

Sunday, February 3, 2008, 3pm
Zellerbach Hall

Richard Goode, *piano*

PROGRAM

Johann Sebastian Bach (1685–1750) Prelude and Fugue in C major, from Book II of
The Well-Tempered Clavier, BWV 870 (c.1720)

Bach Five Sinfonias (Three-Part Inventions) (1720)

No. 11 in G minor, BWV 797
No. 6 in E major, BWV 792
No. 2 in C minor, BWV 788
No. 5 in E-flat major, BWV 791
No. 15 in B minor, BWV 801

Frédéric Chopin (1810–1849) Nocturne in C minor, Op. 48, No. 1 (1841)

Chopin Four Mazurkas

C major, Op. 24, No. 2 (1833)
G major, Op. 50, No. 1 (1842)
E minor, Op. 41, No. 1 (1838)
B minor, Op. 33, No. 4 (1838)

Ludwig van Beethoven (1770–1827) Sonata in C-sharp minor (*Sonata quasi una
Fantasia*), Op. 27, No. 2, “Moonlight” (1801)

Adagio sostenuto —
Allegretto —
Presto agitato

INTERMISSION

Claude Debussy (1862–1918) Two Études (1915)

Pour les arpèges composés, from Book II
Pour les octaves, from Book I

Chopin Nocturne in C-sharp minor, Op. 27, No. 1 (1835)

Gabriel Fauré (1845–1924) Nocturne No. 6 in D-flat major, Op. 63 (1894)

Chopin Polonaise in F-sharp minor, Op. 44 (1841)

Cal Performances' 2007–2008 Season is sponsored by Wells Fargo Bank.

This program is a kind of homage to Chopin, to some of the composers who influenced him and others whom he inspired. Chopin's style was, in part, a fusion of his lifelong love of Bach and Mozart and his passion for the *bel canto* of Italian opera and the folk idioms of his native Poland. Though Chopin was openly critical of Beethoven, I believe the Fantasy-Sonata in C-sharp minor (itself deeply indebted to Mozart) shows their occasional deep affinity. Debussy's and Fauré's piano works are hardly imaginable without their Polish predecessor. Thinking about the shaping forces that may have influenced him has made me more aware than ever of the mystery of Chopin's voice, unique and irreplaceable.

Richard Goode

* * *

Johann Sebastian Bach (1685–1750) Prelude and Fugue in C major from Book II of *The Well-Tempered Clavier*, BWV 870

Composed around 1720.

The year 1722 was a momentous one in the science of musical composition—in Paris, Jean Philippe Rameau published his *Treatise on Harmony*, a codification of the revolutionary harmonic practices of the preceding four decades that fixed the modern system of musical theory, and Johann Sebastian Bach completed Book I of *The Well-Tempered Clavier*, which helped to solidify the method of instrumental tuning in use ever since. Before Bach's time, there was no settled system for the precise tuning of instruments, especially keyboards. As many as 40 different compromise systems had been posited to reconcile the true acoustical tuning of intervals with the practicalities of performance, a circumstance necessitated because the techniques that produced the purest sounds in a few common keys (usually three flats to three sharps) made the more distant tonalities so biliously sour as to be unusable. In 1691, the organ builder Andreas Werkmeister proposed a system in which each of the 12 chromatic intervals is exactly equidistant, thereby sacrificing the purity of the

old favored tonalities in order to achieve full access to any of 24 major and minor keys. Twelve years later, Johann Caspar Ferdinand Fischer published pieces in 20 of the available two-dozen keys in his *Ariadne musica*, and in 1719 Johann Mattheson included examples in all of the possible tonalities in his treatise on continuo playing, but it was not until Bach's *Well-Tempered Clavier* that the modern system of "equal temperament" found its first full realization.

Each of the two books of *The Well-Tempered Clavier* comprises 24 paired preludes and fugues, one in each of the major and minor keys, arranged in ascending order (C major, C minor, C-sharp major, C-sharp minor, etc.). The C major Prelude that opens Book II is grand and spacious, a fitting portal to the peerless masterworks that follow. Wanda Landowska, the eminent harpsichordist whose performances and recording of *The Well-Tempered Clavier* were prime movers in the revival of interest in Baroque music in the 1940s and 1950s, wrote that the companion C major Fugue "is of an extreme simplicity. It contains none of the devices we might expect after the magnificence and refinement of the Prelude, but its dynamism is extraordinary, its gait vehement and yet not feverish. The close repetitions of the subject drive us along."

Bach Five Sinfonias (Three-Part Inventions)

Composed in 1720.

During the years of his early adulthood, Bach devoted much attention to the education of his growing brood, an entire tribe of Bachian offspring (20 of them eventually; half survived to maturity) who were inevitably trained in the musical art that had provided the principal livelihood of the family for at least five generations. Bach made the household curriculum for Wilhelm Friedemann, the eldest son, born in Weimar in 1710, the model for his other children, rigorously drilling the youngster in theory, composition and performance. On January 22, 1720, while he was music director at the court of Anhalt-Cöthen, Bach began a little music notebook for keyboard instruction—a

Clavier-Büchlein—to collect his lesson materials for the nine-year-old Friedemann, the age at which Bach himself had begun formal studies. First he put in a table of the eight clefs used at that time for notating the various voice and instrumental parts, and then an explanation of the most common ornaments found in keyboard pieces and some finger exercises. There follow several short numbers (not all by Bach), some of Friedemann's attempts at copying scores (four of the Preludes that Bach was then working on for *The Well-Tempered Clavier* were left incomplete when the boy's large, unpracticed hand caused him to run out of room on a page) and 15 works in strict two-part style titled *Praeambula*. Following a few little dance numbers by Telemann and Stöelzel, Bach created 15 three-part sequels to the *Praeambula* that he called *Fantasie*. In 1723, shortly before taking up his new duties as Cantor for Leipzig's churches, Bach extracted the *Praeambula* and *Fantasie* from Friedemann's *Clavier-Büchlein*, revised them according to the efficacy they had shown as pedagogical items, and inscribed them into a new manuscript under the titles *Inventio* and *Sinfonia*—they are commonly known today as the Two- and Three-Part Inventions. *Sinfonia* was then a generic term for a short, instrumental composition, but *Invention* was unusual. Bach seems to have borrowed it from a set of *Invenzioni* for Violin and Keyboard published in 1712 by the Italian priest and composer Francesco Antonio Bonporti (1672–1748), which Bach had copied out for his own study. (Four of them were mistakenly included in the first collected edition of Bach's works.) The general concept of musical "invention" dates to the Italian Renaissance, when it indicated the creation of a new piece through the processes of composition. (Vivaldi's *Four Seasons* were published in 1725 in a collection titled *Il Cimento dell'Armonia e dell'Invention*—"The Contest between Harmony and Invention.")

Bach indicated the intent of the Inventions and Sinfonias in a preface to the 1723 manuscript: "Straightforward instruction, whereby lovers of the keyboard, and especially those eager to learn, are shown a clear method, not only (1) of learning to play cleanly in two parts, but also, after further progress, (2) of managing three obbligato parts correctly and satisfactorily; and in addition not only

of arriving at good original ideas [*Inventiones*] but also of developing them satisfactorily; and most of all of acquiring a *cantabile* style of playing while at the same time receiving a strong foretaste of composition." The intensive training in the joined disciplines of keyboard technique, performance style and composition provided by Bach's teaching methods had its desired effect on Friedemann, who was appointed organist at the Sophienkirche in Dresden in 1733 and 13 years later became music director of the Liebfrauenkirche in Halle.

In his authoritative 1966 study of Bach, the eminent Austrian-American musicologist Karl Geiringer wrote of the Inventions, "Using all the devices of the contrapuntal vocabulary, he evolved characteristic compositions out of a single idea stated at the beginning. No other composer had hitherto imbued *clavier* works of such small dimensions with a content of such significance. These are studies in independent part writing using all the devices of fugue, canon and double counterpoint, but without strict adherence to any of them. Bach freely blends all known techniques, and creates forms which are held together by the logic, and the iron consistency, of his musical thoughts." *Sinfonia* No. 11 (G minor) recalls the dignified 18th-century *sarabande*. *Sinfonia* No. 6 (E major) wraps two intertwining accompanimental lines around a ribbon of incessantly running triplets. *Sinfonia* No. 2 (C minor) is woven from a broken-chord motive, a chain of scale notes and some subtle background figurations. *Sinfonia* No. 5 (E-flat major) is in the nature of a duet in close harmonies balanced upon a persistently repeated figure in the bass. *Sinfonia* No. 15 (B minor) juxtaposes a muscular imitated motive with flurries of arpeggiated notes.

Frédéric Chopin (1810–1849) Nocturne in C minor, Op. 48, No. 1

Contemporary accounts of Chopin's piano playing invariably refer to the extreme delicacy of his touch, the beauty of his tone and the poetic quality of his expression. These characteristics are faithfully reflected in the 21 Nocturnes that he created between 1827 and 1846. Chopin derived the name and general style for these works from the Nocturnes of

John Field, the Irish composer-pianist who spent most of his life in Moscow and Paris. Both composers were influenced in the rich harmonies and long melodic lines of their Nocturnes by the *bel canto* operatic style that was popular at the time, though Chopin's examples exhibit a far greater depth of expression and a wider range of keyboard technique than do those of Field. The introspective moods of the Nocturnes pierced to the heart of the Romantic sensibility, and, along with the Waltzes, they were Chopin's most popular works during his lifetime.

The two Nocturnes, Op. 48, were products of 1841, the time of Chopin's greatest happiness with George Sand, when he was at the height of his creative powers. They were published in Paris later that year and in Leipzig soon thereafter with a dedication to Laura Duperré, who inspired the following beguiling description in the memoirs of the composer's friend Wilhelm von Lenz: "I always made my appearance [at Chopin's apartment] long before the hour of my appointment, and waited. Ladies came out, one after another, each more beautiful than the others. On one occasion, there was Mlle. Laura Duperré, daughter of Admiral Victor-Guy Duperré [commander of the French forces at the siege of Algiers in 1830], whom Chopin accompanied to the head of the stairs. She was the most beautiful of all, and as slender as a palm tree. To her, Chopin dedicated two of his most important Nocturnes [Op. 48]; she was his favorite pupil at the time." Chopin's high regard for Laura could have found no more fitting vehicle than the C minor Nocturne, Op. 48, No. 1, which Herbert Weinstock called "Chopin's major effort in that genre. Here is one of his compositional triumphs." The work's breadth of scale, range and intensity of emotion, and peerless control of form and figuration make it one of the supreme masterpieces of the Romantic keyboard literature.

Chopin Four Mazurkas

The *mazurka* originated in Chopin's home district of Mazovia sometime during the 17th century. Rather a family of related musical forms than a sin-

gle set type, the mazurka 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.

The four Mazurkas, Op. 24, composed in 1834–1835, were dedicated to Count de Perthuis, *aide-de-camp* and music director to King Louis-Philippe, and one of Chopin's most devoted patrons. The Mazurka, Op. 24, No. 2, though nominally in the key of C major, is piquantly inflected with unusual modal leadings that for James Huneker recalled "the Russian bargemen's songs utilized at various times by Tchaikovsky."

Chopin could not have made a more appropriate dedication than the one that he chose for the three Mazurkas comprising Op. 50, composed in 1841–1842. These quintessential musical incarnations of the Polish spirit were inscribed to his friend Léon Szmitkowski, who had sought refuge in Paris after actively participating in the Warsaw insurrection of 1831; he died in the revolution of 1848. The first number of Op. 50, in G major, is a straightforward piece in a tiny rondo-refrain form whose character recalls, according to Herbert Weinstock, "the villages of Mazovia, for here the dance is again close to the folk-feeling."

Chopin first met the flamboyantly iconoclastic novelist George Sand late in 1836. Their friendship deepened into sincere if tempestuous and unconventional love during the following months, and Sand served for the next decade as Chopin's muse and protectress. It was during his first summer Sand's country house at Nohant that Chopin wrote the first, third and fourth of his Mazurkas, Op. 41; No. 2 had been composed at Palma during his ill-fated stay on Majorca with Sand the previous winter. The first of the Op. 41 Mazurkas exhibits a pronounced melodic modalism and sobriety of spirit that reflect the Slavic origin of the form.

The four numbers of the Op. 33 set, composed in 1837–1838, were dedicated to Chopin's former student the Countess Rose Mostowska, daughter of the Polish Minister of Education, who had

helped the young composer-virtuoso produce his last concert in Warsaw before leaving his homeland in 1830. The final Mazurka of Op. 33, with its rambling structure, sparse texture and solemn bell-tone close, suggests some narrative element to which Chopin never gave the slightest clue.

Ludwig van Beethoven (1770–1827) Sonata in C-sharp minor (*Sonata quasi una Fantasia*), Op. 27, No. 2, "Moonlight"

Composed in 1801.

Beethoven fell in love many times, but never married. (The thought of Beethoven as a husband threatens the moorings of one's presence of mind!) The source of his infatuation in 1801, when he was thirty and still in hope of finding a wife, was the Countess Giulietta Guicciardi, who was thirteen years his junior, rather spoiled and reportedly something of a vixen. She seems to have been flattered by the attentions of the famous musician, but probably never seriously considered his intimations of marriage; her social station would have made wedlock difficult with a commoner such as Beethoven. For his part, Beethoven was apparently thoroughly under her spell at the time, and he mentioned his love for her to a friend as late as 1823, though by then she had been married to Count Wenzel Robert Gallenberg, a prolific composer of ballet music, for two decades. A medallion portrait of her was found among Beethoven's effects after his death. The C-sharp minor Sonata was contemporary with the love affair with Giulietta and dedicated to her upon its publication in 1802, but the precise relationship of the music's nature and the state of Beethoven's heart must remain unknown; he never indicated that the piece had any programmatic intent. It was not until five years after his death that the work's passion and emotional intensity inspired the Romantic German poet and music critic Ludwig Rellstab (whose verses Schubert set in 1828 as the first seven numbers of his *Schwanengesang*) to describe the Sonata in terms of "a vision of a boat on Lake Lucerne by moonlight," a sobriquet that has since inextricably attached itself to the music.

In noting the experimental nature of the form of this work, Beethoven specified that it is a sonata "in the manner of a fantasy" (*"Sonata quasi una Fantasia"*). The Classical model for the instrumental sonata comprised three independent movements: a fast movement in sonata-allegro form; an *Adagio* or *Andante* arranged as a variations or a three-part structure; and a closing rondo in galloping meter. In the "Moonlight" Sonata, Beethoven altered the traditional fast–slow–fast sequence in favor of an innovative organization that shifts the expressive weight from the beginning to the end of the work, and made the cumulative effect evident by instructing that the movements be played without pause. Instead of opening with a large symphonic-style, sonata-form essay, the "Moonlight" initially falls upon the listener with a somber, minor-mode *Adagio* of the greatest introspection. Next comes a subdued scherzo and trio whose delicacy is undermined by its off-beat syncopations. The expressive goal of the Sonata is achieved with its closing movement, a powerful essay in full sonata form filled with tempestuous feeling and dramatic gesture about which John N. Burk wrote, "It is the first of the tumultuous outbursts of stormy passion which Beethoven was to let loose through the piano sonatas. It is music in which agitation and urgency never cease."

Claude Debussy (1862–1918) Two Études

Composed in 1915.

Though his illness had already begun to sap his strength by the summer of 1915, Debussy's mind was filled with plans for new works, the most ambitious of which was a projected set of six sonatas for various instrumental combinations inspired by the old Baroque school of French clavecinists. The first of the Sonatas, for cello and piano, was completed quickly during July and August; another for flute, viola (originally oboe) and harp was written before the end of the year. Surgery in December prevented him from completing the Violin Sonata, his last important work, until 1917. A sonata for oboe, horn and harpsichord never went beyond the

planning stage; the remainder of the projected set did not get that far. Simultaneously with the creation of the Cello Sonata in August and September, Debussy undertook a series of twelve Études for solo piano inspired by Chopin's contributions to the genre. He attached considerable importance to his Études, keeping Durand informed of their progress and describing the music in some detail to his publisher. He loaded the pieces with immense challenges of execution and musicianship, and then pointed out, with gleeful sarcasm, that they would "treat pianists to their just deserts...[and] frighten the fingers.... Apart from the question of technique, these Études will be a useful warning to pianists not to take up the musical profession unless they have remarkable hands." The composer, himself an excellent pianist, admitted that playing them caused him to catch his breath, "as after climbing a mountain." The Études remain among the most daunting technical and artistic challenges in the entire piano literature, "truly music that soars to the summit of execution," according to the composer.

The 12 Études, Debussy's last works for piano, are divided into two books of six numbers each: the first set broaches traditional problems of technique; the second, matters of musical figurations. Though grown from the dusty but indispensable realm of piano pedagogy, these movements soar far beyond pieces merely for the practice of keyboard mechanics in their expressive and compositional content—Paul Jacobs, one of the finest exponents of Debussy's piano music, called them the composer's "most finished, perfect and yet adventurous [piano] pieces." Oscar Thompson called *For Octaves* (Book I), a "valse caprice." The penultimate Étude of Book I is a sweet essay titled *For Composite Arpeggios*.

Chopin **Nocturne in C-sharp minor, Op. 27, No. 1**

The Nocturne in C-sharp minor, Op. 27, No. 1, of 1835, regarded by many as Chopin's finest work in the form, is, according to Alan Rich, "a powerful, virile outcry, one of the most personal utterances in the entire realm of piano music." It is shrouded by a

mood of disquiet so strong that Ernest Hutcheson said that it creates "an atmosphere of morbid pessimism, heavy and oppressive." The attempt to rise to heroic declamation in the middle section founders, and breaks into a sobbing recitative-cadenza before the opening music returns.

Gabriel Fauré (1845–1924) **Nocturne No. 6 in D-flat major, Op. 63**

Composed in 1894.

Gabriel Fauré was an accomplished pianist, though he never regarded himself as a concert artist. He usually appeared as accompanist in his songs or partner in his chamber music, performing as a soloist principally at some of Paris' most fashionable salons, including those of Saint-Saëns and Pauline Viardot. He studied piano with Saint-Saëns and to his teacher's precision, clarity and élan he added a fluidity and caressing gentleness reminiscent of Chopin. His student Emile Vuillermoz, who heard him play regularly between 1900 and 1907, said that "his technique was suited to his personal charm and style." Fauré's 1913 piano-roll recording of his Barcarolle No. 1 for the German firm of Welte-Mignon shows his playing to have been regular yet supple ("Nuances without changing speed," he urged his pupils), and with an extraordinary ability to clarify textures through the sharp delineation of the music's outer lines ("Let's hear the bass"). His playing favored expression over virtuosity, and it was marked by the even, smooth coordination of his hands across the entire keyboard. (He was ambidextrous.)

Fauré composed some 60 works for piano throughout his career, most in the largely abstract forms of the Barcarolle, Impromptu and Nocturne in order to avoid programmatic associations. (When once asked by an admirer in what sunny clime he had written the Sixth Nocturne, he tartly replied, "The Simplon Tunnel.") Of the 13 Nocturnes, composed between 1883 and 1922, Fauré's son Philippe noted, "The pieces called Nocturnes are not necessarily based on reveries or on emotions inspired by the night. They are lyrical, generally impassioned pieces, sometimes an-

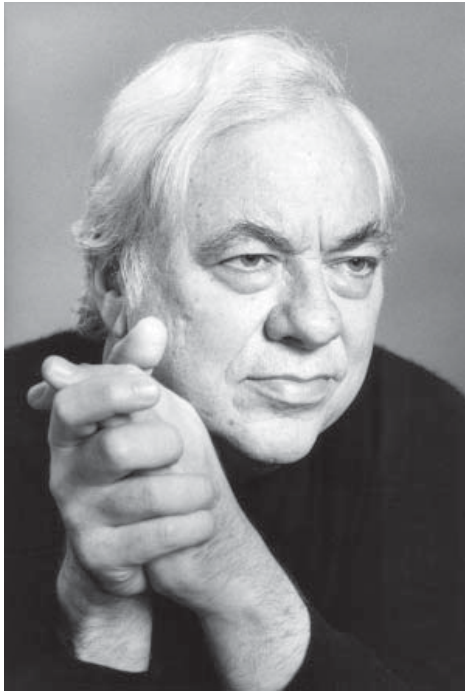
guished or wholly elegiac." The Nocturne No. 6 in D-flat major, composed in 1894, takes as its principal theme the spacious, eloquent melody presented at the outset, whose returns are separated by episodes of heightened emotional expression.

Chopin **Polonaise in F-sharp minor, Op. 44**

The Polonaise in F-sharp minor, Op. 44 was composed in 1840–1841 at Nohant, during the period of Chopin's greatest happiness with George Sand. The score, published by Pietro Mechetti in Vienna in November 1841, bore a dedication to Princess Marie de Beauvan, a Polish-born Parisian beauty who was Chopin's student and long-time friend; she regularly brought him violets, his favorite

flower, during what proved to be his final illness in 1849. Chopin wrote to his Polish friend Julian Fontana that Op. 44 was "a new sort of Polonaise, really something more like a fantasia." It is nearly twice as long as any of his earlier Polonaises, a scale achieved by the insertion of a large, sharply contrasting middle section, virtually a movement in itself, in the style of a mazurka. Franz Liszt, among the first pianists to accept this Polonaise's formidable technical challenges, noted that this central paragraph, "far from effacing the memory of the deep grief which has gone before [i.e., the opening section], serves by the bitter irony of contrast to augment our painful emotions.... The whole production is one of great originality."

© 2008 Dr. Richard E. Rodda



Suzanne Groner

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 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."

This season, Richard Goode will be perform and curate a multi-event residency at the South

Bank Centre in London as this year's Artist-in-Residence. In 2007–2008, there will also be recitals in Berlin, Paris, Milan, Toronto, New York, Chicago, Philadelphia and Berkeley. His orchestral appearances will include the Boston Symphony Orchestra under the baton of James Levine at Tanglewood, the London Philharmonic with Kurt Masur, the Concertgebouw Orchestra with Iván Fisher, the New York Philharmonic with Sir Colin Davis, the San Francisco Symphony with Alan Gilbert and the Radio Philharmonique in Paris with Peter Oundjian.

In addition to his eight-event Carnegie Hall *Perspectives* series in 2005–2006, Richard Goode was invited to hold master classes at New York City's three leading conservatories—Juilliard, Manhattan and Mannes—and to give two illustrated talks on his *Perspectives* repertoire at the Metropolitan Museum of Art. In the 2006–2007 season, he was honored for his contributions to music with the first ever Jean Gimbel Lane Prize in Piano Performance, which culminates in a residency at Northwestern University in Evanston, Illinois, this year and last. Mr. Goode's recent recording of the Beethoven concertos with Iván Fischer and the Budapest Festival Orchestra will be released in 2008 by Nonesuch, which has also released his historic recordings of the complete Beethoven sonatas.

During the 2006–2007 season, Richard Goode played recitals in the major music capitals in Europe and the United States, including London, Paris, Amsterdam, Antwerp, Edinburgh, New York, Washington D.C., San Francisco and Philadelphia. His orchestral appearances last season included the Budapest Festival Orchestra under Fisher and the Deutsche Staatsoper Berlin with Herbert Blomstedt.

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. 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.

In addition to his most recent release of Mozart solo works, Richard Goode has made more than two dozen recordings, including Mozart concertos with the Orpheus Chamber Orchestra, the complete Beethoven piano sonatas, the complete keyboard partitas of J. S. Bach, and solo and chamber works of Brahms, Schubert, Schumann, Chopin, Busoni and George Perle. Mr. Goode is the first American-born pianist to have recorded the complete Beethoven sonatas, which were nominated for a Grammy Award and universally acclaimed. With soprano Dawn Upshaw, he has recorded Goethe *Lieder* of Schubert, Schumann and Hugo Wolf for Nonesuch. The 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, and his recording of the Brahms sonatas with clarinetist Richard Stoltzman won a Grammy Award. Mr. Goode's first Chopin recording was also chosen Best of the Month by *Stereo Review*.

In recent seasons, Richard Goode has appeared with many of the world's greatest orchestras, includ-

ing the Boston Symphony Orchestra under Levine, Haitink and Ozawa, the Chicago Symphony under Eschenbach, the Cleveland Orchestra under Zinman, the San Francisco Symphony under Blomstedt, the New York Philharmonic with Sir Colin Davis, and the Toronto Symphony with Oundjian. He has also appeared with the Orchestre de Paris under David Robertson, and toured on a number of occasions with Ivan Fischer and his Budapest Festival Orchestra, as well as making his Musikverein debut with the Vienna Symphony. He has been heard throughout Germany in sold-out concerts with the Academy of St. Martin-in-the-Fields under Sir Neville Marriner.

As a recitalist, Mr. Goode has become a favorite throughout Europe and the United States, including regular appearances in New York, Philadelphia, San Francisco, Boston, Los Angeles, Cleveland, Chicago, Paris, London, Amsterdam, Vienna, and the leading cities of Germany and Italy.

Mr. 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, they and their collection of some 5,000 volumes live in New York City.