

Tuesday, October 17, 2023 • 7:30 PM

Ordway Music Theater

JEAN-YVES THIBAUDET, PIANO
LISA BATIASHVILI, VIOLIN
GAUTIER CAPUÇON, CELLO

This concert is dedicated to the memory of Reine H. Myers by her family

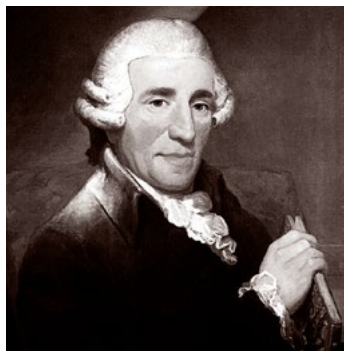
Piano Trio No. 44 in E Major Hob. XV/28 (1797) Franz Joseph Haydn (1732–1809)
Allegro moderato
Allegretto
Finale: Allegro

Piano Trio in A Minor (1914) Maurice Ravel (1875–1937)
Modéré
Pantoum: Assez vif
Passacaille: Très large
Final: Animé

Intermission

Piano Trio No. 2 in C Minor, Op. 66 (1845) Felix Mendelssohn (1809–1847)
Allegro energico e con fuoco
Andante espressivo
Scherzo: Molto allegro quasi presto
Finale: Allegro appassionato

PLEASE SILENCE ALL ELECTRONIC DEVICES



Portrait of Franz Joseph Haydn
by Thomas Hardy (1791)

Piano Trio No. 44 in E Major Hob. XV/28 (1797)
Franz Joseph Haydn (b. Austria, 1732; d. Vienna, 1809)

Various paternity charges have been leveled against Franz Joseph Haydn over the years: the Father of the String Quartet, Father of the Symphony, even the Father of Sonata Form for perfecting the template for organizing larger movements in the classical period. One could also argue that he was the Father of the Piano Trio genre as well, as he was the first major composer to advance this form to prominence.

Haydn wrote 43 piano trios in his lifetime, which can be neatly divided into two categories, defined by the emergence of the newfangled “pianoforte” and its many advantages over the harpsichord. Haydn first acquired a pianoforte around the age of 50, inspiring him to write keyboard works with greater dynamic gradations and expressive content than were possible on the harpsichord.

The Piano Trio No. 44 in E Major comes from this second period, when Haydn would have been in his early 60s, composed during one of his trips to London, where he was welcomed as a celebrity. The virtuosic keyboard writing was meant to show off the skills of the eminent English pianist Therese Jansen Bartolozzi, the dedicatee of this and two other trios by Haydn.

Even at this age, Haydn was seemingly incapable of writing uninteresting music, as the Piano Trio No. 44 is extraordinary for its creativity and fresh ideas. For example, the first movement’s opening theme is presented pizzicato in both strings, while the piano plays an ornamented version of the same tune. The effect is that of a delicately strummed harp or guitar. This is answered by the piano alone in unusually

chromatic language, before all three instruments share in the cheerful, good-humored music that defines this entire movement.

In the second movement, in the more somber key of E minor, Haydn’s originality surfaces again, with his use of an old Baroque variation form, the passacaglia. A “creepy-crawly” bass line is introduced by all three voices in unison, a pattern that repeats while melodic variations are introduced. The piano is first among equals here, which soon gets preoccupied with a dotted-rhythm figure. Throughout, the walking bass line remains in the foreground, even when Haydn reverses the voicing and hands the bass line up to the violin before a series of delicate piano flourishes ends the movement.

Haydn chose the Rondo form for the finale—classical period last movements are most often rondos—which is a recurring theme that is alternated with episodes of new material (ABACADA etc.). Here the Rondo theme is a bit quirky though, in that it sometimes extends itself beyond the conventional eight bars in length, and it occasionally lingers around distractions and eccentric pauses. Once again, Haydn’s originality comes through, as around every new corner, there comes an unexpected surprise, such as the stormy middle section where the violin sets off in the unlikely key of E-flat minor. The quirky opening theme returns at the end, twice interrupted by chromatic moments of suspense before two chords bring the work emphatically to a close.

Maud Moon Weyerhaeuser Sanborn
International Artist Series



Maud Moon Weyerhaeuser Sanborn (1876-1965) was born in Rochester, Minnesota. She married Charles Weyerhaeuser in 1898 and lived most of her life in Saint Paul. A talented singer always active in the musical community, she supported Schubert Club and the Minneapolis Symphony. She had a special affection for Salzburg and Tanglewood where she spent summers. She developed close friendships with important musicians of her day such as Dmitri Mitropoulos and Serge Koussevitsky. The International Artist Series is dedicated to her memory by her grandchildren.

Piano Trio in A Minor (1914)**Maurice Ravel** (b. France, 1875; d. Paris, 1937)

Igor Stravinsky's description of Maurice Ravel as "the Swiss watchmaker of composers" is well-deserved. He was a slow and painstaking worker who composed fewer pieces than many of his contemporaries, and his scores are distinguished by their obsessive attention to details large and small. In large scores for example, Ravel fastidiously indicates the precise dynamics and articulations that are unique to every instrument. He indicates tempo and rubato with precise metronome marks. And his genius for finding new sound colors for strings came with meticulous instructions on when to play with the bow against the bridge ("ponticello"), or conversely, away from the bridge ("sul tasto") along with other effects.

While this gives the listener much to enjoy in the sound world of Ravel, performers find the complexity of his scores a constant challenge to execute exactly as notated. This may be a long-winded way of saying that the success of Ravel's music is never an accident, but a carefully crafted effort meant to ensure that his intentions are followed to the letter.

Ravel had been planning to write a piano trio for at least six years before beginning the piece in earnest in 1914. Near the outset, Ravel remarked to his student Maurice Delage, "I've written my trio. Now all I need are the themes." He was certainly jesting, but Ravel tended to rough out pieces in his head in great detail beforehand. For his Piano Trio, he had already decided on the precise instrumental language he was aiming for, and he even knew the formal structure. All that was missing was actual melodies.

The motivation to finish it came in the form of World War One. It drove Ravel into a frenzy to finish the work so that he could enlist in the army. After finishing the Piano Trio, he wrote to a friend "I think that at any moment I shall go mad or lose my mind. I have never worked so hard, and with such heroic rage." Soon after, he was accepted as a nurse's aide by the Army, and he became a volunteer ambulance driver for the 13th Artillery Regiment.

Surprisingly, the Trio makes no reference to extra-musical events such as the war. As was his

custom, Ravel kept his personal feelings to himself in his works, yet he was able to craft this intense, expressive piece, his most ambitious chamber work to date, that is far removed from politics and war. The Trio conjures a sensuous dreamscape, with shimmering sound colors, hints of exoticism, with an underlying sense of lament.

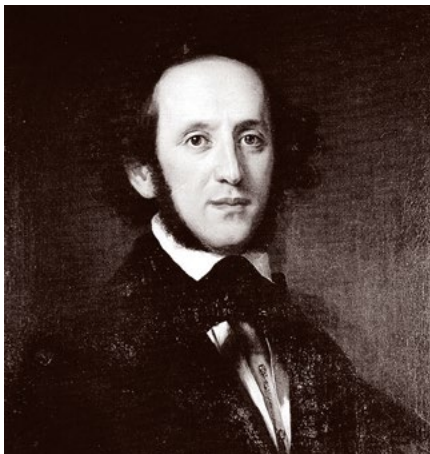
In the first movement, Ravel derives the rhythm of the main theme from a Basque folk dance with an underlying 3+2+3 rhythm, the asymmetrical pulse of the zortziko that originated in the Basque region of France and Spain. There are passages where the violin and cello are set in widely spaced octaves with the piano floating in between. Listen for allusions to American jazz and the exotic sounds of the Indonesian Gamelan.

The second movement's title—Pantoum—refers to a Malaysian verse form which was popular with French nineteenth century poets. In a Pantoum, the first verse's second and fourth lines repeat as the second verse's first and third lines. Ravel's buildup of musical lines suggests a similar type of construction.

Some of the most intense music of the entire piece shows up in the third movement. Ravel casts it in the form of a passacaglia (just as Haydn did in tonight's opening work), an old baroque dance form in which variations play out above a repeating bass line. In this case, Ravel's bass line is built on the first theme of the previous movement. The music reaches a wrenching climax after which the piano drops out and we are left with a poignant duet between the cello and violin.

The Finale breaks the solemn mood of the third movement, opening with its glistening, fairytale charm.

It is a virtuosic romp filled with exuberant splashes of color and shifts between irregular time signatures (5/4 and 7/4) that leave one feeling off-balance, even lurching about in midair. The coda soars to a heroic and wildly euphoric climax, appropriate perhaps, for a composer consumed with "heroic rage."



Portrait of Felix Mendelssohn,
by Eduard Magnus (1846)

Piano Trio No. 2 in C Minor, Op. 66 (1845)
Felix Mendelssohn (b. Hamburg, 1809; d. Leipzig, 1847)

The world was denied so much unwritten music when Felix Mendelssohn died prematurely of a stroke at age 38. If his last works are an indication, Mendelssohn was beginning to grow in interesting new directions. The musicologist Charles Rosen called his relatively late Violin Concerto “the most successful synthesis of the Classical concerto tradition and the Romantic virtuoso form.” Robert Schumann summarized this unique synthesis when he called Mendelssohn “the Mozart of the 19th century, the most illuminating of musicians, who sees more clearly than others through the contradictions of our era and is the first to reconcile them.”

Mendelssohn’s Piano Trio no. 2 was written just two years before he died, when he was 36, and presented to his sister Fanny as a birthday gift. While not performed as frequently as his ever-popular Piano Trio no. 1 in D Minor, some connoisseurs suggest that Mendelssohn’s Piano Trio no. 2 contains even more brilliance and expression. Regardless, both seem to fulfill Mendelssohn’s youthful wish, stated in a letter to his sister Fanny at age 23: “I should like to compose a couple of good trios,” a goal that ended up being a historic understatement given what he achieved.

A note here about Mendelssohn’s choice of key—C minor—which would have had a particular resonance with musicians of his generation. Both Mozart and Beethoven wrote some of their most groundbreaking works in this key, one associated with storminess and a seriousness of purpose. Mendelssohn would not have chosen it lightly.

The first movement opens turbulent and stormy, with the attributes of C minor on full display. Mendelssohn

organizes it in classic Sonata form (once again, as perfected by Haydn) with three main thematic ideas. The first is a fiery piano figure that is quickly passed to the strings which will reoccur frequently. The second main idea is a sorrowful theme for violin in the minor key that is passed off immediately to the cello. Then comes the third melodic idea, lyrical and warm in a major key that is the equivalent of sunshine when it takes the stage. The relative ease with which Mendelssohn moves between all three themes—between major and minor keys, and with effortless counterpoint—ensures that there is not a dry patch in the entire movement, as it sustains a powerful and dramatic narrative arc, ending with a decisive conclusion.

The second movement begins as a gentle lullaby in the piano, reminiscent of one of his earlier “Songs Without Words,” featuring notably lovely duets between the violin and cello. The Scherzo is a trademark Mendelssohn creation, elfin and fleet-footed in the manner of the Scherzo from *A Midsummer Night’s Dream*. Mendelssohn confessed that this movement was “a trifle nasty to play”.

The Finale is notable for its unique melodic leap in the opening tune, a soaring interval of an ascending ninth. In a nod to his musical ancestors, Mendelssohn quotes an old chorale tune “Herr Gott, dich loben alle wir” (known in English as “Old Hundredth”), which was also used by Bach in his cantata of that name (BWV 130), showing how even Mendelssohn didn’t hesitate to recycle a good tune.

Program notes ©2023 by Michael Adams



DID YOU KNOW?

The Schubert Club Music Museum has a Kisting grand piano (Berlin, 1830) that was played by Mendelssohn, Brahms, Robert and Clara Schumann

JEAN-YVES THIBAUDET

Through elegant musicality and an insightful approach to both contemporary and established repertoire, Jean-Yves Thibaudet has earned a reputation as one of the world's finest pianists. He is especially known for his diverse interests beyond the classical world; in addition to his many forays into jazz and opera—including works which he transcribed himself for the piano—Thibaudet has forged profound friendships around the globe, leading to fruitful collaborations in film, fashion, and visual art. A recording powerhouse, Thibaudet appears on more than 70 albums and six film scores. He is a devoted educator and is the first-ever Artist-in-Residence at the Colburn School, which awards several scholarships in his name.

Thibaudet begins the season with a tour of Europe with Boston Symphony Orchestra, performing two of his signature works: Gershwin's Concerto in F and Saint-Saëns's Piano Concerto No. 5. He goes on to play the Gershwin concerto in season-opening engagements with Toronto and Baltimore symphony orchestras, as well as concerts with Nashville and Indianapolis symphony orchestras; further performances of the Saint-Saëns concerto include dates with North Carolina Symphony, and Pittsburgh and Chicago symphony orchestras.

Thibaudet joins Gustavo Dudamel and Los Angeles Philharmonic for Khachaturian's Piano Concerto in November, which will be recorded for future release on Decca. He then performs Ravel's Concerto in G with Houston Symphony, Orchestre Philharmonique de Radio France, Bern Symphony Orchestra, New World Symphony, and San Diego Symphony. A renowned interpreter of Messiaen's *Turangalîla-Symphonie*, Thibaudet performs the piece with Montreal Symphony Orchestra in December. Thibaudet joins Esa-Pekka Salonen and the Orchestre de Paris in Debussy's *Fantaisie*; he and Salonen reunite in San Francisco for



Jean-Yves Thibaudet © Elisabeth Caren

a synesthetic performance of Scriabin's *Prometheus: The Poem of Fire*—a piece he also performs with Helsinki Philharmonic Orchestra.

In addition to his orchestral dates, Thibaudet embarks on a trio tour of the United States with longtime collaborators Gautier Capuçon and Lisa Batiashvili, featuring works by Haydn, Ravel, and Mendelssohn. He also continues his multi-season focus on Debussy's *Préludes*, performing both books in their entirety at recitals in Europe; these performances will be accompanied by a reissue of his seminal 1996 recording of the *Préludes* on limited-edition vinyl. Thibaudet and Michael Feinstein will also continue their acclaimed program *Two Pianos: Who Could Ask for Anything More?*, presenting works by Gershwin, Rodgers, and others in new arrangements for piano, voice, and orchestra.

Thibaudet records exclusively for Decca; his extensive catalogue has received two Grammy nominations, two ECHO Awards, the Preis der Deutschen Schallplattenkritik, Diapason d'Or, Choc du Monde de la Musique, Edison Prize, and Gramophone awards. His most recent solo album, 2021's *Carte Blanche*, features a collection of deeply personal solo piano pieces never before recorded by the pianist. Other highlights from Thibaudet's catalog include a 2017 recording of Bernstein's "Age of Anxiety" with Baltimore Symphony Orchestra and Marin

Also; recordings of the complete solo piano music of Debussy and Satie; Grammy-nominated recordings of Ravel's complete solo piano works and Saint-Saëns's *Piano Concerti Nos. 2&5*; the jazz albums *Reflections on Duke* and *Conversations With Bill Evans*; and *Aria—Opera Without Words*, which features arias transcribed for solo piano by Thibaudet himself.

Thibaudet has also had an impact on the worlds of fashion, film, and philanthropy. He was soloist on Aaron Zigman's score for *Wakefield*; this was the first time that the composer had allowed a pianist other than himself to perform his film work. He was also soloist in Dario Marianelli's award-winning scores for the films *Atonement* (which won an Oscar for Best Original Score) and *Pride and Prejudice*, as well as Alexandre Desplat's soundtracks for the 2012 film *Extremely Loud & Incredibly Close* and Wes Anderson's *The French Dispatch*. He had a cameo in Bruce Beresford's film on Alma Mahler, *Bride of the Wind*, and his playing is showcased throughout. In 2004 he served as president of the prestigious charity auction at the Hospices de Beaune. His concert wardrobe is designed by Dame Vivienne Westwood.

Jean-Yves Thibaudet was born in Lyon, France, where he began his piano studies at age five and made his first public appearance at age seven. At twelve, he entered the Paris Conservatory to study with Aldo Ciccolini and Lucette Descaves, a friend and collaborator of Ravel. At age fifteen, he won the Premier Prix du Conservatoire and, three years later, the Young Concert Artists Auditions in New York City. Among his numerous commendations is the Victoire d'Honneur, a lifetime career achievement award and the highest honor given by France's Victoires de la Musique. In 2010 the Hollywood Bowl honored Thibaudet for his musical achievements by inducting him into its Hall of Fame. Previously a Chevalier of the Ordre des Arts et des Lettres, Thibaudet was awarded the title Officier by the French Ministry of Culture in 2012. In 2020, he was named Special Representative for the promotion of French Creative and Cultural Industries in Romania. He is co-artistic advisor, with Gautier Capuçon, of the Festival Musique & Vin au Clos Vougeot.



Lisa Batiashvili © Chris Singer

LISA BATIASHVILI

Lisa Batiashvili, the Georgian-born German violinist, is praised by audiences and fellow musicians for her virtuosity. An award-winning artist, she has developed long-standing relationships with the world's leading orchestras, conductors and musicians. In 2021 Batiashvili formed and continues to lead the Lisa Batiashvili Foundation, which serves her lifelong dream and commitment in supporting young, highly talented Georgian musicians to thrive in their musical careers.

In 2023–24, Batiashvili takes up her residency with Berliner Philharmoniker performing across the season at home and on tour with Kirill Petrenko and Daniel Barenboim. She also performs chamber concerts with Emmanuel Pahud and musicians from Wiener Philharmoniker as well as with Jörg Widmann, Denis Kozhukhin and Tsofne Zedginidze, a talented young Georgian pianist and composer supported by her foundation. Another part of the residency features Lisa as soloist with Berliner Philharmoniker Academy. Following their most recent tour of Europe, Lisa returns to the stage with pianist Jean-Yves Thibaudet and cellist Gautier Capuçon, giving recitals and masterclasses across the USA, culminating in a performance at Carnegie Hall. Lisa also performs a number of recitals this season with Giorgi Gigashvili. The season will also see her performing with Münchner Philharmoniker, San Francisco Symphony and Netherlands Philharmonic Orchestra. In 2022–23 Batiashvili returned to New York Philharmonic, The Cleveland Orchestra, Philharmonia Orchestra, Chamber Orchestra of Europe, London Symphony Orchestra, Royal Concertgebouw Orchestra as well as Wiener Philharmoniker as a featured artist at the Wiener Konzerthaus.

Recording exclusively for Deutsche Grammophon, Batiashvili's latest album *Secret Love Letters* was released in August 2022, with Yannick Nézet-Séguin and The Philadelphia Orchestra, as well as Franck Sonata with Giorgi Gigashvili.

Her previous 2020 recording, *City Lights*, marks a musical journey that takes listeners around the world to eleven cities with an autobiographical connection with music ranging from Bach to Morricone, and Dvořák to Charlie Chaplin. A twelfth city was added in 2022 with the release of her single *Desafinado*, celebrating Rio de Janeiro. At the renowned Concert de Paris on Bastille Day in 2020 she performed the title track *City Memories* which was broadcast internationally.

An impressive discography also includes *Visions of Prokofiev* (Chamber Orchestra of Europe/Yannick Nézet-Séguin) which won an Opus Klassik Award and was shortlisted for the 2018 Gramophone Awards. Earlier recordings include the concertos of Tchaikovsky and Sibelius (Staatskapelle Berlin/Daniel Barenboim), Brahms (Staatskapelle Dresden/Christian Thielemann), and Shostakovich (Symphonieorchester des Bayerischen Rundfunks/Esa-Pekka Salonen).

Batiashvili has had DVD releases of live performances with Berliner Philharmoniker/Yannick Nézet-Séguin (Bartók's Violin Concerto No.1) and with Gautier Capuçon, Sächsische Staatskapelle Dresden and Christian Thielemann (Brahms' Concerto for Violin and Cello).

She has won a number of awards: the MIDEM Classical Award, Choc de l'année, Accademia Musicale Chigiana International Prize, Schleswig-Holstein Music Festival's Leonard Bernstein Award and Beethoven-Ring. Batiashvili was named *Musical America's* Instrumentalist of the Year in 2015, was nominated as Gramophone's Artist of the Year in 2017, and in 2018 was awarded an Honorary Doctorate from the Sibelius Academy (University of Arts, Helsinki).

Lisa was also Artistic Director of Audi Sommerkonzerte Ingolstadt for four years between 2019 and 2022.

Lisa lives in Munich and plays a Joseph Guarneri "del Gesu" from 1739, generously loaned by a private collector.



Gautier Capuçon © Anoush Abrar

GAUTIER CAPUÇON

Gautier Capuçon is a true 21st century ambassador for the cello. Performing internationally with many of the world's foremost conductors and instrumentalists, he is also deeply committed to education and support for young musicians from every background. In summer 2020 Capuçon brought music directly into the lives of families across the length and breadth of France during his musical odyssey 'Un été en France'. The fifth edition of the project, featuring young musicians and dancers, takes place in July 2024. In January 2022 Gautier Capuçon launched his own Foundation to support young and talented musicians at the beginning of their career. Capuçon is also a passionate ambassador for the Orchestre à l'École Association which brings classical music to more than 42,000 school children across France.

A multiple award winner, Capuçon is acclaimed for his expressive musicianship, exuberant virtuosity, and for the deep sonority of his 1701 Matteo Goffriller cello "L'Ambassadeur". He performs with world leading orchestras each season, working with conductors such as Semyon Bychkov, Gustavo Dudamel, Charles Dutoit, Christoph Eschenbach, Andrès Orozco-Estrada, Pablo Heras-Casado, Paavo Jarvi, Klaus Mäkelä, Andris Nelsons, and Christian Thielemann. Collaborations with contemporary composers include Lera Auerbach, Karol Beffa,

Esteban Benzecry, Nicola Campogrande, Qigang Chen, Guillaume Connesson, Bryce Dessner, Richard Dubugnon, Henry Dutilleux, Danny Elfman, Thierry Escaich, Philippe Manoury, Bruno Mantovani, Krzysztof Penderecki, Wolfgang Rihm, and Jörg Widmann.

Highlights of the 2023–24 season include return visits as soloist with Los Angeles Philharmonic/Young, Münchner Philharmoniker/Mehta, Orchestre Nationale de France/Macelaru and Wiener Philharmoniker/Nelsons. He is soloist on tour through Europe with Wiener Symphoniker/Popelka; and he is Artist in Residence with Dresden Philharmonic and with Shanghai Symphony Orchestra. In October 2023 he re-joins long time musical partners Lisa Batiashvili and Jean-Yves Thibaudet to make a piano trio tour crossing the USA – from Walt Disney Hall, Los Angeles to Carnegie Hall, New York. 2023–24 also sees a European tour with pianist Daniil Trifonov including concerts in Berlin, Brussels, Paris, Dresden, and Vienna.

Other regular chamber music partners include Frank Braley, Jérôme Ducros, Nikolai Lugansky, Gabriela Montero, as well as Martha Argerich, Daniel Barenboim, Renaud Capuçon, Leonidas Kavakos, Andreas Ottensamer, Yuja Wang, the Labèque sisters and the Ébène, Hagen and Modigliani quartets. Capuçon regularly plays at festivals worldwide including Edinburgh, Salzburg, Grafenegg and Verbier. The 2022–23 season saw the debut tour of Capuçon's cello ensemble created with his former students – Capucelli – performing in prestigious venues across Europe including Paris, Vienna and Geneva.

Recording exclusively for Erato (Warner Classics), Capuçon has won multiple awards and holds an extensive discography featuring major concerto and chamber music literature. His album *Destination Paris*, released in November 2023, celebrates French music from classical repertoire to film scores. 2020's Warner Classics album *Emotions* features music from composers such as Debussy, Schubert, and Elgar and has

achieved gold status in France. Further albums exploring short, popular pieces from a range of different genres - including *Sensations* (released in Autumn 2022) – have generated tens of millions of streams. Highlights of his back catalogue include the complete Beethoven Sonatas with Frank Braley; an album of Schumann works recorded live with Martha Argerich, Renaud Capuçon and Chamber Orchestra of Europe/ Bernard Haitink; Chopin and Franck sonatas with Yuja Wang; and a solo album featuring Bach, Dutilleux, and Kodaly to mark his 40th birthday.

Capuçon has also been featured on DVD in live performances with Wiener Philharmoniker/Andris Nelsons (Saint-Saens' Cello Concerto No. 1) Berliner Philharmoniker/Gustavo Dudamel (Haydn's Cello Concerto No. 1) and with Lisa Batiashvili, Sächsische Staatskapelle Dresden and Christian Thielemann (Brahms' Concerto for Violin and Cello).

Born in Chambéry, Capuçon began playing the cello at the age of five. He studied at the Conservatoire National Supérieur in Paris with Philippe Muller and Annie Cochet-Zakine, and later with Heinrich Schiff in Vienna. Now a household name in his native France, Capuçon appears on screen and online in shows such as *Prodiges*, *Now Hear This*, *Symphony Pour La Vie*, and *The Artist Academy*, and is a guest presenter on Radio Classique in the show *Les Carnets de Gautier Capuçon*.