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QUOTES

Mozart Piano Concerto No.25, Orpheus Chamber Orchestra

"...distinguished pianist Richard Goode, who has collaborated with Orpheus since the mid-1970s, including recordings of Mozart concertos, appeared as the soloist in the Piano Concerto No. 25 in C, a majestic and virtuosic score. **Goode was at his best, in a sensitive, crisply clear and supremely musical performance.**" *The New York Times, October 2021*

Mozart Piano Concerto No.20, Chipping Campden Festival Academy Orchestra / cond. Thomas Hull

His performance of the Mozart concerto on Saturday was one of the highlights of the entire festival. The precision and sheer elegance of his playing...was reminiscent of the late, great Sir Clifford Curzon, whose magic touch prompted the music critic Neville Cardus to describe him as "the greatest living Mozartian". Mr Goode is, indeed, in Sir Clifford's league...

Stratford-upon-Avon Herald, May 2022

Mozart Piano Concerto No.27 / New York Philharmonic Orchestra, cond. Manfred Honeck

"Goode's floating articulation on the keys, through jaunty, fleeting crescendos, jeweled cascades and some jousting with the orchestra, was unselfconsciously joyous." *Lurid Culture, March 2019*

Mozart Piano Concert No.27 / RSB cond. Vladimir Jurowski

"An impeccably clean and tidy Mozart performance without pretence and arbitrariness. Goode's tone is pleasantly cool, and his expression is logically arranged." *Berliner Morgenpost, March 2020*

"Nothing wants to seem more than it is, nothing is exaggerated for the virtuoso effect. Classic dimensions determine the naturally flowing tempos and a dynamic that delights with a variety of nuances, especially in the piano area, which is rarely found today." *Tagesspiegel, March 2020*

Bach, Beethoven, Berg, Chopin / Recital: Perth Concert Hall

"Excellent, intuitive, inspired, masterful [...] Goode might be in his 70s, but this concert was a prime indication that you really can't beat an old master." *The Courier*

Haydn, Mozart, Beethoven, Janáček, Chopin / Recital: Wigmore Hall

"The highlight of this recital was a cleverly wrought sequence of four Chopin mazurkas. Goode's instinctive, natural and exquisite feel for the way the triple-time is weighted reminded me of Rubinstein." *The Arts Desk*

Byrd, Bach, Beethoven, Debussy / Recital: Wigmore Hall

"Richard Goode embraces all this with extraordinary insight and grace... Book II of Debussy's Préludes went on to prove how completely Goode can get into a particular style and sound. His playing of these twelve pieces moved into areas of touch, pressure and fluidity that caught every nuance of these neatly characterised impressions." *Classical Source*

Richard Goode

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Richard Goode

Byrd, Bach, Beethoven, Debussy / Recital: Alice Tully Hall, Lincoln Center Great Performers Series

"The opening movement showed his gift for color and phrase with warm sighs and sparkling turns. Grace and wit characterized his interpretation... pulling at the ends of phrases and achieving warm glow in the sound."
New York Classical Review

Mozart Piano Concerto No.18 / Los Angeles Philharmonic, cond. Andrew Manze

"The Mozart concerto isn't showy, to be sure. But Manze's clear-textured rendition, featuring Goode's crisp articulation and alluring tone, made a convincing case for the many delights of this intimately scaled score, with its poignant central Andante and charming Allegro finale."
Los Angeles Times

Mozart Piano Concerto No.20 / BBC Philharmonic Orchestra, cond. Ben Gernon

"His playing is even, mostly restrained, using the resources of the concert grand piano sparingly but eloquently, but with enough weight and drama... Goode's playing charmingly faux-naif but implying deep feeling."
Arts Desk

"Guest piano soloist Richard Goode gave a performance that was **wonderfully sensitive, nuanced and attentive to the orchestra** in the evening's second offering, the "Piano Concerto No. 20 in D minor," composed in 1785 by Mozart (1756-1791) ...Back and forth interactions between the piano soloist and strings were particularly effective..."
The Oklahoman

"American pianist Richard Goode provided a wonderful example of America giving back to Europe what Europe once gave to America: a living tradition of selfless musicianship...Goode's playing here was truly beautiful: often powerful but never harsh, personal but never mannered... **This performance was just about as good as a mortal can get.**"
The American

"With Goode, a recital is all about the music...The magic is in the tone itself."
"...his tone is key to the poetic concept, always clear and eloquent, yet feeling soft and cushioned even at its most fulsome in the triumphant final pages. Goode, thank goodness, is not a pianist who sends you home with your ears ringing."
The Arts Desk

"The always-welcome Richard Goode returned to London for a seriously stimulating recital of connections – Chopin's reverence for J. S. Bach, Beethoven anticipating Chopin (the slow movement of the 'Pathetique' Sonata, for example) and dance-rhythms galore."
Classical Source

"**Richard Goode - New York's leading eminence of the keyboard...**"
The New Yorker

"Goode's Wigmore Hall programme...was brilliantly calculated both to satisfy the musical appetite and to furnish the mind."
The Times

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“Goode’s touch was wonderfully light and flexible, his cantabile supremely expressive, and the balance between the hands perfectly judged; the delicacy of his shading called to mind that of Chinese pen-and-wash landscapes. The moment in the andantino of the penultimate sonata when Schubert yields to a sudden impulse of nihilistic despair was raw and savage, but in the main this was a serenely sunlit account of Schubert’s great valedictory oeuvre.” *The Independent*

"The artistic integrity, musical mastery and strength of conviction of this pianist manifest from the first to the last note of the evening. The richness of touch, depth of analysis, and perfectly controlled accentuation allow this authentic musician to address all styles with equal authenticity." *ClassicToulouse.com*

“Goode’s sense of apt tempo was unerring, as was his intellectual grasp of Schubert’s long-breathed structures.” *Financial Times*

“It says much for Richard Goode’s insights and powers of persuasion that he...was able to make music fit for the gods. While he was playing no other compositions or pianists were in my thoughts.” *Classical Source*

“After the abortive student ‘protest’ at the previous evening’s CSO concert, a program devoted entirely to music of Johann Sebastian Bach felt like an ideal way to restore order and civility. And so it proved with one of our most esteemed keyboard artists, Richard Goode, performing a rewarding all-Bach program Sunday afternoon at Orchestra Hall.” *Chicago Classical Review*

“The venerable American pianist offered lively, genial performances with a plain-spoken authority and crowd-pleasing affability. Translating Bach for the piano, Goode had clear ideas about structure and voicing, without ever resorting to dry pedantry. His Bach was sunny, earthy, jovial and good-humored.” *The Washington Post*

“Goode emphasized the singing line, finding warmth in counterpoint, highlighting interactions, subduing superfluity. There weren’t any tricks.” *The Orange County Register*

“Goode’s playing is thrilling from first to last.”

“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.” —*Gramophone*

“Goode has so thoroughly entered into the spirit of the compositions he performs that you'd swear the composer himself was at the keyboard.” *Toronto Globe and Mail*

“...every moment...was a revelation.” *The National Post*

“A titanic performance.” *The Courier-Journal*

Richard Goode

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Richard Goode

“One of the most exciting and satisfying piano recitals in recent memory.”

“Richard Goode is among the most persuasive Beethoven interpreters of our time. But his brilliant Berkeley recital Monday night was a reminder that he is also that rarer and perhaps more marvelous creature: a great Schubert Performer.”

“This superb release, featuring luminous, gripping performances of the five late Beethoven Sonatas, reconfirms Goode's stature as a **consistently intelligent and probing artist.**”

“...exquisitely clear and discriminating keyboard touch... Everything stands revealed in the light of his interpretation.”

San Francisco Chronicle

“It's always a treat to hear the pianist Richard Goode, whose playing is invariably a revelation.”

“Mr. Goode gave his account a distinctly Mozartean accent, with a light touch, a tone that alternated between crystalline and gently singing, as needed, and with currents of courtly elegance and playful subversion intertwined.”

“Mr. Goode has thought long and hard and cares deeply about what he plays, and he has much to say that is provocative and moving...Perhaps his most important gift is a clarity and soundness of expression, which compels a listener to re-think familiar pieces in new ways.”

“He left listeners with deep respect for the instrument, for the music and for the player...Mr. Goode's interpretation had both integrity and immediacy; he made convincing and comprehensible what other pianists turn into ornamentation.”

“It is virtually impossible to walk away from one of Mr. Goode's recitals without the sense of having gained some new insight, subtle or otherwise, into the works he played or about pianism itself.”

“...**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.”

“Mr. Goode's playing had **admirable fluidity and elegance**, and plenty of sparkle in the finale... **Mr. Goode balanced the elements of sadness and contentment beautifully in his eloquent performance.**”

“Mr. Goode's playing had admirable fluidity and elegance, and plenty of sparkle in the finale...Mr. Goode balanced the elements of sadness and contentment beautifully in his eloquent performance, sensitively supported by the orchestra.”

The New York Times

“A performance of **staggering virtuosity and musical insight.**”

The Times (London)

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"[It was] as if it were the music that is playing him, not the other way around. Was Beethoven like that at the piano? It seems possible."

"The pianist produced a total performance that was a joy in the ear, a nourishment for the mind and an uplift for the spirit. For this listener, it was a high point of the musical year."

"wondrous subtleties...ethereal passage work" to Mozart's last Concerto in B flat, K. 595 with the Los Angeles Philharmonic and Herbert Blomstedt *The Los Angeles Times*

"Richard Goode is one of the finest pianists in the world. Few can match his unfailingly beautiful tone, effortless technical command, interpretive insight and total emotional commitment to the music he plays."

"Pianist Richard Goode makes an unforgettable evening...Goode's articulation and phrasing were exquisite. He's one of those pianists who seems incapable of making an ugly tone. That golden singing sound, along with Goode's keen imagination, intelligence and sensitivity, made this an unforgettable performance."

"One thing Goode exemplifies is a return to the values of Romanticism, including freedom of expression, deep emotional involvement in the music and a technique so masterful, it does not need to call attention to itself." *The Washington Post*

"This was not just effective playing, this was wise playing - the kind that makes the listener, whatever his previous notions about the music, want to whisper, 'Yes, this is the way it should go.'" *The Toronto Star*

"Richard Goode may be the best pianist in America. Goode gave what was simply the best Beethoven performance heard in this city since Rudolf Serkin's *Emperor Concerto* of perhaps a decade ago. He gave the same kind of assured, Olympian and deeply involving performance Serkin had given. It was one in which the drama was sweeping but unforced and in which lyrical moments were gorgeously formed. I've never heard the slow movement of this concerto sound so beautiful." *Dallas Times Herald*

"Goode's immersion in the music is total, to the point of singing lustily with it, and there were moments when it seemed as if he felt the instrument were inadequate to reach the emotive peaks he was seeking." *The Philadelphia Inquirer*

"This was playing that wrapped the listener in its spell for two hours, playing that made no concessions to fad or fancy, playing that approached the status of revelation."

"There is no other performer around these days who can make Bach's music ring out on the piano with such lean, sinewy strength, such blinding translucence or tender grace." *San Francisco Examiner*

Richard Goode

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Richard Goode

“The buzz from America is right. **There is no Beethoven pianist today quite like Richard Goode.**”

“There is no flamboyance or opulence about his playing, just a remarkable attention to detail, to the energy of every rhythm, the expressive potential of every texture and harmonic shift, and above all to the way in which the music creates a unique world of sensibility.” *The Arts Guardian (London)*

“...the music flowed through him with such mellow insights, deep emotional involvement and self-effacing pianism that you felt as though you were confronting the composers’ thought processes directly rather than through an interpreter.”

“Richard Goode was the patrician soloist, reminding us why he’s widely admired as one of the foremost Mozart pianists America has produced...there was enormous musical intelligence at work in his playing, along with a grace and refinement, and purling tone, that connected long phrases with the utmost fluency and musical understanding. Everything was clearly thought out yet nothing felt less than spontaneous. In short, **you got the sense of an interpreter who sees the composer whole, who can balance the high spirits and introspection that make the A major so treasurable among the great Mozart piano concertos.**” *The Chicago Tribune*

“...Goode is among the best Mozart players of his generation, one who has the depth to understand this hardest of all music and who puts his considerable gifts purely to its service.”

“This performance was truly cherishable—he played with a lucent, buoyant tone, impeccable taste, imagination, style, humor and originality.” *The Boston Globe*

“What is it that makes Goode's concerts unmissable? For me, his mastery lies in the quiet certainty of his interpretations. He isn't dogmatic or rigid, but clear, focused, uncluttered, wonderfully matter-of-fact. His performances trade whimsy and showmanship for an unflappable intellectual grounding.” *The Herald Scotland*

“Spectacular virtuosity of a special degree, paired with great musicality....Hopefully Richard Goode will come back soon!” *Wiener Zeitung (Austria)*

“Goode combined ethereal lightness of touch with a powerfully argued musical line; his unhurried pace was superbly controlled; his articulation of details did not detract from a vision of the whole; and insights informed each phrase.”

“Goode is as persuasive an exponent of the Mozart-Beethoven-Schubert repertory as any pianist alive.”

“Richard Goode, **one of America's most singularly gifted pianists**, tapped the inner beauty of both concertos (Mozart and Bartok) last night at Meyerhoff Hall.” *The Baltimore Sun*

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“This pianist can do at the piano anything he wants—and make it sound easy. Yet even at his most powerful he is never harsh. It will be some time before we again have the privilege to hear such direct and unaffected piano playing. Come back soon, Richard Goode.” *The Montreal Gazette*

“More refreshing still, happily, is the actual disc at hand, on which Goode and the Orpheus perform the Concertos No. 18, in B-flat Major (K. 456), and No. 20, in D Minor (K. 466), with such genuineness of spirit and such unbounded joy that I’m at a loss for words to praise them.” *Stereo Review*

“One would have to search far and wide for a more substantial or satisfying recital than the one Richard Goode presented on Sunday as part of Lincoln Center’s ‘Great Performers’ Series.” *New York Post*

“There were no reservations about Mozart’s Piano Concerto No. 17 K. 453 as performed by the reliably eponymous Richard Goode. This American master manages wonders of drama and wit within a subtle (limited is definitely not the word) dynamic range.” *National Post*

“...played with commitment, fluency, and delicacy...there was much to savour and reflect on in the performance...exemplary technique and superb clarity of melodic line.” *EADT 24*

“...it was clear from the outset that this would be an evening of extraordinary immediacy, with the music emerging unadorned, devoid of overt showmanship or empty displays of virtuosity...There could be no encore after such a satisfying meditation on last things.” *Santa Barbara Independent*

“When mind and fingers are equally nimble, as they are in the playing of Richard Goode, the result is consummate music making, a joyous and captivating display of luminous intelligence.”

“His performances were so carefully considered and brilliantly executed that the music sounded fresh and spontaneous, its myriad textures and colors making direct appeal to the senses.” *The Oregonian*

“Goode is the pianist you go to when you genuinely want to listen and experience. There’s nothing tired, second-hand, superficial, or merely pretty in what he does.” *The Philadelphia Inquirer Magazine*

“Goode showed himself, as usual, to be an interpreter of exceptional insight, sensitivity, and intelligence.” *The Denver Post*

Richard Goode

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“Richard Goode proved once again that he is **the supreme master of musical rhetoric, a genius at distilling and expressing the absolute essence of the musical thought behind any composition.**”

“Goode is so spontaneous at the piano that he gives the impression that he is surprised by the music he is playing, surprised and delighted, even when it is a work he has performed hundreds of times.”

Toronto Globe and Mail

“Goode is a **stimulating interpreter who puts a personal stamp on everything he plays.**”

“Standing ovations brought one more Debussy prelude as an encore. A sweeping reading of *Ondine* from Book II offered a touch of perfumed sweetness and Goode’s pinpoint trills, a superb final curtain for an afternoon of pianistic mastery.”

South Florida Classical Review

“Mozart's Piano Concerto No. 17 played by Richard Goode **as warmly as a hug.**”

“Goode has been in the top rung of American pianists for a long time, and his interpretation of the Concerto No. 17 was friendly, spacious, and warm.”

Montreal Gazette

“Pianist Richard Goode is **an ideal Mozartian...**”

Ottawa Citizen

“Goode and the recording process do not disappoint...This is unquestionably a landmark recording, not to be missed.”

Fanfare

“Still, **the evening was dominated by Richard Goode** at the keyboard. In an exquisitely nuanced performance of the joyful concerto, he sustained warmth and tension, also beguiling restraint within a persuasive aura of spontaneity. Never succumbing to interpretive flash or indulgent mannerism, he savoured precious detail here and, in comparable, compatible measure, a grand, heroic line there. Ever subtle and ever supple, he maintained a fragile fusion of virtuosity and introspection. Langrée and his cohorts provided remarkably sympathetic support.”

Financial Times

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Richard Goode