



presents

*The Shenson Piano Series*

*Made possible by Fred M. Levin and Nancy Livingston, The Shenson Foundation*

## Richard Goode, piano

Friday, January 22, 2010, 8pm

Herbst Theatre

### PROGRAM

JOHANN SEBASTIAN BACH

#### **The Well-Tempered Clavier, Book II**

*Prelude and Fugue in F-sharp minor, BWV 883*

*Prelude and Fugue in G Major, BWV 884*

FRANZ JOSEPH HAYDN

#### **Piano Sonata in C Major, Hob. XVI:21**

*Allegro*

*Adagio*

*Finale: Presto*

#### **Piano Sonata in C minor, Hob. XVI:20**

*Moderato*

*Andante con moto*

*Finale: Allegro*

#### **Piano Sonata in G Major, Hob. XVI:40**

*Allegretto e innocente*

*Presto*

### INTERMISSION

ROBERT SCHUMANN

#### **Kreisleriana, Opus 16**

*Ausserst bewegt*

*Sehr innig und nicht zu rasch*

*Sehr aufgeregt*

*Sehr langsam*

*Sehr lebhaft*

*Sehr langsam*

*Sehr rasch*

*Schnell und spielend*

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Richard Goode is generously donating a portion of his fee for this concert, which San Francisco Performances is matching, as a contribution to Classical Action: Performing Arts Against AIDS.

Richard Goode is managed by Frank Salomon Associates, 121 W. 27th Street, Suite 703, New York, NY 10001-6262; franksalomon.com.

Richard Goode records for Nonesuch and RCA Records.

Hamburg Steinway Model D and piano technical services, Pro Piano San Francisco.

## ARTIST PROFILE

*Richard Goode has a long-standing relationship with San Francisco Performances, appearing to-night for the 15th time. Previous concerts were in 1985 (with clarinetist Richard Stoltzman), 1989, January and October 1992 (with soprano Dawn Upshaw), 1993, 1994, April and March 1996 (with Upshaw), 1998 (with the Australian Chamber Orchestra), twice in 2002, 2004, and twice in 2007.*

### Richard Goode

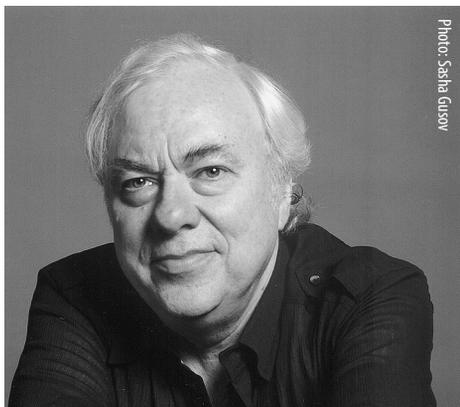


Photo: Sasha Gusov

Richard Goode's music-making speaks of a sublime connection with composers, inspiring critics around the world to utter such praise as "you'd swear the composer himself was at the keyboard, expressing musical thoughts that had just come into his head." The American pianist's tremendous emotional power, depth and expressiveness can be heard in recitals, chamber and orchestral collaborations around the world, as well as in a series of highly acclaimed Nonesuch recordings, including the recent release of the complete Beethoven Concerti.

Goode opens the 2009-10 season with Ivan Fischer and the Cleveland Orchestra, followed by an extensive tour of the U.S. and Europe, with concerts in Palm Beach, Jacksonville, Los Angeles, San Francisco, Copenhagen, Cologne and Dresden, among other cities. He also visits Philadelphia, Boston and New York in collaborative performances with pianist Jonathan Biss of piano duos by Beethoven, Schumann, Schubert, Stravinsky and Debussy.

Goode was honored for his contributions to music with the first ever Jean Gimbel Lane Prize in Piano Performance in 2006, which culminated in a residency at Northwestern University in Evanston, IL for the past two years. His most recent season included performances with the Boston Symphony Orchestra under the baton of Herbert Blomstedt and the Cleveland Orchestra with conductor Ivan Fischer. Carnegie Hall featured Goode in an "engrossing" (*New York Times*) eight-event "Perspectives," series

and he was invited to hold master classes at the city's three leading conservatories—Juilliard, Manhattan and Mannes—and to give two illustrated talks on his "Perspectives" repertoire at the Metropolitan Museum of Art. His orchestral appearances included the Boston Symphony, New York Philharmonic, San Francisco Symphony, Concertgebouw Orchestra and Orchestre Philharmonique de Radio France.

His recording of the Beethoven Concerti with Ivan Fischer and the Budapest Festival Orchestra was released in May 2009 by Nonesuch Records—the same label that released his historic recordings of the complete Beethoven sonatas. Other recent releases, both on Nonesuch, include a collection of Mozart sonatas and short pieces, as well as a recital disc with Dawn Upshaw. Also among his more than two dozen recordings are Mozart Concerti with the Orpheus Chamber Orchestra, the complete Beethoven Piano Sonatas, the complete Partitas by J.S. Bach, and most recently chamber and solo works of Brahms, Schubert, Schumann, Chopin and George Perle. Goode is the first American-born pianist to have recorded the complete Beethoven Sonatas, which were nominated for a 1994 Grammy Award.

A native of New York, Richard Goode studied with Elvira Szigeri 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 with clarinetist Richard Stoltzman.

Goode has appeared with many of the world's greatest orchestras, including the Boston Symphony Orchestra under Ozawa, the Chicago Symphony under Eschenbach, the Cleveland Orchestra under Zinman, the San Francisco Symphony under Blomstedt, the Deutsches Symphonie Orchester under Ashkenazy, and the BBC Symphony under Belohlavek at the London Proms. He has also appeared with the Orchestre de Paris and Ivan Fischer, and toured with Fischer and his Budapest Festival Orchestra, as well as making his Musikverein debut with the Vienna Symphony. He has been heard throughout Germany in sold-out concerts with the Academy of St. Martin-in-the-Fields under Sir Neville Marriner.

Richard 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 (with each new city offering the chance to visit a new or favorite bookstore), they and

their collection of some 5,000 volumes live in New York City.

## NOTES ON THE PROGRAM

### The Well-Tempered Clavier, Book II

*Prelude and Fugue in F-sharp minor, BWV 883*  
*Prelude and Fugue in G Major, BWV 884*

JOHANN SEBASTIAN BACH

Born March 21, 1685, Eisenach

Died July 28, 1750, Leipzig

In 1722 Bach wrote a set of pieces for keyboard that has become one of the most popular and influential works ever composed, even though it was not published until half a century after his death. Bach's own description of this music suggests his intention: "Preludes and Fugues through all the tones and semitones... for the use and profit of young musicians anxious to learn as well as for the amusement of those already skilled in this art." But Bach had two larger purposes in writing this music. He wanted, first, to demonstrate the possibilities of an instrument tuned to equal temperament: such a "well-tempered" instrument could play easily in all 24 keys. And he wanted to explore the musical possibilities of two quite different kinds of music: the free prelude—the extension of a single idea somewhat in the manner of a fantasia—and the disciplined fugue, that most complex of contrapuntal forms. Working in part from preludes he had composed for his son Wilhelm Friedemann's instruction, Bach compiled a collection he called *The Well-Tempered Clavier*, a set of 24 preludes and fugues in the major and minor of each of the 12 tones of the scale.

The *Well-Tempered Clavier*—full of wonderful, ingenious and expressive music—has moved and haunted composers ever since. One of those haunted was Bach himself; two decades later, in 1744, he wrote a second set of 24 preludes and fugues. The "48," as the two books of *The Well-Tempered Clavier* are sometimes called, have been a part of every pianist's repertory since then, from the humblest amateur to the greatest virtuoso. Though this music was not published until 1801, it had wide circulation in manuscript copies: the young Beethoven dazzled audiences with these preludes and fugues during his earliest years in Vienna, and pianist-composers of very different character have felt the pull of Bach's achievement. Their number has included composers so diverse as Chopin, Debussy, Rachmaninoff and (surprisingly) Shostakovich, who in 1951 composed his own set of 24 *Preludes and Fugues*.

This program opens with two preludes and fugues from the second book of *The Well-Tempered Clavier*. The *Prelude in F-sharp minor* is solemn, serious music, and Bach varies its rhythmic pulse by constantly switching between triplets, steady sixteenths and syncopations. The fugue, in three voices, preserves the solemnity and the rhythmic complexity of the prelude, developing a great deal of tension as it proceeds. The *Prelude in G Major*, in binary form, drives steadily forward along its 3/4 meter, while the fugue, in 3/8, is extremely concise (and brief); Bach rounds it off with a series of runs built on 32nd-notes.

## Piano Sonatas

FRANZ JOSEPH HAYDN  
Born March 31, 1732, Rohrau  
Died May 31, 1809, Vienna

Haydn's 104 symphonies and his 83 string quartets have become, generally, part of the repertory, but his 62 keyboard sonatas remain much less familiar. These sonatas span his creative career (he wrote the earliest about 1750 at age 18, the last in 1794 when he was 62), yet they are not widely performed, nor is a great deal known about them, and they have made their way into the repertory very slowly. As late as 1950, the distinguished piano pedagogue Ernest Hutcheson suggested that it did no real harm to the music if performers played individual movements from the sonatas rather than playing them complete.

There is debate about the sort of performer Haydn was writing for and about the exact instrument he was writing for. Were these sonatas intended for the growing number of amateur pianists at the end of the 18th century? Their publication in groups suggests that they might have been. Did Haydn write them for his students? Did he write them for himself? (Haydn was an able pianist but by no means a virtuoso, and these sonatas are at times very difficult.) Even the instrument he had in mind has been debated: while the early sonatas may have been composed for clavichord, the wide dynamic range of the later ones makes clear that he was writing these for the piano. And this in turn would have meant not the modern pianoforte but the fortepiano of the 18th century.

### Piano Sonata in C Major, Hob. XVI:21

In 1761 Haydn became Kapellmeister to the Esterhazy family, which included some of the most distinguished musical patrons in history. That family maintained lavish residences in Eisenstadt and Esterhaza, where they had their

own professional orchestra, opera house and marionette theater. Those residences, however, were on the broad plain that ran east from Vienna toward Hungary, and in an oft-quoted line Haydn said of this isolation: "I was set apart from the world, there was nobody in my vicinity to confuse and annoy me in my course, and so I had to become original."

Haydn spent three decades with the Esterhazy family, and in his early years of service his symphonies, operas, quartets and much other music was written specifically for use at the court. In 1773, however, Haydn composed a set of six keyboard sonatas that Prince Nikolaus allowed to be published in Vienna. These were Haydn's first official publication, and he dedicated them to Prince Nikolaus.

These sonatas were somewhat lighter in style than the series of dramatic symphonies Haydn had just composed (sometimes referred to as his "Sturm und Drang symphonies"), and it has been universally felt that in these keyboard sonatas Haydn was writing for amateur performers who might play them at home. The music is straightforward and pleasing, technical demands are not too great, and these sonatas might appeal to amateur or professional musician alike.

The *Sonata in C Major*, the first of the set, is in three brief movements. The agreeable opening *Allegro*, in sonata form, is remarkable for its rhythmic contrasts. The opening theme-group is built on sharply dotted rhythms, but the second group glides smoothly along flowing triplets, and Haydn nicely exploits these two different impulses. By contrast, the *Adagio* (in F major) is ornately decorated music—Haydn embellishes its main theme with rolled chords, trills and grace notes. The concluding *Presto* dances nimbly on its 3/8 meter. This is very pleasing music, and much of its charm rests in the way its propulsive ideas are interrupted by off-the-beat accents and other rhythmic surprises.

### Piano Sonata in C minor, Hob. XVI:20

The *Sonata in C minor* raises the issue of the specific instrument Haydn was writing for. He originally drafted it in 1771, and on that occasion the manuscript was inscribed "Sonata for the Clavichord." But Haydn held this sonata back for several years, revised it thoroughly, and published it as part of a group of six keyboard sonatas that appeared in Vienna in 1780. As part of the revisions, Haydn added dynamic and phrasing markings that are possible on the piano but not on the clavichord, and it seems clear that ultimately this music was conceived for the greater expressive range of the piano (Haydn did not ac-

quire his own first piano until the 1780s, but he doubtless had access to pianos long before that).

This is indeed very expressive music. Haydn scholar H.C. Robbins Landon has hailed it as "one of the very finest sonatas by Haydn" and has noted that it is "the first in a distinguished line of C minor keyboard sonatas by each of the principal figures in the Viennese Classical School, Haydn, Mozart, Beethoven and Schubert." The grave and shaded beginning of the opening *Moderato* may establish an atmosphere, but it does not prepare one for the variety of music that will follow; this movement can be urgent one moment, full of power and blistering runs, then subside into long and expressive pauses the next. The *Andante con moto* moves to A-flat major, and its opening theme—already ornate on its initial statement—undergoes a process of continuous variation. The *Finale* returns to the C-minor mood of the first movement. Its slashing opening idea spins off energy as it goes, and Haydn's writing here is particularly athletic and forceful, right through the emphatic concluding chords.

### Piano Sonata in G Major, Hob. XVI:40

The *Sonata in G Major* shows Haydn at his most original and pleasing. He wrote this sonata about 1784, at a time when he was a very experienced composer: at age 52, he had already composed about 80 symphonies. Here, Haydn dispenses altogether with sonata form and constructs this work in two movements that span only about a dozen minutes.

The first movement is not the expected fast movement but instead has an unusual marking: *Allegretto e innocente*. The movement is a set of double variations, and it begins with the "innocent" theme, a flowing chordal melody in 6/8. But soon a less innocent face of this movement emerges: Haydn takes a rhythmic detail of that melody and launches the variations in an entirely new direction, fragmenting the opening theme and subjecting it to considerable harmonic tension. In the process he achieves some of the conflict that we normally associate with sonata form, even as these variations go their own very original way. Every new phrase is repeated, and the movement makes its way gracefully to the resounding final chord. The sonata concludes with a crisp but very brief *Presto*: it is only three minutes long. The opening is full of energy, with staccato writing alternating with fast runs. But very quickly this elegant beginning wanders far afield, exploring unusual harmonies and finding unexpected shadows along the way.

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And then, just as quickly, we are back in the sunlight, and the movement whips to a close that is both charming and utterly unexpected.

## Kreiseriana, Opus 16

ROBERT SCHUMANN

Born June 8, 1810, Zwickau

Died July 29, 1856, Emdenich

Few composers have been as well read as Robert Schumann, who found inspiration in a range of writers, from Shakespeare to Goethe to Jean Paul to Byron. One of his strongest literary influences was the work of the German writer E.T.A. Hoffmann (1776-1822), author of novels and fantastic tales. Hoffmann named one of his sets of fantastic stories *Fantasiestücke*, and Schumann borrowed that title for several of his own works, but it was Hoffmann's fictional character Johannes Kreisler who seems to have struck Schumann most strongly. A musician and critic (like Schumann himself), Kreisler was a perfect example of the literary concept known as *Zerrissenheit*: the artist-hero who is torn apart by the conflict between his idealized

sense of order and the claims of the world he must live in; one of Hoffman's original working titles, in fact, appears to have been *Lucid Intervals of an Insane Musician*. Schumann, one of the most mentally tormented of all composers, saw in Johannes Kreisler a spiritual brother, and he borrowed that name for this collection of eight piano pieces, which he specifically called "fantasies."

Schumann wrote *Kreiseriana* in the spring of 1838. He was 27 years old, his efforts to marry Clara Wieck were being thwarted by the opposition of her father, and music seemed to pour out of the young composer. From January 1838 came his *Novelletten*, followed by the *Kinderszenen* in February. In March Schumann composed the *Fantasy in C Major*, and in April—in the space of four days—he wrote *Kreiseriana*. Schumann may have called these pieces "fantasies," which implies formlessness, but they are in fact quite disciplined works. They do, however, defy easy classification: some are in ABA form, some are in simple binary form, and several have forms all their own. As a very general rule, it might be observed that the odd-numbered movements are fast and dramatic, the even slow and expressive, but even this observation

undercut by the frequent internal episodes at contrasting tempos. Particularly striking is the variety of mood and expression in this music—one moment it can be simple and lyric, the next it turns mercurial, and suddenly it is violent and extroverted. Yet this music tells no tales, paints no pictures, nor does it try to translate Hoffmann's magical stories into music; these eight pieces are abstract music, complete in themselves. Throughout, one feels Schumann's instinctive and idiomatic understanding of the piano, and the end of *Kreiseriana* is stunning: after the galloping, hammering energy of the final piece, the music grows quiet and suddenly vanishes like smoke on two barely audible strokes of sound.

The apparent inspiration for this music was Hoffmann's character, but Schumann chose to dedicate *Kreiseriana* "To His Friend Frederic Chopin." His letters, however, make clear that the real inspiration for this music was his love for Clara Wieck—he wrote to tell her: "Play my *Kreiseriana* occasionally. In some passages there is to be found an utterly wild love, and your life and mine."

—Program notes by Eric Bromberger © 2009