



barbican

Gautier Capuçon and Yuja Wang in recital

Mon 13 Jan 7.30pm
Barbican Hall

Part of Yuja Wang Artist Spotlight
Part of Barbican Presents 2019–20

Important information



When does the concert start and finish?

The concert begins at 7.30pm and finishes at about 9.30pm, with a 20-minute interval.



I'm running late!

Latecomers will be admitted if there is a suitable break in the performance.



Please...

Switch any watch alarms and mobile phones to silent during the performance.



Please don't...

Take photos or recordings during the performance – save it for the curtain call.



Use a hearing aid?

Please use our induction loop – just switch your hearing aid to T setting on entering the hall.



Need a break?

You can leave at any time and be readmitted if there is a suitable break in the performance, or during the interval.



Looking for refreshment?

Bars are located on Levels -1, G and 1. Pre-order interval drinks to beat the queues. Drinks are not allowed in the hall.



Looking for the toilets?

The nearest toilets, including accessible toilets, are located on Levels -1 and 1. There is a further accessible toilet on Level G.



Carrying bags and coats?

Drop them off at our free cloakroom on Level -1.

Welcome to tonight's performance

Mon 13 Jan, Hall

A warm welcome to tonight's concert, the latest in our Artist Spotlight series celebrating the remarkable pianism of Yuja Wang.

Today she is joined by one of the superstars of the cello – Gautier Capuçon.

They perform works by Franck and Chopin, which they last year took into the recording studio for Erato.

Franck's A major Sonata was originally intended for violin, written as a wedding present for the great Eugène Ysaÿe; yet, with its great songfulness, it lends itself very naturally to the cello and it was duly arranged by Jules Delsart, with the composer's blessing.

Chopin was inspired to write his only Cello Sonata by the playing of Auguste Franchomme and the resulting drama is remarkably spontaneous-sounding, belying the fact that it was a work over which he laboured for some time. Contrasting with this is the early *Introduction and Polonaise brillante* in which Chopin takes the traditional Polish polonaise and fashions it into something wonderfully glittering.

Yuja Wang returns for a solo recital on 31 March.

Tonight's concert promises to be a wonderful occasion. I hope you enjoy it.

Huw Humphreys

Head of Music

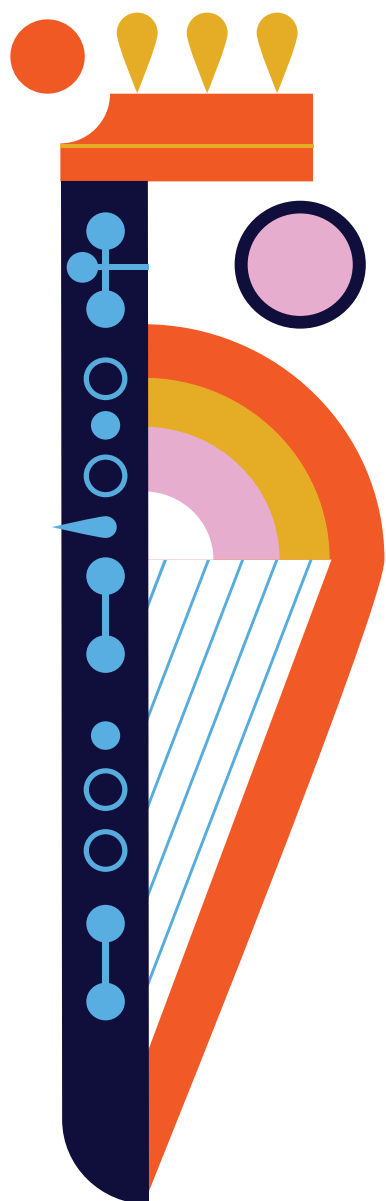
Programme produced by Harriet Smith

All information correct at time of printing

Advertising by Cabbell (tel 020 3603 7930)



The City of London Corporation is the founder and principal funder of the Barbican Centre



Gautier Capuçon and Yuja Wang

Mon 13 Jan 7.30pm
Barbican Hall

Franck/Delsart Cello Sonata in A major
Chopin Introduction et polonaise brillante in
C major, Op 3

interval 20 minutes

Chopin Cello Sonata in G minor

Gautier Capuçon cello
Yuja Wang piano

Part of Yuja Wang Artist Spotlight

Part of Barbican Presents 2019-20

César Franck (1822–90), arr Jules Delsart (1844–1900) **Sonata in A major, arr cello (1886)**

- 1 Allegretto ben moderato
- 2 Allegro
- 3 Ben moderato: Recitativo-Fantasia
- 4 Allegretto poco mosso

Considering Franck's reputation as one of the creative heavyweights of Franco-Belgian music, it is remarkable how little he composed before turning 50, due largely to his commitments as a celebrated virtuoso organist, extemporiser and pedagogue.

His unqualified admiration for German music also won him few friends among his French contemporaries, who were almost exclusively Gallic in outlook. Yet it was his pronounced tendency to organise his music in terms of the dynamic terracing and blocks of differentiated sound that traditionally emanate from the organ loft that gives his music its unique flavour.

The big break came in 1871, when Franck found himself at the vanguard of a group of composers singled out by the Société nationale de musique as embodying a new, forward-looking aesthetic in French music. Spellbound by Liszt's innovative cyclic forms, which bind together large-scale sonata structures by means of the ingenious transformation of a small pool of distinctive themes, Franck forged a new creative style, which during the 1880s erupted in a series of unequivocal masterworks. These include the D minor Symphony, the *Symphonic Variations* for piano and orchestra, his String Quartet, the *Prélude, Aria et Final* and *Prélude, Choral et Fugue* for solo piano and the Violin Sonata.

The Sonata was written specifically as a wedding present to celebrate the forthcoming marriage of fellow-Belgian and celebrated virtuoso violinist Eugène Ysaÿe to Louise

Bourdeau on 26 September 1886. It was composed 'con amore', according to Ysaÿe, who gave the sonata's premiere to the assembled wedding guests with Marie-Léontine Bordes-Pène on the piano. A few months later, Ysaÿe and Bordes-Pène gave the first public performance of the piece in a museum in Brussels, where they were forced to play the last three movements from memory due to inadequate lighting.

Following a public performance in Paris a year later, the cellist Jules Delsart gained Franck's permission to make a transcription for cello (the piano part would remain unchanged). Delsart retained the outline of the original violin line, including some necessary lower transpositions along the way, and altered the precise figurations in only a handful of places in order to facilitate ease of execution. The celebrated Catalan cellist Pablo Casals was told by Ysaÿe that Franck had always intended the sonata for either violin or cello, while Ysaÿe's son, Antoine, went as far as to claim that a cello version existed in Franck's own hand, made apparently before Delsart approached him.

Franck chose to anchor the sonata in the radiant warmth of A major and reserved the most overtly virtuosic writing for the piano, most notably during the Allegro second movement. He unconventionally frames the work with two profoundly lyrical outer movements, placing the powerhouse scherzo second and casting the Fantasia slow movement as a heartfelt extemporisation, punctuated by soliloquy-like passages of recitative.

Frédéric Chopin (1810–49)

Introduction and Polonaise brillante (1829–30)

Cello Sonata (1845–7)

- 1 Allegro moderato
- 2 Scherzo
- 3 Largo
- 4 Finale: Allegro

The musician behind Chopin's cello works

The vast majority of Chopin's output was for solo piano. So what prompted him to write a sonata for cello and piano? The answer lies in the inspiration of a great player – the French cellist and composer Auguste Franchomme.

He was born two years before Chopin, in 1808, and outlived him by more than three decades. And he rubbed shoulders with the finest musicians of the day – he was a close friend of Felix Mendelssohn's. But it is with Chopin that he collaborated particularly closely – not only helping rework the cello writing in the *Introduction and Polonaise brillante* but also being the dedicatee of and inspiration behind Chopin's only Cello Sonata.

Glossary

Sonata A term coined by Classical-era composers to designate a multi-movement work for one or two instruments with, usually, an extended opening movement, a slow one, a minuet or scherzo and a lively finale

Polonaise A traditional stately Polish dance with three beats to the bar

Allegro At a lively pace

Largo Very slowly

Chopin's music often creates the impression of having been conceived in free inspirational flow, yet according to pianist-critic Karl Filtsch, when it came to notating his ideas on paper, he often endured days of nervous strain and terrible despair.

He was also one of the most celebrated pianists of his age. Even as late as 1848, shortly after he had completed the Cello Sonata, the *Daily News* reported that Chopin 'accomplished enormous difficulties, but so smoothly and with such constant delicacy and refinement that the listener is quite unaware of their real magnitude'. Yet he made barely 30 public appearances – his outwardly calm appearance concealed the blind terror he experienced when playing in front of a large audience.

Tonight's two works could not be more different from one another. The *Introduction and Polonaise brillante* is an essay in carefree brilliance. Chopin composed the polonaise section in 1829 for amateur composer-cellist Prince Antoni Radziwiłł and his pianist daughter Wanda, a pupil of Chopin's with whom he was quite enamoured at the time. The Introduction was added the following year, and the work was published in 1833. Although the cello has an occasional moment of virtuoso sparkle, the most scintillating passages of pyrotechnical endeavour are reserved for the piano.

Three years later, in 1836, Chopin first met the novelist George Sand (*nom de plume* of Aurore Dudevant), and so began one of the most famous of composer love affairs. Within two years he – like many men before him –

had fallen completely under her spell. His mild manners, conservative nature, weak constitution and devout Catholicism contrasted heavily with Sand's outgoing, progressive lifestyle, which included regaling herself in male attire, smoking huge cigars and taking snuff. Indeed, when he first met her, Chopin appeared uncertain as to whether she was a man or a woman.

It was a turbulent relationship, but at its happiest gave Chopin the emotional security he needed to compose effectively. Yet despite their strong feelings for one another, their profound differences in temperament ultimately proved irreconcilable. During the summer of 1846 Sand published her latest novel, *Lucrezia Floriani*, in which the heroine dies after a turbulent relationship with a jealous lover. This effectively signalled the end of her affair with Chopin, leaving him emotionally shattered and creatively drained as he turned in on himself like never before with a series of late masterworks, including the *Barcarolle* and *Polonaise-Fantaisie* for solo piano and the Cello Sonata.

Few of his works caused Chopin such protracted creative agonies as this sonata. We first hear of it in a letter of 1845 from the composer (then based in Paris) to his family in Warsaw, in which he appears to indicate it is finished and may even be ready for publication by the end of the year. Yet 12 months later things had reached an all-time low, not only with George Sand, but also with the sonata itself, whose manuscript Chopin would frequently hurl into a corner, before retrieving it once more. For evidence of his fragile state of mind you need only cast an eye over the nearly 200 pages of sketches he made – clear evidence of a creative genius fraught with indecision. By June 1847 the struggle was finally over and the finished manuscript safely in the hands of his publishers, Breitkopf & Härtel.

The resulting work, cast in the standard four movements with the Scherzo placed second, may appear on the surface to fall within normal structural parameters. Yet closer inspection reveals a volatile soundworld, whose tendency

towards restless emotional changeability anticipates the music of Gustav Mahler some 50 years later. Here nothing is ever quite as it seems, whether it be the apparently playful gestures of the minor-key Scherzo, undermined by a sense of unsatisfied yearning, or the Finale's hurtling angst, whose unexpected major-key resolution possesses an almost withering sense of irony.

Programme note by Julian Haylock; reproduced with kind permission from Warner Classics

'The entire works of Chopin present a motley surface of ranting hyperbole and excruciating cacophony ... there is an excuse at present for Chopin's delinquencies; he is entrammelled in the enthralling bonds of that arch-enchanted George Sand, celebrated equally for the number and excellence of her romances and her lovers; not less we wonder how she ... can be content to wanton away her dream-like existence with an artistical nonentity like Chopin.'

Musical World, London 1841

About the performers



Kirk Edwards

Yuja Wang piano

Critical superlatives and audience ovations have continuously followed Yuja Wang's dazzling career. The Beijing-born pianist, celebrated for her charismatic artistry and captivating stage presence, is set to achieve new heights this season, which features recitals, concert series and extensive tours with some of the world's most venerated ensembles and conductors.

Last summer she performed John Adams's *Must the Devil Have All the Good Tunes?* – a work written for her – with the Los Angeles Philharmonic and Gustavo Dudamel at the Hollywood Bowl. She toured throughout Europe, including a recital with Leonidas Kavakos at the Lucerne Festival in August. Engagements this season include concerts with the Staatskapelle Dresden, NDR Hamburg, Vienna and New York Philharmonic orchestras, the Boston and San Francisco Symphony orchestras and the Cleveland Orchestra.

She is also the focus of an Artist Spotlight this season here at the Barbican with a series of four concerts: the London premiere of *Must the Devil Have All the Good Tunes?*, chamber concerts with clarinetist Andreas Ottensamer

and cellist Gautier Capuçon and finally, a solo recital.

Last season she was featured as an Artist-in-Residence at three of the world's leading venues: New York's Carnegie Hall with a season-long 'Perspectives' series, the Vienna Konzerthaus with a 'Portrait' series and the Luxembourg Philharmonie. Highlights included concerts with the Vienna Philharmonic Orchestra at Versailles, as well as the Summer Night Concert at the Schönbrunn Palace with Gustavo Dudamel. In spring 2019 she embarked on a tour of Los Angeles, Seoul and Tokyo with the Los Angeles Philharmonic Orchestra to give the first-ever performances of *Must the Devil Have All the Good Tunes?*, as well as reuniting with frequent collaborator Gautier Capuçon for a major tour of the USA.

Yuja Wang received advanced training in Canada and at Philadelphia's Curtis Institute of Music under Gary Graffman. Her international breakthrough came in 2007 when she replaced Martha Argerich as soloist with the Boston Symphony Orchestra. Two years later, she signed an exclusive contract with DG and she has since established her place among the world's leading artists, with a succession of critically acclaimed performances and recordings, including the Gramophone Award-winning *The Berlin Recital* and, most recently, a disc with Gautier Capuçon of the repertoire they perform tonight.

'These days there is an ever-greater depth to Yuja Wang's musicianship, drawing you into the world of each composer with compelling immediacy.'

Financial Times



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 also founder and leader of the 'Classe d'Excellence de Violoncelle' at the Fondation Louis Vuitton in Paris. He is a multiple award-winner, acclaimed for his expressive musicianship, exuberant virtuosity, and for the deep sonority of his 1701 Matteo Goffriller cello 'L'Ambassadeur'.

Committed to exploring and expanding the cello repertoire, he performs an extensive array of works each season and regularly premieres new commissions, collaborating with composers including Lera Auerbach, Karol Beffa, Esteban Benzecry, Nicola Campogrande, Qigang Chen, Bryce Dessner, Richard Dubugnon, Jérôme Ducros, Henry Dutilleux, Thierry Escaich, Philippe Manoury, Bruno Mantovani, Krzysztof Penderecki, Wolfgang Rihm and Jörg Widmann. Recent and current projects include the world premiere of Michel Tabachnik's *Sumer* and collaborations with Danny Elfman, Lera Auerbach and Thierry Escaich.

This season he appears with the Los Angeles Philharmonic under Philippe Jordan, the Czech Philharmonic under Semyon Bychkov and the Rotterdam Philharmonic under Valery Gergiev; the St Louis Symphony Orchestra under Stéphane Denève, Singapore Symphony Orchestra under Vladimir Ashkenazy, the Bavarian Radio Symphony Orchestra under Gianandrea Noseda; and hr-Sinfonieorchester under Alain Altinoglu. He tours Europe and the USA with the Leipzig Gewandhausorchester under Andris Nelsons and San Francisco Symphony under Michael Tilson Thomas, and is Artist-in-Residence at Lugano Musica.

Chamber music highlights this season include a tour with Yuja Wang and performances with Renaud Capuçon, Frank Braley, Jérôme Ducros and Leonidas Kavakos. Other regular recital partners include Nicholas Angelich, Martha Argerich, Lisa Batiashvili, Jean-Yves Thibaudet and the Artemis and Ébène Quartets.

He has an exclusive recording contract with Erato (Warner Classics) and has won multiple awards for his extensive discography. His most recent album, released in December, was recorded with Yuja Wang and features the works they perform tonight. Also recently released is a live album of Schumann with Martha Argerich, Renaud Capuçon and the Chamber Orchestra of Europe under Bernard Haitink. Earlier recordings include concertos by Shostakovich and Saint-Saëns; the complete Beethoven cello sonatas with Frank Braley; Schubert's String Quintet; and *Intuition*, a selection of encores. His DVDs include Haydn and Brahms concertos.

Gautier Capuçon is a household name in his native France and also appears on screen and online in shows such as *Prodiges*, *Now Hear This* and *The Artist Academy*, and in the autumn became a guest presenter on Radio Classique.

He was born in Chambéry and began playing the cello at the age of 5. He studied at the Paris Conservatoire with Philippe Muller and Annie Cochet-Zakine, and later with Heinrich Schiff in Vienna.

'It might have been difficult to tell which members of this audience came for Gautier Capuçon's elegant intensity, or for Yuja Wang's fiery pianism ... but the two were more than the sum of the parts.'

The Strad



We hope to see you again soon

If you enjoyed tonight's performance,
we can recommend the following concerts:

Norbert Kniaz/DG



Yuja Wang in recital Tue 31 Mar 7.30pm, Hall

Yuja Wang concludes her Artist Spotlight here at the Barbican with a solo recital that showcases the sheer breadth of her interests.

Marco Borggreve



Bach: Six Suites, Six Echoes Sat 4 Apr 2pm, Milton Court

Bach's music speaks across time, yet somehow exists outside of any era. Jean-Guihen Queyras pairs each of the six Cello Suites with an echo from our own time in a stimulating dialogue of spirit and mind.

Discover the Barbican

From the sunken depths of the theatre to the soaring heights of the Barbican towers, tours are a great introduction to the history of our iconic Brutalist architecture. You can also visit Level G, a vibrant space where you can see installations, commissions and events. It's always open and always free, whatever time you choose to visit.





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GAUTIER CAPUÇON YUJA WANG



"Finesse and fire from a starry musical duo ...
A recital that showcased the very best in collaborative music-making,"
- *Toronto Star*

GAUTIER CAPUÇON AND YUJA WANG
WILL BE SIGNING COPIES OF THEIR NEW ALBUM
FOLLOWING THIS EVENING'S PERFORMANCE

