BSO ENCORE PERFORMANCES FROM TANGLEWOOD, Program II
Streaming from Sunday, July 12, at 2:30pm, through Saturday, July 18

Program and notes from the original program book of August 1, 2015

Saturday, August 1, 8:30pm
The Stephen and Dorothy Weber Concert

ANDRIS NELSONS conducting

BEETHOVEN
Concerto in C for piano, violin, and cello, Opus 56
Allegro
Largo
Rondo alla Polacca
JEAN-YVES THIBAUDET, piano RENAUD CAPUÇON, violin GAUTIER CAPUÇON, cello

SHOSTAKOVICH
Symphony No. 10 in E minor, Opus 93
Moderato Allegro Allegretto
Andante—Allegro

NOTES ON THE PROGRAM
LUDWIG VAN BEETHOVEN (1770-1827)
Concerto in C for piano, violin, and cello, Opus 56

First performance: Possibly in 1804 by the orchestra of Archduke Rudolph, the solo parts having been intended (according to Beethoven’s amanuensis Anton Schindler) for the Archduke (piano), violinist Ferdinand August Seidler, and cellist Anton Kraft. First public performance: April 1808, Leipzig. First BSO performance: January 21, 1882, with Georg Henschel (cond. and pianist), Terese Liebe (violin), and Theodore Liebe (cello). First Tanglewood performance: July 25, 1965, Seiji Ozawa cond.; Eugene Istomin (piano), Isaac Stern (violin), Leonid Rose (piano).

Beethoven composed his Triple Concerto, Opus 56, for his pupil and patron, the Archduke Rudolph of Austria, who was a pianist and amateur composer. The concerto was intended for performance by the Archduke himself, along with his court violinist and cellist, for which reason Beethoven made the piano part much easier than those of the two string soloists. He sketched the first movement early in 1803, about the same time he was composing the Eroica Symphony (which was largely finished by November), and continued working on it the following year, while also planning and writing two of his most famous piano sonatas—the Waldstein and the Appassionata—and the first of the Razumovsky quartets. Thus the Triple Concerto falls squarely into the period of Beethoven’s most prolific, and popular, work.

The choice of three soloists for his C major concerto was an unusual one. Not that there weren’t concertos with more than one soloist before; the Baroque era is full of them, and even the symphonie concertante of the classical era has many examples. But the particular combination of piano, violin, and cello seems never to have been tried before. The choice of solo instruments may have been dictated by his dedicatee, the young Archduke Rudolph, who wanted it for performance by his private orchestra. He was one of the Emperor’s sons, was no
mean pianist himself (he was a pupil of Beethoven’s), and remained for years one of the composer’s most steadfast supporters. The Archduke himself was to play the piano in the performance, and the violin and cello parts were written for the principal players in the orchestra, a violinist named Seidler and the cellist Anton Kraft, who was one of the leading virtuosos of the day. Beethoven apparently admired Kraft especially, because the cello part is notably more difficult than either of the other two solo parts and remains, indeed, one of the hardest works in the cello repertory.

It is not entirely clear when Beethoven finished the concerto. He interrupted work on it in January 1804 to begin the composition of the opera Leonore (which ultimately became Fidelio). In the spring of 1804 he spent some time getting the score of the Eroica into its final state for performance. And he seems to have been shifting back and forth between several works in progress at this time, so it may have been a year or more before he actually completed the piece, probably at the urgent request of the Archduke. The Archduke presumably kept the manuscript (now lost) of the finished work and took part in private performances. The parts were published in 1807—oddly enough with a dedication to Prince Lobkowitz rather than the Archduke—and the work was publicly performed in Vienna’s Augarten in May 1808.

Like many of the post-Eroica works, the Triple Concerto is expansive, making a virtue out of length. In this particular case the length is generated in part by the presence of three soloists, each of whom requires a separate statement of the material in the exposition. This format, in turn, means that the concerto as a whole tends more toward lyric elaboration than to dramatic transformation of the material. The first movement is far more leisurely and less heaven-storming than Beethoven’s other compositions of the same time, reveling instead in the genial interplay of sonorities, and grows out of the very opening hushed gesture of the orchestral cellos. (It is interesting to note that while Beethoven often liked to start his symphonies with a loud chord, he tended in most cases to begin concertos softly, even mysteriously.)

To follow the unusually long first movement Beethoven employed the same procedure he had already tried in the Waldstein Sonata of having a short set of variations that links directly to the final Rondo alla Polacca, which uses the polonaise rhythm that even then, long before Chopin, was popular all over Europe for festive music of a particularly ceremonial type in triple meter.

The Triple Concerto has long been the stepchild of Beethoven’s concerto compositions, the work least often played and most severely criticized. To be sure, the presence of three soloists sometimes leads to more repetition than we expect from Beethoven, but at the same time the sheer breadth of the work and the intrinsic beauty of many of the ideas mark it as a fascinating step in Beethoven’s progression. And beyond the Triple Concerto, we can already sense the two broadly lyrical concertos—the Violin Concerto and the Fourth Piano Concerto—that could not have been written without this preliminary.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

DMITRI SHOSTAKOVICH (1906-1975)
Symphony No. 10 in E minor, Opus 93


The premiere in January 1934 in Leningrad of Shostakovich’s opera Lady Macbeth of Mtsensk
was an immense success from the very beginning, with performances, either staged or in concert, soon extending as far afield as the United States, Europe, and South America. (The first performances outside Russia were in Cleveland, in January and February 1935.) But then, following a 1936 Bolshoi performance attended by Stalin, who walked out before the final act, the composer and his opera were publicly condemned in the newspaper _Pravda_—a denunciation that carried the weight of official censure—in response to its advanced, often dissonant musical language, and for its violent, sexually charged story of a young woman who kills her father-in-law, her husband, a rival for her lover’s affections, and herself.

After the scandal over _Lady Macbeth of Mtsensk_, Shostakovich retreated into a more accessible and conservative musical style. The wartime Seventh Symphony (_Leningrad_), with its heroic forces and a mocking portrayal of what seemed to be Nazi militarism, earned strong official approval. But his Eighth Symphony (1943) was criticized as excessively gloomy in light of the improving fortunes of the Red Army. The brief and unexpectedly frothy Ninth Symphony (1945) encountered even more intense opposition. Exhausted by his struggle with Party censors, Shostakovich turned away from his favorite genre of the symphony for eight years—the longest such hiatus in his entire career.

At the same time, he was writing a very different kind of music. In the late 1940s he produced the poignant and politically dissident song cycle _From Jewish Folk Poetry_, as well as the Fourth and Fifth string quartets and Violin Concerto No. 1. Realizing that the intimate, tragic style of these works would displease the authorities, he waited to share them with the public until a more propitious moment.

That moment finally came on March 5, 1953, when Stalin died, after twenty-five years as Soviet dictator. For Shostakovich and for many other creative artists in various fields, Stalin’s death was a long-awaited turning point and the beginning of a new era of greater personal, political, and artistic freedom. In July 1953, only five months after the “Great Leader” was laid to rest, Shostakovich began writing the first movement of his Symphony No. 10, one of the first major works of art created in the post-Stalinist USSR. The official reaction would help gauge how far cultural liberalization had gone. “I would say only one thing: in this composition I wanted to express human emotions and passions,” the composer observed. And most Soviet critics did in fact find the Symphony No. 10 an intensely personal and “subjective” work, especially in the context of the enforced communal spirit of Socialist Realism.

The symphony’s “individualism” stemmed from several sources. One was the absence of a dedication or a programmatic title, such as those given to the Seventh (_Leningrad_), Second (_To October_) or Third (_The First of May_). Another was its prevailing mood of melancholy and introspection, with much less of the optimistically triumphant bombast found in some of the earlier symphonies. Finally, there was the extensive use of the composer’s musical “signature” D-S-C-H (the notes D, E-flat, C, and B-natural in German notation, to represent D. Schostakowitsch, from the German transliteration of his name), especially in the third and fourth movements, a gesture that seemed to affirm Shostakovich’s personal identity and lonely artistic struggle, as well as the supreme value of the individual even in a society (allegedly) based on Communist ideals. Both the third and fourth movements conclude with obsessive repetitions of the D-S-C-H motif. In the third movement, the flute and piccolo tentatively sound this refrain over an extended pedal-point chord in the strings, while in the final measures of the finale the timpani bang it out triumphantly with the full orchestra blaring, as if announcing: “I’m still here! I’m still here!”

Shostakovich had already employed this motto in his First Violin Concerto and would insert it into many works in the coming years, perhaps most notably in his Eighth String Quartet (1960). His increasing interest in chamber music also makes itself felt in the Tenth Symphony, with its many passages (particularly in the first movement) scored for small groups of instruments, giving the work an intimate and reflective—almost spiritual—personality. The sarcastic, grotesque humor so familiar in other works by Shostakovich plays a much smaller role. The harmonic and rhythmic style (2/4 and 3/4 predominate) is relatively simple and
straightforward.

Slow tempi predominate, even in the first movement. The savage second-movement Allegro—which may or may not have been intended as a musical portrait of Stalin—is tiny in comparison to the enormous first-movement Moderato, whose three skillfully interwoven themes are among the composer's most memorable, infused with grief and mourning that never tips over into hysteria. Especially when compared to those employed in the Fourth and Seventh symphonies, the orchestral forces are rather modest.

In the USSR, the Tenth immediately became one of Shostakovich’s most often performed and exhaustively analyzed symphonies, and a symbol of the personal and cultural awakening that followed Stalin’s death. It was also warmly received in the West. After its American premiere by the New York Philharmonic on October 14, 1954, New York Times critic Olin Downes called it “powerful, outspoken and at times grossly impolite.” The work’s introduction to Western audiences led to a renewed interest in the music of Shostakovich, whose international stature continued to grow during the “thaw” of the late 1950s and early 1960s.

HARLOW ROBINSON

Harlow Robinson is an author, lecturer, and Matthews Distinguished University Professor of History at Northeastern University whose books include Sergei Prokofiev: A Biography and Russians in Hollywood, Hollywood’s Russians.

Artists

ANDRIS NELSONS

The 2019-20 season marked Andris Nelsons’ fifth anniversary as the Boston Symphony Orchestra’s Ray and Maria Stata Music Director. In addition to his concerts with the BSO at Symphony Hall and Tanglewood, Mr. Nelsons has led the Boston Symphony Orchestra on three European tours, as well as a tour to Japan and performances at New York’s Carnegie Hall. Named Musical America’s 2018 Artist of the Year, Andris Nelsons in February of that year became Gewandhauskapellmeister of the Gewandhausorchester (GHO) Leipzig, in which capacity he has brought the BSO and GHO together for a unique multi-dimensional alliance. Mr. Nelsons’ recordings with the BSO, all made live in concert at Symphony Hall, include an ongoing, award-winning, complete Shostakovich symphony cycle for Deutsche Grammophon; the complete Brahms symphonies on BSO Classics; and a Naxos release featuring the world premieres of BSO-commissioned works by the American composers Timo Andres, Eric Nathan, Sean Shepherd, and George Tsontakis. Andris Nelsons began his career as a trumpeter in the Latvian National Opera Orchestra before studying conducting. He was music director of the City of Birmingham Symphony Orchestra from 2008 to 2015, principal conductor of the Nordwestdeutsche Philharmonie in Herford, Germany, from 2006 to 2009, and music director of Latvian National Opera from 2003 to 2007.

Guest artist biographies from the original program book of August 1, 2015

JEAN-YVES THIBAUDET

Jean-Yves Thibaudet has performed around the world for more than thirty years and recorded more than fifty albums. His 2014-15 season encompasses orchestral appearances, chamber music, and recitals, displaying a repertoire including familiar pieces, unfamiliar works by well-known composers, and new compositions. He also follows his passion for education and fostering the next generation of performers by becoming the first-ever resident artist at the Colburn School of Los Angeles this year and for the next two. A distinguished recording artist, Mr. Thibaudet has been nominated for two Grammy awards and won the Schallplattenpreis, the
Diapason d’Or, Choc du Monde de la Musique, a Gramophone Award, two Echo awards, and the Edison Prize. Known for his style and elegance on and off the traditional concert stage, he has had an impact on the world of fashion, film, and philanthropy. His concert wardrobe is by celebrated London designer Vivienne Westwood. In 2004 he served as president of the prestigious Hospices de Beaune, an annual charity auction in Burgundy, France. He had an onscreen cameo in the Bruce Beresford feature film on Alma Mahler, Bride of the Wind, and his playing is showcased throughout the soundtrack. He was the soloist on Dario Marianelli’s Oscar- and Golden Globe-award winning score for the film Atonement and Oscar-nominated score for Pride and Prejudice; he recorded the soundtrack of the 2012 film Extremely Loud & Incredibly Close, composed by Alexandre Desplat; and he was featured in the 2000 PBS/Smithsonian special Piano Grand!, a piano performance program hosted by Billy Joel paying tribute to the 300th anniversary of the piano. Jean-Yves Thibaudet was born in Lyon, France, where he began his piano studies at five and made his first public appearance at seven. At twelve, he entered the Paris Conservatory to study with Aldo Ciccolini and Lucette Descaves, a friend and collaborator of Ravel. He won the Premier Prix du Conservatoire at fifteen and, three years later, the Young Concert Artists Auditions in New York City. In 2001 the Republic of France awarded him the prestigious Chevalier dans l’Ordre des Arts et des Lettres. In 2002 he was awarded the Premio Pegasus from the Spoleto Festival in Italy for his artistic achievements and his longstanding involvement with the festival. In 2007 he received the Victoire d’Honneur, a lifetime career achievement award and the highest honor given by France’s Victoires de la Musique. The Hollywood Bowl honored him for his musical achievements by inducting him into its Hall of Fame in 2010. Previously a Chevalier of the Ordre des Arts et des Lettres, Mr. Thibaudet was promoted to the title of Officier by the French Minister of Culture in 2012. Jean-Yves Thibaudet made his BSO debut at Tanglewood in 1992 and has since performed on numerous occasions with the orchestra at Tanglewood, in Boston, and at Carnegie Hall, most recently this past April in Boston as soloist in one of his signature pieces, Ravel’s Piano Concerto in G.

RENAUD CAPUÇON
Violinist Renaud Capuçon has performed and collaborated with some of the world’s most distinguished orchestras and conductors. He is the musical director of the Easter Festival in Aix-en-Provence, which he founded in 2013, and in recent seasons he has performed with the Boston Symphony Orchestra, Chicago Symphony Orchestra, and Los Angeles Philharmonic, among others. He recently gave the world premiere of Pascla Dusapin’s Violin Concerto with the WDR Köln, and performed cycles of chamber music by Brahms and Fauré in five concerts at Vienna’s Musikverein. Equally at ease on the orchestral stage as with a trio, Mr. Capuçon performs chamber music with some of today’s most illustrious classical music artists, including Martha Argerich, Hélène Grimaud, Yefim Bronfman, Jean-Yves Thibaudet, and many more. His extensive discography includes numerous recorded projects for EMI/Virgin Classics, among them Mendelssohn and Haydn trios and Beethoven’s Triple Concerto with Martha Argerich, music of Berlioz, Saint-Saëns, Milhaud, and Ravel with Daniel Harding and the Deutsche Kammerphilharmonie, chamber music of Ravel with Gautier Capuçon and Frank Braley, and Dutilleux’s Violin Concerto with the Radio France Philharmonic under Myung-Whun Chung. Born in Chambéry, France, in 1976, Renaud Capuçon studied at the Conservatoire National Supérieur de Musique de Paris with Gérard Poulet and Veda Reynolds, and later with Thomas Brandis in Berlin and Isaac Stern. Invited by Claudio Abbado in 1998 to be concertmaster of the Gustav Mahler Youth Orchestra, he continued his musical education with Pierre Boulez, Seiji Ozawa, Daniel Barenboim, and Franz Welser-Möst. In 2000 he was nominated in the categories of “Rising Star” and “New Talent of the Year” by the French Victoires de la Musique, which in 2005 named Mr. Capuçon Instrumental Soloist of the Year. In 2006 he was awarded the Prix Georges Enesco by the Société des Auteurs, Compositeurs et Éditeurs de Musique, and in June 2011 he was appointed Chevalier dans l’Ordre National du
Mérite by the French government. Renaud Capuçon has appeared with the BSO on two previous occasions: as soloist in Mendelssohn’s Violin Concerto for his BSO debut at Tanglewood in July 2004, and as soloist in Sibelius’s Violin Concerto for his BSO subscription series debut in February 2013.

GAUTIER CAPUÇON
Born in Chambéry, France, in 1981, cellist Gautier Capuçon studied at the Conservatoire National Supérieur in Paris with Philippe Muller and Annie Cochet-Zakine, and later with Heinrich Schiff in Vienna. The winner of first prizes in numerous international competitions, including the International André Navarra Prize, he was named 2001 “New Talent of the Year” by Victoires de la Musique (the French equivalent of a Grammy). He received a Borletti-Buitoni Trust Award in 2004, since which time he has garnered several Echo Klassik awards. In recent seasons he has performed with such orchestras as the Berlin Philharmonic, Chamber Orchestra of Europe, Concertgebouw Orchestra, Staatskapelle Dresden, Mariinsky Orchestra, the Tonhalle in Zurich, Munich Philharmonic, NHK Symphony, Sydney Symphony, Seoul Philharmonic, Boston Symphony, Chicago Symphony, and New York Philharmonic, as well as with all of the major orchestras in France. As a recital and chamber musician, Mr. Capuçon appears in Europe’s major halls and festivals, and annually at the Verbier Festival and at Project Martha Argerich, Lugano, performing with such leading artists as Barenboim, Bashmet, Batiaishvili, Caussé, Katia and Marielle Labèque, Kavakos, Kirchschlager, Pletnev, Pressler, Thibaudet, his brother Renaud Capuçon, and the Artemis and Ebène string quartets. The current season brings his debut recital at the Barbican Centre with Nicholas Angelich, a return to Wigmore Hall with Frank Braley, and recitals in Paris and Tokyo with Yuja Wang. Gautier Capuçon records exclusively for Erato (Warner Classics). His recordings include the Dvořák concerto with the Frankfurt Radio Symphony and Paavo Järvi, Tchaikovsky’s Rococo Variations and Prokofiev’s Symphony-Concerto for cello and orchestra with the Mariinsky Orchestra and Gergiev, the Brahms Double Concerto with his brother Renaud, and the Haydn cello concertos. He has recorded chamber music with Martha Argerich, Frank Braley, Nicholas Angelich, Renaud Capuçon, and others, and cello sonatas of Rachmaninoff and Prokofiev with Gabriela Montero. Gautier Capuçon plays a 1701 Matteo Goffriller. He is an Ambassador for Zegna & Music project, which was founded in 1997 as a philanthropic activity to promote music and its values. In October 2014 he launched the Classe d’Excellence de Violoncelle at the Fondation Louis Vuitton in Paris, through which selected students will come to Paris to work with him on a monthly basis in the foundation’s new auditorium designed by Frank Gehry. Making his Tanglewood debut this evening, Gautier Capuçon made his BSO debut as soloist in Dutilleux’s cello concerto Tout un monde lointain... in February 2012, subsequently returning for subscription performances in October/November 2013 of Penderecki’s Concerto Grosso No. 1 for three cellos and orchestra (with cellists Daniel Müller-Schott and Arto Noras) and most recently this past January for Strauss’s Don Quixote.