

# Richard Goode, piano

Sunday, February 9, 2003, 3 pm  
Zellerbach Hall

## PROGRAM

- William Byrd Two Selections from My Ladye Nevell's Booke  
Second Pavian and Galliarde in G major  
Third Pavian and Galliarde in A minor
- Wolfgang Amadeus Mozart Sonata in A minor, K. 310  
Allegro maestoso  
Andante cantabile con espressione  
Presto
- Ludwig van Beethoven Sonata No. 30 in E major, Op. 109  
Vivace, ma non troppo. Sempre legato –  
Adagio espressivo – Tempo I –  
Adagio espressivo – Tempo I  
Prestissimo  
Tema: Andante molto cantabile ed espressivo –  
Variazioni I-VI

## INTERMISSION

- Claude Debussy "Soirée dans Grenade" from Estampes
- Debussy Four Préludes  
Ondine (Book II)  
La sérénade interrompue (Book I)  
Des pas sur la neige (Book I)  
Les collines d'Anacapri (Book I)
- Frédéric Chopin Impromptu No. 3 in G-flat major, Op. 51
- Chopin Four Mazurkas, Op. 30  
No. 1 in C minor  
No. 2 in B minor  
No. 3 in D-flat major  
No. 4 in C-sharp minor
- Chopin Polonaise-Fantaisie in A-flat major, Op. 61

Steinway Piano  
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**Pavians and Galliardes No. 2 (G major)  
and No. 3 (A minor)**

from My Ladye Nevell's Booke

**William Byrd (1543–1623)**

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 in 1543, perhaps in London, perhaps not, 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 Latin), 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 musicologist 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 Nevell's 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 from *My Ladye Nevell's Booke* derive from the Renaissance custom of following a slow dance—the pavane (pavian, in its Elizabethan corruption) 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 galliarde.

**Sonata in A minor, K. 310**

**Wolfgang Amadeus Mozart (1756–1791)**

Mozart arrived in Paris, chaperoned by his mother, on March 23, 1778, hoping that the music lovers of the French capital would recognize his genius and reward him with an appropriate position. With the help of Baron Friedrich Grimm, whom he had met on his first trip to Paris as a Wunderkind of seven in 1763, he was introduced to several members of the aristocracy, though his treatment at their hands was something less than he had hoped for—his letters home often complain of being kept waiting in drafty anterooms and of having to perform on wretched harpsichords. In May, it appeared that his foray into Parisian cultural life might be rewarded. He reported to his father that he had been offered the post of organist at Versailles, a job with light duties, six months leave per year, and proximity to the royal family. His longing was not for the royal chapel, however, but for the opera house (and for a sweetheart, Aloysia Weber, whom he had met on the stop in Mannheim while journeying to Paris), and he refused the post. "After all, 2,000 livres is not such a big sum," he rationalized in a letter to his furious father. Mozart's stay in Paris grew sad. His mother fell ill in June, and she died the following month. He lingered in Paris, sorrowful and alone, until September 26th, when, without the position he sought or the commissions he hoped to receive, he returned to Salzburg.

Mozart tailored most of the music of his Parisian visit to the local taste, i.e., music possessed of much surface glitter and showy technique but with little emotional depth. There are two notable exceptions—the Sonata in E minor for Violin and Piano (K. 304) and the Piano Sonata in A minor (K. 310). His motivation for composing the Piano Sonata in A minor is unknown. He seems to have had no immediate prospect for its publication or public performance, and may have written it to play at private homes in his search for new pupils, or to present at the occasional musical gatherings of his Mannheim friends in Paris. Papa Leopold chastised him for “wasting his time” on such work when he should have been producing something that could earn some money. The sonata’s nature, “dramatic and full of unrelieved darkness,” according to Alfred Einstein, suggests that Mozart composed the piece for himself rather than for any applause-seeking situation.

The stormy opening movement of the Sonata in A minor revives the world of rich, proto-Romantic expression that Mozart first entered with the “Little” Symphony in G minor of 1773 (K. 183), and which was to inform some of the greatest works of his maturity—Don Giovanni, the Symphony in G minor (K. 550), the Quintet in G minor, the Requiem. The movement’s pervading sense of drama—the dynamic contrasts, the unrelenting rhythms, the expressive harmonies—mark an important advance in Mozart’s musical language. The Andante opens in a bright major key, but soon shades into the minor, and in its middle section recalls the dramatic emotion of the preceding movement. The masterful alternation of major and minor, of light and shadow, of melancholy and hope, pervades the gossamer textures of the concluding Presto.

### **Sonata No. 30 in E major, Op. 109**

#### **Ludwig van Beethoven (1770–1827)**

Beethoven’s painful five-year court battle to secure custody of his nephew Karl from his brother Caspar’s dissolute widow (whom the composer disparaged as the “Queen of the Night”) finally came to an end early in 1820. He “won,” but lost the boy’s affection (Karl, half crazed from his uncle’s overbearing attention, tried, unsuccessfully, to kill himself); the case also publicly exploded the composer’s pretension that he was of noble blood. Beethoven was further troubled by deteriorating health and a certain financial distress (he needed a loan from his brother Johann, a prosperous apothecary in Vienna, to tide him over that difficult time), so it is not surprising that he composed little during the period. With the resolution of his custody suit, however, he returned to creative work with a set of three piano sonatas, and began anew the titanic struggle to embody his transcendent thoughts in musical tones. In no apparent hurry to dispel the rumors in gossipy Vienna that he was “written out,” he produced just one work in 1820, the Sonata in E major, Op. 109. The Sonata in A-flat was dated on Christmas Day, 1821, and his last piano sonata, the Op. 111 in C minor, appeared just three weeks later. It was in his three last sonatas that Beethoven realized the essential technique—the complete fusion of sonata, variation, and fugue—that fueled the soaring masterpieces of his final period.

Beethoven composed the Op. 109 sonata between May and September 1820 in the Austrian village of Mödling, south of Vienna, where he had rusticated for the two previous summers (though he had to find new lodgings that year since his landlord of 1819 refused to rent to the stone-deaf composer again because of his “noisy disturbances”). These country residencies were times of spiritual and creative retreat for Beethoven, when, according to his amanuensis and biographer, Anton Schindler, he was “rapt away from the world.” Sketches for the sonata appear among those for the Credo and the Benedictus of the Missa Solemnis, an appropriate balance of the personal and public manifestations of the transcendent visions he was seeking to embody within the creations of his last years. The sonata was published by the Berlin house of Schlesinger in November 1821 with a joint dedication to Maximiliane Brentano, the daughter of Franz Brentano (a Frankfurt merchant who acted as the composer’s agent with the publisher Simrock) and Antonie Brentano (whom Maynard Solomon in his study of Beethoven convincingly identified as the “Immortal Beloved”).

The dominant emotional state of the outer movements of the Sonata in E major is optimism and joy (perhaps a reflection of Beethoven’s gratitude over the court decision regarding Karl), which is thrown into relief by the stormy central Prestissimo. The opening movement is the epitome of Beethoven’s distillation of the sonata principle in his late works: the two themes (the first, fast, flowing, diatonic, arpeggiated; the second, slow, ruminative, chromatic, chordal) are given in bare, economical juxtaposition, without introduction or transition. The development section is a seamless, superbly directed elaboration of the main theme that reaches its peak at the moment the recapitulation begins. The second subject returns before the movement ends with a luminous coda built upon the principal theme. The fiery Prestissimo, which serves as the sonata’s scherzo and its emotional foil, is also in sonata form, though, unlike the opening movement, its themes are little contrasted with each other. The finale, twice the length of the first two movements combined, is an expansive set of six variations founded upon the hymnal two-part theme presented at the outset. An ethereal restatement of the theme, virtually a benediction to the entire work, brings the sonata to a sublime close.

### **“Soirée dans Grenade”**

from *Estampes* (“**Prints**”)

**Claude Debussy (1862–1918)**

“When one cannot pay for travel, one should substitute for it with one’s imagination,” advised Claude Debussy. Imagination Debussy had in abundance in 1903, but money was short, and his life was increasingly unsettled. The decade-long gestation of *Pelléas et Mélisande* had finally ended with the opera’s premiere in April 1902, but, though successful, it did not produce sufficient income for him to avoid having to take a job as a music critic early the following year with the daily paper *Gil Blas*. His cherished role as the eccentric bohemian was so effectively scuttled by the notoriety he gained from the extensive publicity and controversy surrounding *Pelléas* (Maeterlinck considered challenging him to a duel over the perceived butchery of his play) that he was offered the *Légion d’honneur* in February 1903, which he reluctantly accepted “for the joy it will give to my old parents and all those who love me.” He complained to his publisher, Durand, that the revival of *Pelléas* in early 1903 was “absurdly taking up all my time—this life of the theater disgusts and deadens me,” but he still devoted much energy to creating a successor to the work, even tentatively agreeing to furnish the Metropolitan Opera with pieces based on Poe’s *The Devil in the Belfry* and *The Fall of the House of Usher*, as well as a *Légende de Tristan*. His ambitious operatic plans, however, yielded nothing more substantive than some lengthy sketches.

In addition to the stresses of his career throughout 1903, Debussy was increasingly restive in his marriage, which would disintegrate the following year when he abandoned his wife for a married woman. Given the difficult circumstances of his life, it is perhaps not surprising that during the summer of 1903 Debussy should have allowed himself a journey of the imagination by composing a set of three piano pieces collectively titled *Estampes* (“Prints”)—“*Pagodes*” (“*Pagodas*”), “*Soirée dans Grenade*” (“*Evening in Granada*”), and “*Jardins sous la pluie*” (“*Gardens in the Rain*”)—in which he escaped into his musical impressions of the Far East, Spain, and a refreshing scene in the French countryside. “With the *Estampes*,” wrote Edward Lockspeiser in his study of Debussy, “the piano not only leaves the practice-room and the drawing-room, it even leaves the concert-hall. It becomes the instrument of a wandering imaginative spirit, able to seize upon and define the soul of far-off countries and their peoples, the ever-changing beauties of nature, or the innermost aspirations of a childlike mortal observing the fresh and most moving wonders of creation.”

“*Soirée dans Grenade*” was said to have been inspired by a postcard that Debussy received from his Spanish colleague Manuel de Falla. Though Debussy visited Spain only once—to attend an afternoon bull fight in the border town of San Sebastian—Falla allowed that Spanish composers could learn much about the music of their own country from “*Soirée dans Grenade*”: “The descriptive skill which is condensed into the few pages of this work seems nothing short of miraculous when one considers that this music was written by a foreigner, guided almost entirely by his own insight and genius . . . . The entire piece, down to the smallest detail, contains in a marvelously distilled way the essence of Andalusia.”

### **Four Préludes**

**Debussy**

“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. “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.”

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.

*Les collines d’Anacapri* (“The hills of Anacapri”) evokes the sunny Italian island in the Bay of Naples through the impressionistic treatment of fragments from 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?”

“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 precluded 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.”

### **Impromptu No. 3 in G-flat major, Op. 51 Frédéric Chopin (1810–1849)**

Though the best-known precedents for Chopin’s Impromptus were the eight pieces with that name that Franz Schubert composed during the summer and autumn of 1827, Schubert did not invent the title—the designation had been current since at least 1822, when the Bohemian-Austrian composer Johann Vorisek issued a set of brief, ternary-form works of extemporized nature under that name. The term (from “unprepared” or “unpremeditated” in French) was meant to convey a certain sense of improvisation-like spontaneity, but in a clearer form than was usually implied by the title *Fantasia*. Chopin first tried out the idiom and the designation in his *Fantaisie-Impromptu* of 1834 (later the source of the hit Tin Pan Alley tune “I’m Always Chasing Rainbows”), and followed that with three further specimens of the genre. The Impromptu No. 3 (G-flat major, Op. 51) was composed at the beginning of 1842 for Chopin’s concert with Pauline Viardot at the Salle Pleyel on February 21st, one of his rare public appearances in Paris. The event, which attracted a crowd of the city’s most notable socialites and musicians, was received rapturously. “Chopin is a pianist apart,” assessed the critic of *La France musicale*, “who should not and cannot be compared with anyone else.” When the score was published the following year by Hofmeister in Leipzig and Schlesinger in Paris, it carried a dedication to Countess Jeanne Batthyany-Esterházy, one of Chopin’s most blue-blooded pupils. “The G-flat Impromptu is salon music with a slight difference,” wrote Herbert Weinstock in his biography of the composer. “It aims at nothing more complex or—for Chopin—more difficult than charm. But it does not mistake banality for charm, and its nuances of rhythm and, even more, harmony are legion. It flows, not in strophes or stanzas, but like a stream slowed by curves, in which it momentarily deepens.”

### **Four Mazurkas Chopin**

The mazurka originated in Chopin’s home district of Mazovia sometime during the 17th century. Rather a family of related musical forms than a single set type, it could be sung or danced, performed fast or languidly and, when danced, given many variations on the few basic steps of the pattern. By the 18th and 19th centuries, when its popularity spread throughout Europe, the mazurka was characterized by its triple meter, frequent use of unusual scales (often giving the music a slightly Oriental quality), variety of moods, and occasional rhythmic syncopations. Of Chopin’s 56 Mazurkas, 41 of which were published during his lifetime, G.C. Ashton Jonson wrote, “In his hands, the mazurka ceased to be an actual dance tune, and became a tone poem, a mirror of moods, an epitome of human emotions, joy and sadness, love and hate, tenderness and defiance, coquetry and passion.” The expressive range of these works is wider than that of any other group of his compositions; it is said that he never played any of them the same way twice. They contain Chopin’s most intimate thoughts, and are moving reminders that this famous Polish émigré lived virtually his whole adult life away from his native soil.

The four Mazurkas of Op. 30 were composed in 1836–1837 and dedicated upon their publication by Schlesinger in Paris in December 1837 to the Princess of Württemberg, née Marcelline Czartoryska, one of Chopin’s pupils and leading patrons. The first (C minor), though tiny in scale, is touching emotionally (“It stabs with pathos; here is the poet Chopin,” wrote James Huneker) and adventurous harmonically in its central phrases (“It must have sounded

positively anarchic to most 1837 ears,” conjectured Herbert Weinstock). No. 2 is exceptionally bold and unconventional for both its composer and its era, in that its opening melody does not recur and it ends in a different key

(F-sharp minor) from which it began (B minor). No. 3 is melodic and dance-like, with sudden changes of dynamics and mode that suggested to Arthur Hedley “masculine energy and feminine softness.” The closing piece of Op. 30 is harmonically daring enough that it seems to look forward a half-century to the pastel Impressionism of Claude Debussy.

### **Polonaise-Fantaisie in A-flat major, Op. 61**

#### **Chopin**

The Polonaise-Fantaisie in A-flat major, the last of Chopin’s works in that form and his final large creation for piano, was begun in 1845 and completed during the following summer at Nohant, George Sand’s country villa near Châteauroux in the province of Berry. The liaison between the sensitive composer and the flamboyant writer had been deteriorating for the previous two years, and the serialized publication during the spring of 1846 of her novel *Lucrezia Floriani*, with its not always flattering portrayal of Chopin, exacerbated their differences. When Chopin left Nohant in November, for what proved to be the last time, his creative life was essentially over. During his three remaining years, the withdrawal of Sand’s inspiration and comfort and his steadily declining health allowed him to create only three mazurkas, three waltzes, a cello sonata, and (perhaps) one song. Chopin’s inability to compose during his last years is particularly unfortunate in view of the greatly expanded harmonic and formal vistas indicated by the Polonaise-Fantaisie. “Over this work lies the same historic glow of bright, unfulfilled promise that lights Schubert’s great Symphony in C major,” wrote Herbert Weinstock. The Polonaise-Fantaisie moves considerably beyond the dance idioms of Chopin’s earlier works in the form to become a sort of contemplative exploration of their characteristic rhythms and gestures, what Alan Rich called “a personal fantasizing on the essence of Polish-ness into which elements of the polonaise are woven.” The work’s unorthodox structure and bold harmonic and tonal audacities caused Chopin to hesitate over its precise designation (he told a friend during its composition that the piece was “something I don’t know how to name”) and even such a staunch champion of his music as Franz Liszt to be puzzled by its “feverish and restless anxiety, [its] sudden alarms, disturbed rest, stifled sighs.” The daring originality of the Polonaise-Fantaisie has been better understood in more recent times, and the work is now regarded as one of Chopin’s finest creations, the unrealized harbinger of a unique strand of Romanticism stilled at its inception by his too-early death.

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**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 the music of Beethoven. In regular performances with the major orchestras, recitals in the world’s music capitals, and acclaimed Nonesuch recordings, he has won a large and devoted following. In an extensive profile in *The New Yorker*, David Blum wrote: “What one remembers most from Goode’s playing is not its beauty—exceptional as it is—but his way of coming to grips with the composer’s central thought, so that a work tends to make sense beyond one’s previous perception of it . . . . The spontaneous formulating process of the creator [becomes] tangible in the concert hall.” According to *The New York Times*, “It is virtually impossible to walk away from one of Mr. Goode’s recitals without the sense of having gained some new insight, subtly or otherwise, into the works he played or about pianism itself.”

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. 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. His remarkable interpretations of Beethoven came to national attention when he played all five concertos with the Baltimore Symphony under David Zinman, and when he performed the complete cycle of sonatas at New York’s 92nd Street Y and Kansas City’s Folly Theater. For *The New York Times*, the cycle was “among the season’s most important and memorable events.” Subsequent performances around the country were similarly triumphant.

Richard Goode has made more than two dozen recordings, including Mozart Concertos with the Orpheus Chamber Orchestra, and chamber and solo works of Brahms, Schubert, Schumann, 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. His recordings of the cycle have been hailed as among the finest interpretations of these works and have become a favorite of record buyers around the world. Another recording, with soprano Dawn Upshaw for Elektra/Nonesuch, offers Goethe Lieder of Schubert, Schumann, and Hugo Wolf; and four recordings of Mozart Concertos with the Orpheus Chamber Orchestra were received with wide critical acclaim, including many “Best of

the Year” nominations and awards. Gramophone magazine wrote of the first, “This is one of the most delightful recordings of Mozart piano concertos I’ve heard,” and then selected it as Record of the Month. Goode’s first, long-awaited Chopin recording was also chosen “Best of the Month” by Stereo Review and described as “absolutely magical . . . glorious playing.” A new release of Bach Partitas Nos. 1, 3, and 6 this season promises to receive the same enthusiastic reception as his earlier disc of the other three partitas.

Over the last few seasons, Richard 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. Last season, he was heard throughout Germany in sold-out concerts with the Academy of St. Martin in the Fields under Sir Neville Marriner.

During the 2002–03 season, Richard Goode will appear in five performances as resident artist at the Edinburgh Festival, and later in a series of concerts as part of a two-week residence with the Rotterdam Philharmonic. He will also be heard with the New York Philharmonic under Colin Davis, with the London Philharmonic under Jiri Belohlavek, and with the Tonhalle (Zurich) and Los Angeles Philharmonic under David Zinman.

As a recitalist, Mr. Goode has become a favorite throughout Europe as well as the United States, including regular appearances in Paris, London, Amsterdam, Vienna, and the leading cities of Germany and Italy. In Berlin, *Die Welt* proclaimed, “The musical world has a new pianist, who is able to play Beethoven like nobody else.” During the 2001–2002 season, his eagerly anticipated recitals in London at the Barbican, in Vienna at the Konzerthaus, in Berlin as part of the Berlin Philharmonic’s piano series, and throughout the United States and Canada received wide acclaim. His 2002–03 recital appearances include New York, Philadelphia, Boston, Cleveland, Detroit, and Berkeley; as well as London, Munich, Rotterdam, and Milan, among other European cities.

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.

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