

# LINCOLN CENTER'S 2017/18 GREAT PERFORMERS

The Program

**Tuesday, April 17, 2018, at 7:30 pm**

*Virtuoso Recitals*

**Richard Goode, *Piano***

**BYRD Two Pavans and Galliards, from *My Ladye Nevells Booke of Virginal Music* (1591)**

The Seconde Pavian  
The Galliarde to the Seconde Pavian  
The Third Pavian  
The Galliarde to the Third Pavian

**BACH English Suite No. 6 in D minor (1715–20)**

Prelude  
Allemande  
Courante  
Sarabande—Double  
Gavotte I and II  
Gigue

**BEETHOVEN Sonata No. 28 in A major, Op. 101 (1816)**

Allegretto ma non troppo  
Vivace alla marcia  
Adagio ma non troppo, con affetto  
Allegro

*Intermission*

*Please make certain all your electronic devices are switched off.*

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**This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.**

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*Steinway Piano*  
Alice Tully Hall, Starr Theater  
Adrienne Arsht Stage

Support is provided by Rita E. and Gustave M. Hauser, Audrey Love Charitable Foundation, Great Performers Circle, Chairman's Council, and Friends of Lincoln Center.

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## UPCOMING GREAT PERFORMERS EVENTS:

*Tuesday, April 19 at 7:30 pm in Alice Tully Hall*

**Mark Padmore**, tenor

**Paul Lewis**, piano

SCHUMANN: Liederkreis

BRAHMS: Six songs

SCHUMANN: Dichterliebe

*Friday, April 27 at 8:00 pm in David Geffen Hall*

**Los Angeles Philharmonic**

**Gustavo Dudamel**, conductor

ESA-PEKKA SALONEN: Pollux (New York premiere)

VARÈSE: Amériques

SHOSTAKOVICH: Symphony No. 5

*Pre-concert lecture by Harlow Robinson at 6:45 pm in the David Rubenstein Atrium*

*Sunday, April 29 at 3:00 pm in David Geffen Hall*

**Los Angeles Philharmonic**

**Gustavo Dudamel**, conductor

**John Holiday**, countertenor; **Julianna Di Giacomo**, soprano;

**Jennifer Johnson Cano**, mezzo-soprano; **Michael König**, tenor;

**Davóné Tines**, bass; **Concert Chorale of New York**

BERNSTEIN: Chichester Psalms

BEETHOVEN: Symphony No. 9

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*In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces. The taking of photographs and the use of recording equipment are not allowed in the building.*

DEBUSSY **Préludes, Book 2 (1911–13)**

Brouillards

Feuilles mortes

La puerta del vino

“Les fées sont d’exquises danseuses”

Bruyères

General 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

## Snapshot

By David Wright

Musical instruments with keyboards have been around since at least the Middle Ages, but the first keyboard compositions by historically important composers were the dances and fantasias of Elizabethan masters such as William Byrd and Orlando Gibbons. The pavan, a stately processional dance, was often paired with a leaping, twirling galliard. This evening's program begins with two such pairs from Byrd's 1591 collection *My Ladye Nevells Booke*.

From English dances, we proceed forward a century and a half to an "English" Suite by Bach. The title didn't originate with the composer, and what is English about this piece is a matter of speculation. The dances originated all over Europe, but they bear French titles because this kind of suite was codified in the fashion-setting court of King Louis XIV.

As virginals and harpsichords gave way to the rapidly developing pianoforte, Beethoven pushed the new instrument to its limits in an exploratory work of his later period, the Sonata in A major, Op. 101. How soft and dreamy can a sonata's first movement be? How bold a march, how desolate an adagio, how wide-ranging a finale? Beethoven tests all these propositions in compelling, colorful music.

The idea of a keyboard prelude goes back to Byrd's time and beyond, and by Bach's time a prelude could be a piece on its own, not preceding anything in particular. Inspired by Bach's and Chopin's preludes, Debussy gave that title to pieces in his own advanced style. Debussy published his *Préludes* in two sets of 12, in 1910 and 1913 respectively.

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## Timeframe

## ARTS

**1715–20**

**Bach's English Suite No. 6**  
Tiepolo paints *The Sacrifice of Isaac*.

**1816**

**Beethoven's Sonata No. 28**  
French Académie is re-founded as the Académie des Beaux Arts.

**1911–13**

**Debussy's Préludes, Book 2**  
Completion of Frank Lloyd Wright's Wisconsin estate, Taliesin.

## SCIENCE

**1715–20**

Edmund Halley publishes list of six nebulae, calling them "lucid spots like clouds."

**1816**

Australia's Royal Botanic Garden opens in Sydney.

**1911–13**

Norway's Roald Amundsen becomes first explorer to reach the South Pole.

## IN NEW YORK

**1715–20**

Importation of slaves into city

**1816**

Survey for Manhattan's street grid is completed up to 145th Street.

**1911–13**

Nearly 12,000 immigrants arrive on a single day in April 1911.

By David Wright

**Two Pavans and Galliards, from *My Ladye Nevells Booke of Virginal Music* (1591)**

WILLIAM BYRD

*Born ca. 1540 in London*

*Died July 4, 1623, in Stondon Massey, Essex*

*Approximate length: 9 minutes*

During the first golden age of English keyboard music, when composers such as Byrd, Farnaby, Bull, Morley, and Gibbons were creating music of great vitality and sophistication for their aristocratic patrons to play at home, the custom of composing pavans and galliards in pairs became well established. The pavan originated as a courtly processional dance, while the galliard emphasized athleticism; the latter was a favorite of Queen Elizabeth I, whose doctor commented approvingly on the 50-something monarch's ability to twirl and kick through "six or seven galliards in a morning."

Byrd compiled the keyboard collection *My Ladye Nevells Booke* for a noble patron in 1591. The large folio volume—which, with its original Morocco leather binding, now resides in the British Library—includes ten pavan-galliard pairs among the fantasies, marches, grounds, and other pieces.

**English Suite No. 6 in D minor, BWV 811 (1715–20)**

JOHANN SEBASTIAN BACH

*Born March 21, 1685, in Eisenach, Germany*

*Died July 28, 1750, in Leipzig*

*Approximate length: 29 minutes*

Bach's instrumental suites are the high point of a tradition dating back to the mid-17th century, when Jean-Baptiste Lully began extracting the dance interludes of his operas for concert performance. Liberated from the stage or dance floor, the movements of the concert suite became more elaborate and less danceable, until Bach's contemporary Johann Mattheson could write, "An allemande for dancing and one for playing are as different as Heaven and Earth."

Sometime not long after Bach's death, six of his earliest compositions in this form, from about 1715, acquired the nickname "English" Suites. The title probably did not originate with the composer, and what was thought to be English about these pieces remains a matter of conjecture. The most obvious feature that distinguishes Bach's six English Suites from his French Suites and Partitas is the *Prelude* that begins each one with a free-form burst of idiomatic writing for keyboard.

The *Prelude* of the English Suite No. 6 opens, in the manner of Bach's keyboard toccatas, with "warming up" figurations that seem to explore the keyboard amid freely modulating harmonies; then rising scale motives kick off a concerto-like movement in fugal style. The *Allemande* develops melodic ideas introduced in the *Prelude*'s main part. Chief among these is the idea of flowing sixteenth notes, which also transforms the *Courante* into an Italian-style corrente—literally "running" ahead, faster and more vigorously than the French version of this dance.

The expressive, highly chromatic *Sarabande* is extended by a *Double*, or variation. The incisive *Gavotte I* recalls this dance's peasant origins; the contrasting *Gavotte II* in D major is equally rustic, its drone note D suggesting a bagpipe. The final *Gigue* is as brilliant intellectually as it is pianistically, introducing its theme upside down in the second half, and bringing together ideas from previous movements to close this suite on a fiery note.

### **Sonata No. 28 in A major, Op. 101 (1816)**

LUDWIG VAN BEETHOVEN

*Born December 16, 1770, in Bonn, Germany*

*Died March 26, 1827, in Vienna*

*Approximate length: 20 minutes*

An important trait of Beethoven's late works is the expressive scope of the music. Rather than write a set of sonatas that includes a happy one, a sad one, a funny one, a tragic one, and so on, Beethoven seems to be trying to embrace all of human experience in every piece. The Sonata in A major, Op. 101, represents an early stage in this process, one that certain Romantic composers understood very well: the liberation of the sonata from traditional forms and unity of mood. What Robert Schumann said of Chopin's "Funeral March" Sonata—"The idea of calling it a sonata is a caprice...he has simply bound together a few of his wildest children"—is equally true of this unique work, in which tender, violent, tragic, and triumphant movements jostle each other in an unconventional but richly expressive sequence.

Although the "somewhat lively" opening movement of this sonata lays out several themes and develops them at mid-movement, sonata form keeps a low profile here, yielding to a general mood of calm contemplation. What could be a greater contrast than the wild march that follows? This movement's volatile progress around the keyboard is interrupted only briefly by an enigmatic trio, whose imitative counterpoint foreshadows the sonata's fugal finale. The brief slow movement hints at depths of loss and grief, only to be redeemed by a reminiscence of the sonata's beatific opening theme, and finally by a dizzy plunge into the exultant finale. This sonata-form movement (like the ones that end the Fifth Symphony and the "Waldstein" and "Les Adieux" piano sonatas) takes a simple, almost childlike theme and stirs up a heady brew of imitative counterpoint with it, including a fugue-like development section and a puckish, inventive coda.

## **Préludes, Book 2 (1911–13)**

CLAUDE DEBUSSY

*Born August 22, 1862, in Saint-Germain-en-Laye, France*

*Died March 25, 1918, in Paris*

*Approximate length: 39 minutes*

Though known as a musical innovator, Debussy himself felt strongly linked to the old masters, especially the French Baroque *clavecinistes* and Chopin. “Prelude” was one of the titles he borrowed from these predecessors, to signify a brief piano piece, uniform in mood and free to take any form the music dictates. Debussy published his *Préludes* in two sets of 12 each, the first coming in a rush of creativity during two months in the winter of 1909–10, the second more slowly over the next three years. In both books, the pieces bear their titles in parentheses at the end, as if to give each prelude a chance to be appreciated as pure music before its “program” is revealed.

Debussy admired the evocative landscapes of J.M.W. Turner, and objected to the term “impressionism” as applied to Turner’s works and his own. The musical texture of ***Brouillards*** (“Mists”), in which the pianist’s superimposed hands mingle white-key and black-key harmonies, paints a hazy, Turneresque tableau.

The title ***Feuilles mortes*** is usually rendered in English as “Autumn Leaves,” but a literal translation (“Dead Leaves”) better conveys the desolation that seems to pervade this music. ***La puerta del vino***, the “Wine Gate”—one of the entrances to the Alhambra in Granada, Spain—is a place Debussy knew only from a postcard that Manuel de Falla sent him; his imagination, however, conjured up a throbbing *habanera*, to be played (says a note in the score) “with brusque oppositions of extreme violence and impassioned sweetness.”

The quotation “Fairies are exquisite dancers” (***Les fées sont d’exquises danseuses***) is from James M. Barrie’s 1906 children’s book, *Peter Pan in Kensington Gardens*, which was apparently a favorite of Debussy’s daughter Claude-Emma, known as Chouchou. In the book, the illustration of this passage by Arthur Rackham shows a fairy dancing above a spider web, while the spider accompanies her on a bass viol.

***Bruyères*** (“Heather”) returns to the open-air scenery and Celtic tunes that inspired one of Debussy’s most beloved pieces, “The Girl with the Flaxen Hair” (*Préludes*, Book I), this time with an extra pang of nostalgia. ***General Lavine—excentric*** (the unusual spelling of “eccentric,” notes Richard Goode, is Debussy’s) is a droll musical portrait of an American vaudeville star who came to Paris in 1910.

“The Terrace Where People Watch the Moonlight” or “The Balcony Where Moonlight Holds Court” are two possible renderings of the next work’s ambiguous title (***La terrasse des audiences du clair de lune***); eerie chromatic arabesques and unresolved harmonies bathe the scene as stately figures

dance a ghostly sarabande. **Ondine**, the seductive watersprite of German folklore, combines two of Debussy's favorite subjects: water (in rippling arpeggios and fluid harmony) and fairies (in the middle section's taunting tune).

As noted, Debussy and his daughter were fond of things English, and what could be more English than Charles Dickens's fictional hero Samuel Pickwick, Esq.? To the tune of "God Save the King" (marked "sonorous" in the score), Debussy imagines this worthy fellow in his home in **Hommage à S. Pickwick Esq.** The shapely phrases and classical dignity of **Canope** echo the form and function of the Egyptian canopic (i.e., funerary) urn that Debussy owned, and for which this solemn prelude is probably named. The next piece, **Les tierces alternées**, is a bit of pianistic legerdemain whose "meaning" is stated simply in its title, "Alternating Thirds."

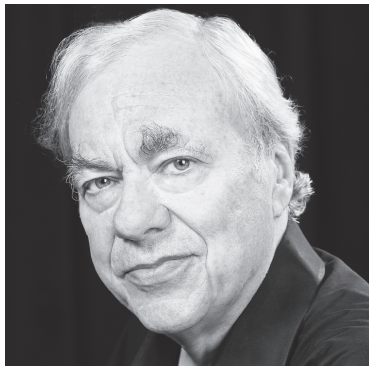
The fascination of fireworks is in their combination of violence and delicacy, a quality that Debussy's **Feux d'artifice** ("Fireworks") captures perfectly, along with the stuttering cross-rhythms of the fusillade; ever the patriot, Debussy even includes a brave little echo of the *Marseillaise*.

*David Wright, a music critic for New York Classical Review, has provided program notes for Lincoln Center since 1982.*

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# Meet the Artist



## **Richard Goode**

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One of today's leading interpreters of Classical and Romantic music, Richard Goode has been hailed for music-making of tremendous emotional power, depth and expressiveness. In regular performances around the world, and through his extensive and acclaimed Nonesuch recordings, he has won a large and devoted following.

Mr. 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 he is appearing with this season are the Cleveland Orchestra (Christoph von Dohnányi), Los Angeles Philharmonic (Andrew Manze), New York String Orchestra (Jaime Laredo) at Carnegie Hall, and in Europe, the London Philharmonic Orchestra, and BBC and Oslo Philharmonics. In recital, he will be heard in New York, Philadelphia, Berkeley, La Jolla, Madison, and in London and other European capitals.

Previous season highlights include a solo performance with Louis Langrée and the Mostly Mozart Festival Orchestra in a program filmed as part of a documentary celebrating the festival's 50th anniversary, as well as concerts in Hungary and a U.S. tour with the Budapest Festival Orchestra and Iván Fischer. In recent seasons, Mr. Goode also performed the last three Beethoven Piano Sonatas in one program, drawing capacity audiences and rave reviews.

An exclusive Nonesuch recording artist, Mr. 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 piano concertos with the Budapest Festival Orchestra and Fischer was released in 2009 to exceptional critical acclaim and nominated for a Grammy. 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. Nonesuch has re-released the recordings in anticipation of their 25th anniversary in 2018–19.

A native of New York, Mr. 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. Together with Mitsuko Uchida, Mr. Goode served as co-artistic director of the Marlboro Music School and Festival from 1999 through 2013. He is married to the violinist Marcia Weinfeld, and, when not on tour, they and their collection of some 5,000 volumes live in New York City.

## **Lincoln Center's Great Performers**

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Initiated in 1965, Lincoln Center's Great Performers series offers classical and contemporary music performances from the world's outstanding symphony orchestras, vocalists, chamber ensembles, and recitalists. One of the most significant music presentation series in the world, Great Performers runs from October through June with offerings in Lincoln Center's David Geffen Hall, Alice Tully Hall, Walter Reade Theater, and other performance spaces around New York City. From symphonic masterworks, lieder recitals, and Sunday morning coffee concerts to films and groundbreaking productions specially commissioned by Lincoln Center, Great Performers offers a rich spectrum of programming throughout the season.

## **Lincoln Center for the Performing Arts, Inc.**

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Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually, LCPA offers 15 programs, series, and festivals including American Songbook, Great Performers, Lincoln Center Out of Doors, Midsummer Night Swing, the Mostly Mozart Festival, and the White Light Festival, as well as the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations. In addition, LCPA led a \$1.2 billion campus renovation, completed in October 2012.

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