 24 *Préludes* that does not trace its inspiration to some external image, a characteristic that presages the *Études* of 1915. The title has a double meaning, since the intervals alternate both between major and minor thirds and between being sounded by the left and right hands.

The spectacular “Feux d’artifice” (“Fireworks”) that closes Book II of the *Préludes* is a virtuosic depiction of Bastille Day, which ends, in Debussy’s version, with a quiet reminiscence of a fragment of “La Marseillaise.”

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Steve Fiskind

Richard Goode (*piano*) 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.

Gramophone magazine 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."

Richard Goode opened his 2017–18 season at the Pablo Casals Museum in San Salvador, Spain and at the Verbier Festival in Switzerland. Among the orchestras with which he is appearing this season are the Cleveland Orchestra with Dohnányi, the Los Angeles Philharmonic with Manze, the New York String Orchestra with Laredo at Carnegie Hall, and in Europe, with the London Philharmonic, Oslo Philharmonic,

and BBC Philharmonic. One of today's most revered recitalists, he will be heard in the Lincoln Center Great Performers Series, in Philadelphia, La Jolla, Madison, and in London and other European capitals.

In the 2016–17 season, Goode appeared as soloist with Louis Langrée and the Mostly Mozart Festival Orchestra in a program filmed as part of a documentary celebrating the 50th anniversary of one of the country's most popular summer musical events. Another highlight of last season were concerts in Hungary and on tour in the US with one of the world's most admired orchestras and his recording partner, the Budapest Festival Orchestra and Iván Fischer. Their recording of the five Beethoven concertos has won worldwide acclaim; Goode performed Concertos No. 2 and No. 4 on the tour, which included performances in February 2017 at the New Jersey Performing Arts Center, Lincoln Center, and for the Chicago Symphony, the University Musical Society in Ann Arbor, and the Celebrity Series of Boston.

Among other highlights of recent seasons have been the recitals in which, for the first time in his career, Goode performed the last three

ABOUT THE ARTIST

Beethoven sonatas on one program, drawing capacity audiences and rave reviews in such cities as New York, London, and Berlin. The *New York Times*, in reviewing his Carnegie Hall performance, hailed his interpretations as “majestic, profound readings. . . Mr. Goode’s playing throughout was organic and inspired, the noble, introspective themes unfolding with a simplicity that rendered them all the more moving.” He was also heard as soloist with Andris Nelsons in his first season as music director of the Boston Symphony Orchestra and at Carnegie Hall, where Goode was featured in two chamber music concerts with young artists from the Marlboro Music Festival, in a master class on Debussy, and in a Main Hall recital. In anticipation of the 25th anniversary in 2018–19 of the release of his historic recordings of the complete Beethoven sonatas, Nonesuch Records has re-released the acclaimed recordings.

An exclusive Nonesuch recording artist, Goode has made more than two dozen recordings over the years, ranging from solo and chamber works to lieder and concertos. His 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* and nominated for a Grammy award. His 10-CD set of the complete Beethoven sonata cycle, 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 the Orpheus Chamber Orchestra.

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. 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 sonatas with clarinetist Richard Stoltzman. His first public performances of the complete cycle of Beethoven sonatas at Kansas City’s Folly Theater and New York’s 92Y in 1987–88 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.

Richard 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 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.

Goode is married to the violinist Marcia Weinfeld. When the Goodes are not on tour, they and their collection of some 5,000 volumes live in New York City.

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