

THIBAUDET-BATIASHVILI-
CAPUÇON TRIO

JEAN-YVES THIBAUDET, piano
LISA BATIASHVILI, violin
GAUTIER CAPUÇON, cello

FRANZ JOSEPH HAYDN
(1732-1809)

Trio in E Major, Hob. XV:28
Allegro moderato
Allegretto
Finale: Allegro

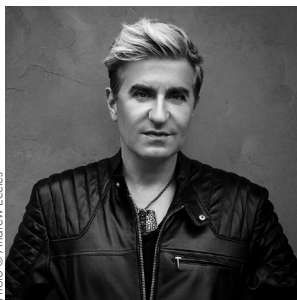
MAURICE RAVEL
(1874-1937)

Piano Trio in A Minor
Modéré
Pantoum. Assez vif
Passacaille. Très large
Final. Animé

INTERMISSION

FELIX MENDELSSOHN
(1809-1847)

Piano Trio No. 2 in C Minor, Op. 66
Allegro energico e con fuoco
Andante espressivo
Scherzo. Molto Allegro quasi Presto
Final. Allegro appassionato



**JEAN-YVES
THIBAUDET, piano**

JEAN-YVES THIBAUDET, PIANO

Through elegant musicality and an insightful approach to 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, including numerous collaborations in film, fashion, and visual art. Thibaudet appears on more than 70 albums and six film scores. He is a devoted educator and the first-ever Artist-in-Residence at the Colburn School, which awards several scholarships in his name.

Thibaudet appears as soloist in seven compositions this season, performed with nineteen orchestras: Gershwin's Concerto in F, Saint-Saëns's Piano Concerto No. 5, Khachaturian's Piano Concerto, Ravel's Concerto in G, Debussy's *Fantaisie*, Messiaen's *Turangalila-Symphonie*, and Scriabin's *Prometheus*. In addition to his orchestral dates, Thibaudet joins longtime collaborators Gautier Capuçon and Lisa Batiashvili for a trio tour of the United States. He also continues his multi-season focus on Debussy's *Préludes*, performing both books in recitals throughout Europe. With Michael Feinstein, he continues the acclaimed program *Two Pianos: Who Could Ask for Anything More?* this season, presenting works by Gershwin, Rodgers, and more in new arrangements for piano, voice, and orchestra.

Thibaudet records exclusively for Decca. 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," recordings of the complete solo piano music of Debussy and Satie, and Grammy-nominated recordings of Ravel's complete solo piano works and Saint-Saëns's piano concerti nos. 2 and 5. He is the soloist on Wes Anderson's *The French Dispatch*; his playing can also be heard in *Pride and Prejudice*, *Extremely Loud & Incredibly Close*, *Wakefield*, and the critically acclaimed film *Atonement*. His concert wardrobe is designed by Dame Vivienne Westwood.

LISA BATIASHVILI, VIOLIN

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 commitment to supporting young, highly talented Georgian musicians in their musical careers.



LISA BATIASHVILI,
violin

In 2023/24, Batiashvili takes up her residency with the Berlin Philharmonic performing at home and on tour with Kirill Petrenko and Daniel Barenboim. She also performs chamber concerts with Emmanuel Pahud and musicians from the Vienna Philharmonic as well as with Jorg Widmann, Denis Kozhukhin, and Tsotne Zednigidze, a talented young Georgian pianist and composer supported by her foundation. 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. The season will also see her performing with the Münchner Philharmoniker, San Francisco Symphony, and Netherlands Philharmonic Orchestra. In 2022/23 Batiashvili performed with the New York Philharmonic, Cleveland Orchestra, Philharmonia Orchestra, Chamber Orchestra of Europe, London Symphony Orchestra, and Royal Concertgebouw Orchestra, as well as the Wiener Philharmoniker as a featured artist at the Wiener Konzerthaus.

Recording exclusively for Deutsche Grammophon, Batiashvili released her latest album *Secret Love Letters* in August 2022, with Yannick Nézet-Séguin and the Philadelphia Orchestra, as well as with Giorgi Gigashvili for the César Franck Sonata in A major.

Her previous 2020 *City Lights* recording project 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.

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

HarrisonParrott represents Lisa Batiashvili for worldwide general management.



Photo © Gautier Capuçon © Anoush Abrar

**GAUTIER
CAPUÇON, cello**

GAUTIER CAPUÇON, CELLO

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 deeply committed to education and support for young musicians from every background. 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 the deep sonority of his 1701 Matteo Goffriller cello "L'Ambassadeur." He performs with leading orchestras each season, working with conductors such as Semyon Bychkov, Gustavo Dudamel, Charles Dutoit, Christoph Eschenbach, Andrés Orozco-Estrada, Pablo Heras-Casado, Paavo Jarvi, Klaus Mäkelä, Andris Nelsons, and Christian Thielemann.

Highlights of the 2023/24 season include return visits as soloist with the Los Angeles Philharmonic, Münchner Philharmoniker, Orchestre Nationale de France and Wiener Philharmoniker. He is soloist on tour through Europe with Wiener Symphoniker; and he is Artist in Residence with the Dresden Philharmonic and with the Shanghai Symphony Orchestra. In October 2023 he re-joins long time musical partners Lisa Batiashvili and Jean-Yves Thibaudet in 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.

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*, to be 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 November 2022), have generated tens of millions of streams.

<https://www.gautiercapucon.com>

BORN: March 31, 1732, Rohrau, Austria

DIED: May 31, 1809, Vienna, Austria

DEDICATION: It is the second of a set of three trios dedicated to pianist Therese Jansen Bartolozzi.

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: Tonight marks the first performance of this work on our series.

DURATION: 16 minutes

NOTES

FRANZ JOSEPH
HAYDN: TRIO IN E
MAJOR, HOB.XV:28

For lovers of chamber music and the high classical style, Haydn's piano trios are a treasure chest. There are 26 of them, each with its own delights, richly revealing the breadth of Haydn's imagination and the boldness of his experimental side. As a group, the keyboard trios—group fifteen [XV] in Antony von Hoboken's thematic catalogue of Haydn's compositions—divide into two principal groups, early and late. The last 14, composed between 1793 and 1796, contain his finest keyboard writing: each one is a masterpiece. In his landmark 1971 study *The Classical Style*, Charles Rosen writes:

Haydn's imagination is particularly luxuriant in these trios. Unconstrained by considerations of public effect, as in the symphonies, or by impressive refinements of

style as in the quartets, Haydn wrote them for the sheer pleasure of the solo instrumentalists.

Rosen could well have added that that pleasure is available to those fortunate enough to hear these jewels performed, but they are indeed great fun for the players.

The E major trio classified as Hob.XV:28 is one of a set of three composed in 1796 for Therese Jansen, a student of Muzio Clementi, who had become one of London's most admired pianists and teachers. Haydn dedicated his last three piano trios to Jansen and may also have written his final three piano sonatas for her. It is clear from the demands present in the keyboard part that she was an outstanding pianist with formidable skills. Rapid passage work and flashy techniques such as crossed hands abound, and the musical substance throughout the trio is concentrated heavily in the piano part. Late 18th-century English pianos were more powerful than their Viennese counterparts, and Haydn is known to have favored the Broadwood piano, taking full advantage of its sonorous capabilities in these late trios.

Of the last three trios, the E Major is the most intimate, but it still has remarkable moments of display, and musically it is as adventuresome as any of Haydn's late chamber works. All three movements remain in the home tonality of E, moving to the parallel minor for the slow movement. The first movement is the only one in sonata form. Haydn's theme is sprightly, with the violin and cello opening *pizzicato*, a ploy that casts further emphasis on the piano, whose own declamation emulates a kind of keyboard *pizzicato*. As in so many of his quartets, symphonies, and sonatas, the second theme is a restatement of the main theme, modulating to the dominant. His preparation for the second theme—a brief *cadenza*-like passage for keyboard—makes it sound fresh. Such passages occur in all three movements, in each case fulfilling a different dramatic and structural function, but always celebrating the panache of the pianist.

The slow movement is quite unusual, beginning with six measures of unison that establish a ground bass, quite like a Baroque *passacaglia*. Haydn's biographer Rosemary Hughes calls it "archaic," and Haydn scholar A. Peter Brown uses the term "antiquated." Charles Rosen, on the other hand, has a more progressive view: "To the extent that Romantic style meant the reintroduction of Baroque procedures and textures modified by a classical sense of climax, the movement may be said to be already Romantic." Haydn's adaptation of the variation technique is actually quite daring. After the opening six measures, both strings are silent for 28 bars, while the piano sets forth the premise of the movement, weaving its melodic variations over the repeated bass. Soon he inverts the texture, placing the ground "bass" in the violin and the pianist's right hand and using the lower voices to recapitulate the principal thematic counterpoint.

Haydn's finale remains in triple meter while returning to E major. Its allegro tempo marking precludes any comparison to a minuet; nevertheless the pace is relaxed until the turbulent and extended *minore* section that interrupts midway through. The tonality of E minor links this section to the slow movement, and a startling modulation to F minor echoes a similar harmonic leap in the first movement. Such subtle unities add to this trio's interest and cumulative effect.

BORN: March 7, 1875, Ciboure, France

DIED: December 28, 1937, Paris, France

FIRST PERFORMANCE: January 1915 in Paris, France. Alfredo Cassella (piano), Gabriel Willaume (violin), and Louis Feuillard (cello).

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: November 30, 2022, Junction Trio

DURATION: 28 minutes

MAURICE RAVEL: PIANO TRIO IN A MINOR

Ravel was fascinated by the challenge of composing for piano and strings, instruments he believed to be inherently

incompatible. For him, the challenge was to compose unified music for this combination of essentially unlike instruments. The trio he wrote is consistent among its four movements in grace, the family of melodic ideas, and brilliance of technique. Ravel's secondary objective was to incorporate the music of his native Basque country. Both goals were satisfied by this exquisite Trio. It is widely considered to be Ravel's finest chamber music, surpassing even his popular early String Quartet.

The ideas for a Piano Trio had first occurred to Ravel as early as 1908; however, this Trio was not finished until 1914. Ravel had returned to it in 1913, but his labors were interrupted several times during the next year because of travel to performances of other compositions. When war erupted in August 1914, Ravel was determined to enlist and defend his country. He hastened to complete the Trio, only to be informed that his small stature, history of frail health, and advanced age rendered him ineligible for military service. (At almost 40, he was considered too old.) It is ironic that so lovely and refined a musical work should grow out of such fraught circumstances.

Ravel had abandoned an early piano concerto that was to have been based on Basque themes. Some evidence exists that themes from this proposed concerto found their way into the Trio. The composer described the opening theme of his first movement, a modified sonata form, as "Basque in color." The graceful rhythmic pattern established in the opening measures permeates the movement, which is a modified sonata form.

Pantoum, the unique title of the second movement, derives from the Malayan verse form *panntun*, in which the second and fourth lines of one quatrain are repeated in the next quatrain as the first and third lines; it was a form favored by the poets Baudelaire and Verlaine. Possibly it reflects a characteristic French fascination with Far Eastern culture—and in this case, rhythms—that may be traced to the Paris Exposition of 1889. An exact musical parallel to the poetic technique is unlikely. However, Ravel certainly

exchanged musical material ingeniously between the strings and the piano. The movement, which resembles a scherzo, goes at a whirlwind pace and is extremely difficult to perform.

In the *Passacaille*, Ravel pays tribute to Baroque form, much as he would in *Le tombeau de Couperin*. Though this is a brief slow movement, its spaciousness and hymn-like calm lend it a dignified air. The flashy conclusion soon dispels this impression. The time signatures of 5/4 and 7/4—both characteristic of Basque music—alternate in the *Final*; trills, rapid arpeggios, double-stops, and other technical fireworks abound in the string parts. The piano part reclaims the high profile it established in the first movement to compete for center stage once again in the *Final*. The music is exciting and complex, driving to an exultant conclusion in A Major.

A criticism sometimes leveled at this imaginative work is that its daunting difficulty for all three performers makes it almost impossible for the amateur ensemble to attempt. Though its virtuosic demands are exceptional, they are not solely for show. Ravel succeeded in composing a trio with musical substance and endowed with a philosophical and noble quality. Ravel's Piano Trio has earned its prominent place in the chamber music literature.

BORN: February 3, 1809, Hamburg, Germany

DIED: November 4, 1847, Leipzig, Germany

FIRST PERFORMANCE: December 20, 1845 in Leipzig, Germany. Felix Mendelssohn (piano), Ferdinand David (violin), Carl Wittmann (cello)

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: April 1, 2015, Trio con Brio Copenhagen

DURATION: 29 minutes

FELIX
MENDELSSOHN:
PIANO TRIO NO. 2
IN C MINOR, OP. 66

Mendelssohn has been subject to the vagaries of musical fashion and political turmoil since the mid-19th century. Both popular and financially successful in his lifetime, he

was hailed by Robert Schumann as the most important composer of chamber music since Beethoven and Schubert. Posterity has validated that judgment, and if some skeptics over the years have maligned certain of Mendelssohn's piano, orchestral, and vocal works, few would challenge his sovereignty in the realm of chamber music between Beethoven and Brahms.

Mendelssohn composed two piano trios, Op. 49 in D minor and the work we hear this evening. In light of the broad cultivation of the trio in the mid-19th century, it is surprising that he did not write more for this popular combination. Nevertheless, his legacy is stunning. Both Mendelssohn trios have firm holds in the repertoire, though the C minor is less frequently performed.

Mendelssohn completed this trio in April 1845, only two and a half years before he died. It was published one year later with a dedication to the violinist and composer Louis Spohr. Op. 66 is a fully mature work, balancing Mendelssohn's classical stance with the passion of the Romantic era. His first movement is a marvel: "Mendelssohn never wrote a stronger sonata form movement," John Horton has written. Philip Radcliffe agrees, calling its flexible opening phrase "more suitable for sonata form" than the main theme of the D minor trio.

The principal difference between Mendelssohn's two piano trios lies in the conception, which is more vocal (think *Songs Without Words*) in the D minor, and more instrumental in this later trio. Both slow movements are in tripartite (A-B-A) form. In both trios, Mendelssohn's writing is idiomatic for the instrumentalists; he was, after all, a virtuoso pianist and a creditable string player. In the C minor work, his writing is particularly impressive in the whirlwind Scherzo. Here, the elfin spirit of *A Midsummer Night's Dream* is energized by perpetual motion and occasional, unexpected Schumannesque outbursts to yield one of his finest third movements.

The finale is a complex rondo with three principal themes, the third of which receives particular emphasis. It is a chorale melody closely linked to Martin Luther's well known Christmas hymn, "Gelobet seist du, Jesu Christ." Mendelssohn's initial introduction of the chorale, through imposing piano chords, is interrupted by short phrases from the rondo's first theme. Ultimately the chorale melody dominates the movement's conclusion. Mendelssohn endows all three instruments with an almost orchestral conception of their parts. Their combined efforts suffuse the conclusion with grandeur and majesty, suitably capping this noble and dramatic trio.

Program Notes by Laurie Shulman ©2023

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Please feel free to bring your own copy for signing. For local OR online orders, please consider The Tattered Cover. There will also be a limited quantity for purchase at the event. We can't imagine a better holiday gift for the music lover(s) in your life!

In "Every Good Boy Does Fine," Denk shares the most meaningful lessons of his life and tries to repay a debt to his teachers. He also reminds us that we must never stop asking questions about music and its purposes: consolation, an armor against disillusionment, pure pleasure, a diversion, a refuge, and a vehicle for empathy.



Photo © Jost Coleman

"One of the best books of the year." - *The New Yorker*

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Beatrice Rana, piano

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SAT, NOV 4, 2023

11:30 AM

Lirios Quartet

Stanley Marketplace

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