

GUEST ARTIST CONCERT

RICHARD GOODE, piano

*Monday, September 14, 1987
8:00 p.m. in Hamman Hall*

RICE UNIVERSITY

the
Shepherd
School
of Music



PROGRAM
LUDWIG VAN BEETHOVEN (1770-1827)

Sonata No. 1 in F Minor, Op. 2 No. 1

Allegro

Adagio

Menuetto: Allegretto; Trio

Prestissimo

Sonata No. 4 in E-flat Major, Op. 7

Allegro molto e con brio

Largo, con gran espressione

Allegro

Rondo: Poco allegretto e grazioso

INTERMISSION

Sonata No. 8 in C Minor, Op. 13, "Pathétique"

Grave; Allegro di molto e con brio

Adagio cantabile

Rondo: Allegro

Sonata No. 28 in A Major, Op. 101

Allegretto ma non troppo

Vivace alla marcia

Adagio, ma non troppo, con affetto

Allegro

This concert was funded in part by an endowment
established in 1979 by a bequest from Henry Leigh Bartlett, M.D.

Richard Goode is represented by Byers, Schwalbe & Assoc., Inc.

Photographing and sound recording are prohibited. We further request that audible paging devices not be used during the performance. Paging arrangements may be made with the ushers.

BIOGRAPHY

An acclaimed recitalist, chamber musician, and frequent guest soloist with major orchestras, pianist RICHARD GOODE is one of this country's most sought after musicians and leading interpreters of Beethoven. Not only has Mr. Goode embarked on a vast recording project of all the Beethoven sonatas for Book-of-the-Month Records, but he has performed the complete Beethoven piano concerti with David Zinman and the Baltimore Symphony as part of its 1986 summer festival. In the upcoming 1987-1988 season Mr. Goode will undertake the complete Beethoven sonata cycle - thirty-two sonatas in a seven concert series - at the 92nd Street Y in New York City.

Most recently, Mr. Goode has been guest soloist with the Dallas Symphony and the Los Angeles Philharmonic, has toured Italy with the Orpheus Chamber Orchestra, and has performed at Tanglewood and toured with Richard Stoltzman (with whom he is recording for RCA and received a Grammy Award for "Best Chamber Performance" in 1982). His frequent appearances at both Lincoln Center's and Kennedy Center's Mostly Mozart festivals are highlights of his summer activities.

In conjunction with the sonata series in New York, Mr. Goode will present all-Beethoven recitals in major cities throughout the United States during the 1987-1988 season. He will also be busy in the recording studio completing the Book-of-the-Month Records project by 1989. (Volume Two is due for release later this year.) As guest soloist, he will work with Trevor Pinnock and the Grant Park Orchestra in Chicago, Hugh Wolff and the New Jersey Symphony, and, once again, with Conductor Zinman appearing with both the Atlanta Symphony as well as the Los Angeles Philharmonic at Hollywood Bowl. Mr. Goode will return to the Lincoln Center Chamber Music Society twice as guest artist during 1987-1988 to join Frederica von Stade and to perform with the Emerson Quartet. In addition, Mr. Goode, Richard Stoltzman and Lucy Stoltzman (on violin) will join forces for the first time in May of 1988 for a tour of the East Coast (to include New York City and the Kennedy Center).

Beginning as a "Young Concert Artist," Richard Goode went on to win First Prize in the Clara Haskil Competition and later the Avery Fisher Prize. A student of Rudolph Serkin and Nadia Reisenberg, he was a founding artist of the Lincoln Center Chamber Music Society. As a chamber musician, Mr. Goode has performed with vocalists Benita Valente, Frederica von Stade, Bethany Beardslee, and with cellist Yo-Yo Ma. He has appeared with renowned chamber ensembles such as the Guarneri, Juilliard, Tokyo, Cleveland, Galimir, Muir, LaSalle, and Sequoia quartets.

THE BEETHOVEN SONATAS

by Richard Goode

The first time I heard a Beethoven sonata I was seven. My parents had invited a friend, a "real pianist," to play in our house. He was serious and full of energy. He attacked the first movement of the Pathétique, producing the biggest sounds I had ever heard or imagined, making our small upright quake and the floor lamp flicker wildly. It was like having a thunderstorm in our living room. Towards the end there were two really shocking fortissimo chords - later I learned they were called diminished sevenths - followed by stunned silence. I felt the vibrations of those chords in my whole body. I was thrilled, frightened, fascinated. Diminished sevenths remained my favorite chords for some time.

I grew up and learned that Beethoven was not only the hurler of those thunderbolts. I also learned the Beethoven piano works and heard the symphonies and studied the chamber music. What happens to so many people, whether they are listeners or performers, happened to me: as we re-experience these works over and over, they begin to inhabit us. Our world can never be the same again.

One of the most surprising things about the sonatas is how little they resemble each other. The individualizing process is so strong that each of them seems to make its own rules as it goes along, and each has its necessities and its quirks. You almost always know where you are in these pieces. Whether they are felt as drama or viewed as architecture, the sonatas are wholes in which each detail plays a necessary part. Unlike the changes in Schubert's recapitulations, which often seem to be improvisations of the moment, Beethoven's expansions in the Pastoral and his elisions in the Lebewohl sonatas work powerfully toward their different purposes. Whatever Beethoven the tone-poet is saying (Tondichter was his preferred word for composer), the architect never abdicates and the Dionysian Appassionata is no more rhapsodic in form than the more classical op. 53.

I sometimes feel that Beethoven in the middle-period works built mighty fortresses that concealed the turbulent chaos within - some of the works are positively ironclad in their willed control. But in the last works the form seems to be dissolved from within by the immediacy and intensity of feeling. Extremes of formal strictness and improvisation are side by side. Some of the music strains the limits of the instrument, of expression, even of compositional coherence. What the German writer Novalis said of works of art is true of these: "Chaos must shine through the adornment of order." We are brought back again and again by the density of thought and feeling and by their mysterious radiance.

Beethoven has unavoidably become a "classic," available to all of us at the flick of a switch, in multiple performances by hundreds of artists. While this is a great blessing, it is also a danger. As a performer and a listener I have two strong hopes; that the easy availability doesn't blunt the incomparable power of Beethoven's music to move us, and that some of this power may be transmitted through my performances, so that the music will embody what Beethoven wrote in his dedication of the Missa Solemnis: "Written from the heart, may it go to the heart."