Richard Goode, piano

www.uniontheater.wisc.edu | 608-265-ARTS
800 Langdon St., Madison, WI 53706
Presented by the Wisconsin Union Directorate Performing Arts Committee, directed this year by Marilyn Feldner.

**UW-Madison students: to join the Wisconsin Union Directorate Theater Committee and help program our upcoming events, please contact Marilyn Feldner, mfeldner@wisc.edu**

Want to know what’s going on in the theater? Subscribe to our blog, Facebook, Twitter and/or Instagram accounts, all available on uniontheater.wisc.edu.

This concert was supported in part by a grant from the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts. Fan Taylor Fund for the Performing Arts, H. Douglas and Elizabeth Weaver Fund for the Performing Arts, Wisconsin Union Theater Endowment Fund.

**PROGRAM**

Selections from The Well-Tempered Clavier, Book II (ca. 1740)..........................................................JOHANN SEBASTIAN BACH (1685-1759)

Piano Sonata Op. 1.......................................................... ALBAN BERG (1885-1935)

Sonata No. 28 in A major, Op. 101 (1815-16).......... LUDWIG VAN BEETHOVEN (1770-1827)


Mazurka in C-sharp minor, Op. 50, No. 3 (1841-1842)
Written over the span of three decades, J. S. Bach’s *The Well-Tempered Clavier* represents a milestone in the history of Western music. *The Well-Tempered Clavier* is a two-volume collection of preludes and fugues in all keys (including both major and minor versions), 48 in total. It was studied by composers such as Beethoven and Chopin, and has been used for centuries by keyboardists to hone their technical abilities.

Beyond its value as a pedagogical tool, *The Well-Tempered Clavier* opened new doors in keyboard composition and performance. During J.S. Bach’s lifetime, existing systems of keyboard tuning, or temperament, led to some musical keys (for example: C major, E minor) sounding pleasant when played on the keyboard while others sounded out of tune. With *The Well-Tempered Clavier*, Bach set out to demonstrate that, through the use of a new system of tuning, all musical keys could be made to sound equally pleasing on the keyboard. The titular “clavier” referred to a keyboard instrument such as a harpsichord or clavichord.

In *The Well-Tempered Clavier*, Bach pairs preludes and fugues. Although both were tightly crafted according to the strict rules of counterpoint, which govern composition when two or more melodies are present at the same time, the preludes are loose explorations of musical ideas, while fugues expounded upon a fixed musical idea and its variations. Bach is the true master of fugue, for the musical textures he creates are as stunningly beautiful as they are staggeringly complex. To the keyboardist, Bach’s fugues pose a unique challenge, as he or she must juggle up to four competing melodic lines simultaneously.

Tonight we will hear four sets of Preludes and Fugues from *The Well-Tempered Clavier*, Book II. The F-sharp minor Prelude conveys a somber mood; the Fugue to follow is similarly brooding, with hints of distemper. Breezy and animated, the Prelude in G major leads to a Fugue built on arpeggios and peppered with trills and rapid passagework. The A minor Prelude is structured around ever present chromatic scales, both ascending and descending; the corresponding Fugue explores the contrast between a sharply angular melody and smoothly flowing countermelody. Finally, the Prelude in B major’s bright and easy two-voice texture leads to a pensive Fugue which makes full use of the range of the keyboard.

Austrian composer Alban Berg wrote his Piano Sonata No. 1 in 1908, when he was 23 years old. Just four years earlier, Berg met the composer Arnold Schoenberg in Vienna. Though Berg had no prior formal musical training at the time, he began studying privately with Schoenberg. Berg, along with Schoenberg and Anton Webern, was a part of the Second Viennese School. Composers of this group adhered to Serialism, a compositional style which uses a series, or row, of twelve tones of the chromatic scale in which no pitch is repeated. Although Berg subscribed to Serialism, with its rigid constraints, he combined it with a lyrical sensibility. After Berg’s death, Schoenberg wrote that “Music was to him a language… he really expressed himself in that language… his music overflowed with a warmth of feeling.”

Consisting of a single movement, Berg’s piano sonata evokes a feeling of yearning. The music meanders restlessly, floating on the border of tonality and atonality. Pianist Glenn Gould wrote that this work represents “the last stand of tonality betrayed and inundated by chromaticism.”
Sonata No. 28 in A major was written during a very productive 14-year period for Ludwig van Beethoven, in which the composer wrote seven symphonies, five piano concertos, a violin concerto, and much more. Completed in 1816, it is the first of Beethoven’s five late-period piano sonatas (he wrote 32 piano sonatas in total). Here, for the first time, Beethoven included not only the traditional Italian language markings (i.e. allegro, vivace) but German directives as well. It is with the title of this sonata that he coined the term “Hammerklavier” as a German-language term for piano, though it is his Sonata No. 29 in B-flat major that bears the nickname “Hammerklavier” today. Beethoven dedicated this sonata to the pianist Baroness Dorothea von Ertman, his former student.

In 1810, Beethoven wrote in a letter to a friend: “Forests, trees, rocks, they produce the echoes which man desires to hear.” This sonata is one of Beethoven’s many works in the pastoral genre, meant to evoke an idyllic vision of the natural world. It begins with a flowing but tonally unanchored melody. The music lilts gently in triple time, eventually coming to rest in the key of A major. The second movement is fiery and driving, interspersed with moments of comparative tranquility; this movement is built on an obsessively repeated dotted eighth and sixteenth-note rhythmic motive. Next comes a brief, halting adagio, meant to be played Langsam und sehnsuchtsvoll (“Slowly and longingly”). Before launching headlong into the finale, a fragment of the opening melody from the sonata’s first movement can be heard. The final movement, marked Geschwind, doch nicht zu sehr und mit Entschlossenheit (“Quickly, but not rushed and with determination”), is an authoritative and virtuosic affair. We hear a lengthy four-voice fugue based on the movement’s opening tune.

Born to middle-class parents in Poland, Frédéric Chopin’s prodigious musical abilities were evident from a young age. He very rapidly surpassed his first piano instructors, and by age eight was performing in salons and beginning to compose. Eight years later, he enrolled in the Warsaw Conservatory of Music. After a brief stint in Vienna, Chopin moved to Paris in 1832; his debut recital in Paris later that year made the then 22-year-old Chopin a celebrity. He taught and gave recitals in Paris, and toured throughout Europe. Chopin was known for being an exceedingly virtuosic pianist, and his compositions for the instrument have a distinctly nuanced, even delicate, quality.

Chopin had an at times tumultuous ten-year relationship (1838–1848) with Amantine Lucile Aurore Dupin, a French novelist who wrote under the pen name George Sand. This relationship is famously depicted, in fictionalized form, in the 1991 film “Impromptu.” Chopin died of tuberculosis in Paris on October 17, 1849, at the age of 39.

Tonight we will hear selections by Chopin from four genres of piano music: nocturne, mazurka, ballade and barcarolle. A nocturne is a lyrical piece depicting a night scene. Chopin wrote nineteen nocturnes and is credited with popularizing the form. The mazurka is a lively Polish country dance that was popular in Europe during Chopin’s lifetime. Chopin added layers of complexity to the mazurka while retaining the dance form’s essential characteristics.

Ballades are virtuosic, narrative pieces written in ABA form, with two contrasting themes apiece. Chopin wrote four ballades in total; these were said to be inspired by the poetry of Adam Mickiewicz, a friend of the composer. Ballade No. 3 in A-flat major was based
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 magazine recently captured the essence of what makes 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 2017-2018 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 Dohnanyi, 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, Berkeley, La Jolla, Madison, and in London and other European capitals.

In the 2016-17 season, Richard 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 was concerts in Hungary and a tour in the U.S. with one of the world’s most admired orchestras and his recording partner, the Budapest Festival Orchestra and Ivan Fischer. Their recording of the five Beethoven Piano 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 Celebrity Series of Boston.
ABOUT THE MUSICIAN cont.

Among other highlights of recent seasons have been the recitals in which, for the first time in his career, Mr. Goode performed the last three Beethoven Sonatas in one program, drawing capacity audiences and raves in such cities as New York, London and Berlin. *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 sonatas 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.

Mr. Goode served, together with Mitsuko Uchida, as co-Artistic Director of the Marlboro Music School and Festival in Marlboro, Vermont from 1999 through 2013. Participating initially at 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.

OTHER CONCERTS THIS SEASON

**Takacs String Quartet and Garrick Ohlsson, piano**
Sunday, 12/3/17, 7:30 pm
Enjoy WYSO Music Makers, 7 pm

**Eighth Blackbird**
Saturday, 3/3/2018, 7:30 pm
Lecture by Randal Swiggum, 6 pm
Enjoy Sonora Strings, 7 pm

**The King’s Singers**
Saturday, 4/14/2018, 7:30 pm
EXPERIENCE THE MAGIC
Living • Working • Volunteering

ATTIC ANGEL COMMUNITY
www.AtticAngel.org

THIS IS HOW IT’S DONE.
MAKE YOUR RESERVATION TODAY.
MIDDLETON-MADISON • 608.828.7884 • 2137 DEMING WAY

RUTH'S CHRIS STEAK HOUSE
“Isbin’s ability to make her guitar sing raises her into the ranks of the world’s greatest masters of the guitar.”
—The Washington

Troubadour:
Two Faces of the Classical Guitar

November 17, 18, 19

Renowned for her extraordinary virtuosity and lyricism, Sharon Isbin’s versatility is on display in this program of contrasts: the jazz idioms of the American Brubeck alongside the lush romanticism of the Spaniard Rodrigo.

John DeMain, Conductor
Sharon Isbin, Guitar

Copland | Billy the Kid Suite
Chris Brubeck | Affinity: Concerto for Guitar and Orchestra
Rodrigo | Concierto de Aranjuez
Falla | The Three-Cornered Hat

Buy tickets now! MadisonSymphony.org, the Overture Center Box Office, or (608) 258-4141.