

GOODE PLAYS MOZART

Friday, February 27, 2015, 8pm

Saturday, February 28, 2015, 8pm

Sunday, March 1, 2015, 2pm

Performances are at the Jacobs Music Center's Copley Symphony Hall. Please join us 45 minutes before the concert begins for Nuvi Mehta's "What's The Score?" discussion about this program.

Richard Goode's appearance at these performances is made possible by the support of Guest Artist Sponsor The Vail Memorial Fund. Please see page 25 for more details on the Guest Artist Sponsor program.

PROGRAM

ELLEN TAAFFE ZWILICH

Upbeat!

WOLFGANG AMADEUS MOZART

Piano Concerto No. 25 in C Major, K. 503

Allegro maestoso

Andante

Allegretto

Richard Goode, piano

Jahja Ling, conductor

Richard Goode, piano

INTERMISSION

FRANZ SCHUBERT

Symphony in C Major, D. 944: *The Great C Major*

Andante - Allegro; ma non troppo

Andante con moto

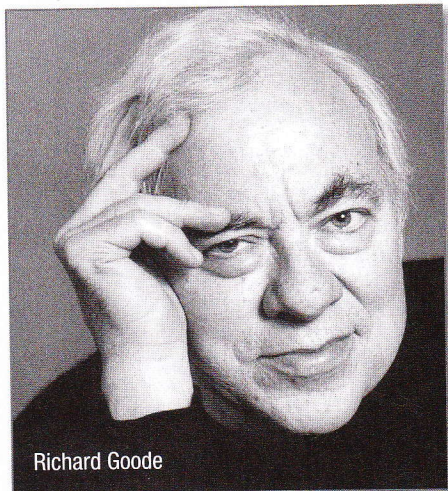
Scherzo: Allegro vivace

Allegro vivace

The approximate running time for the full program, including intermission, is one hour and fifty-seven minutes.

ABOUT THE ARTISTS

GOODE PLAYS MOZART - FEBRUARY 27, 28 & MARCH 1



Richard Goode

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 Richard 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."

Mr. Goode begins his 2014-15 season performing Mozart's Concerto in A Major, K. 488, to open Lincoln Center's Mostly Mozart Festival. He will be featured in five appearances at Carnegie Hall, including a recital in the main hall, as a soloist with the Boston Symphony Orchestra under the baton of Andris Nelsons, in two chamber music concerts with young artists from Marlboro Music Festival and conducting a master class on Debussy piano works. He will appear as soloist with orchestras including the Los Angeles Philharmonic, Saint Louis and Milwaukee Symphonies and the San Diego Symphony Orchestra. In addition, this season includes recitals at the Concertgebouw in Amsterdam, Wigmore Hall in London, the Celebrity Series of Boston, Cal Performances in Berkeley, the Philadelphia Chamber Music Society, the University Musical Society in Ann Arbor, at Shriver Hall in Baltimore, in Toronto at the Royal Conservatory, at The Schubert Club in St. Paul, Spivey Hall in Atlanta, Yale School of Music, Dartmouth College, Duke Performances, Middlebury

College and in other major series in the United States and Europe. Also, Mr. Goode will present master classes at top conservatories and universities around the world.

Among the 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." Recent seasons have also included performances with the Metropolitan Opera Orchestra led by Fabio Luisi at Carnegie Hall; with the Los Angeles Philharmonic and Gustavo Dudamel; with Orpheus on tour and at Carnegie Hall playing the Schumann Concerto; and on tour with the Boston Symphony Orchestra.

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 concerti. His latest recording of the five Beethoven concerti 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 ten-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 concerti with the Orpheus Chamber Orchestra.

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. 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. His first public performances of the complete cycle of Beethoven Sonatas at Kansas City's Folly Theater and New York's 92nd Street Y in 1987-88 brought him to international attention, being hailed by *The New York Times* as "among the season's

most important and memorable events." It was later performed with great success at London's Queen Elizabeth Hall in 1994 and 1995. ■

Upbeat!

ELLEN TAAFFE ZWILICH

Born April 30, 1939, Miami
Approx. 4 minutes



Ellen Taaffe Zwilich was the first woman to win the Pulitzer Prize for Music – in 1983 for her Symphony No. 1 – and over the last four decades she

has become one of this country's most successful and prolific composers. Her catalog of works lists five symphonies, numerous concerti (including many for unusual or unexpected combinations of instruments), orchestral works, chamber music and vocal music. Trained as a violinist, Zwilich played for several years in the American Symphony Orchestra under Leopold Stokowski before deciding to devote herself full-time to composition. She studied with Elliott Carter and Roger Sessions and was the first woman to earn a Doctorate of Musical Arts from Juilliard. For some years Zwilich served as the Francis Eppes Distinguished Professor of Music at Florida State University.

Zwilich composed *Upbeat!* in 1998 on a commission from the Susan W. Rose Foundation and the Richard Herman Foundation, and it was first performed on September 5, 1999, on the Great Lawn of the Capitol in Washington, D.C. The National Symphony was led on that occasion by Anthony Aibel, to whom Zwilich dedicated the score. As its title suggests, *Upbeat!* was composed as a curtain-raiser, a brief opening work intended to fire an audience up and get them in a, well, upbeat mood, and over its four-minute span *Upbeat!* does just that. Zwilich made a shrewd choice as she set out to compose this music: she took one of the greatest opening movements in the history of music, the *Praeludium* from Bach's Partita in E Major for Unaccompanied Violin, and used it as the structuring device for her own pre-ludial piece. Bach's wonderful *Praeludium* – virtually a non-stop rush of buoyant sixteenth-notes – is here fused with Zwilich's imagination and rhythmic sense, and the result has been described by one observer as "Bach meets Copland." ■