

NINETY-SIXTH SEASON

Sunday, October 18, 2026, at 3:00

Jean-Yves Thibaudet Piano
Lisa Batiashvili Violin
Gautier Capuçon Cello

SHOSTAKOVICH Piano Trio No. 1 in C Minor, Op. 8

DEBUSSY Piano Trio in G Major
Andantino con moto allegro
Scherzo—Intermezzo: Moderato con allegro
Andante espressivo
Finale: Appassionato

INTERMISSION

DVOŘÁK Piano Trio No. 3 in F Minor, Op. 65
Allegro ma non troppo
Allegretto grazioso
Poco adagio
Finale: Allegro con brio

Please join a postconcert Q&A session with Jean-Yves Thibaudet and Lisa Batiashvili in Grainger Ballroom.

DMITRI SHOSTAKOVICH

Born September 25, 1906; Saint Petersburg, Russia

Died August 9, 1975; Moscow, Russia

Piano Trio No. 1 in C Minor, Op. 8



COMPOSED
1923

Shostakovich's family enthusiastically supported the Russian uprising of 1917 and bore the deprivations

that it brought in its wake with determination and hard work. Dmitri, just thirteen when he entered the Leningrad Conservatory in 1919, pursued his studies with almost manic zeal despite the scarcity of food, heat, and money, and his constitutionally fragile health was undermined to such a degree that he had to be treated for tuberculosis in early 1923. Undeterred, he carried on preparing for his graduation examination in June, for which he chose to play Schumann's Piano Concerto as well as solo pieces by Bach, Beethoven, Chopin, and Liszt. In his evaluation of the seventeen-year-old Shostakovich, Alexander Glazunov, the school's director, wrote, "Despite his youth, he is already a fully mature musician," and graded his performance "polished and distinguished by its simplicity and sincerity." Shostakovich's health, however, deteriorated in inverse proportion to his academic success, and his family realized that he needed a chance to recuperate. His mother, convinced of her son's musical genius, had been straining to make ends meet since the death of her husband the year before,

and she was forced to sell the family piano to finance a rest cure for him at a sanatorium in Gaspra, on the temperate Crimean peninsula.

In July 1923 Shostakovich went to Gaspra with his older sister, Maria, a pianist who had also graduated from the Leningrad Conservatory the previous month, and there he fell in love with Tatyana Glivenko, the daughter of an eminent Moscow philology professor and a director of the Gaspra sanatorium. Their attraction was strong and mutual, and they continued to correspond and occasionally visit for the next several years. However, Shostakovich, warned about romantic entanglements by his possessive mother, was unable to make a commitment; Tatyana married a Moscow chemistry professor in 1929, and Shostakovich married a science student three years later. It was under the influence of this first love that Shostakovich composed his Piano Trio in C minor during the summer and autumn of 1923.

Shostakovich wrote in 1927, "The trio is the most successful of my 'unpublished' pieces. [The score was not issued until 1983.] There is a great deal of lyricism, good turns, and fine lines in it. The development, in which I managed to achieve some relative dialectics [opposition of themes to create expressive tension], is especially successful." The trio is indebted to

the Russian romanticism of Tchaikovsky and Rachmaninov for its style and to traditional sonata techniques for its single-movement design. The chromatic leadings of the slow, keening string phrases that open the work provide the thematic kernel for much of what follows. This chromatic cell is transformed and sped up in the following section and brought to a climax before suddenly breaking off for a recall of the keening phrases. The cello next extrapolates an energetic melody from the chromatic cell, which the participants discuss with

mounting vigor before another pause in the music marks the arrival of the formal second theme, a lyrical inspiration, Shostakovich's love song to Tatyana, floated high in the cello's compass. The development section treats all thematic material with skill and expressive cogency, after which the recapitulation returns the themes in altered order: keening phrases, love song, energetic melody. A final reminiscence of the love song and a brilliant concluding flourish round out this early manifestation of Shostakovich's precocious genius. **C**

CLAUDE DEBUSSY

Born August 2, 1862; Saint-Germain-en-Laye, France
Died March 25, 1918; Paris, France

Piano Trio in G Major



COMPOSED
1880

As a youngster growing up in Paris, Debussy studied piano with one Antoinette Mauté de

Fleurville, who claimed to be a pupil of Chopin (though no documentation exists to prove her assertion). She quickly recognized her precocious student's musical talents and prepared him so effectively that he was admitted to the Paris Conservatory at age ten. Young Claude continued to study piano there and won a second prize in performance in 1877, but his interest in a career as a virtuoso waned soon thereafter, and he concentrated his subsequent efforts in the areas of theory, harmony,

and composition. Upon Debussy's graduation from the conservatory in 1880, his piano teacher at the school, the estimable Antoine-François Marmontel, recommended him for a summer job as tutor and household pianist to Nadezhda von Meck, the Russian patroness of music who first entered the annals of late-nineteenth-century music when she began her generous support of Tchaikovsky three years before.

Debussy joined the family in Interlaken, Switzerland, in July, and took up his duties giving lessons to Mme von Meck's five offspring, accompanying daughter Julia in her singing, playing piano duets with Madame herself, and performing in a piano trio with violinist Ladislav Pachulsky and cellist Piotr Danilchenko. Mme von Meck issued a

COMMENTS

good report on the eighteen-year-old Debussy to Tchaikovsky (“musically, he gives much pleasure, and, all in all, he is a boy with a good heart”) and valued his work highly enough to invite him to join the family again in the summers of 1881 and 1882, despite the fact that she had to subdue his passion for Julia, which spilled over into a proposal of marriage only a few weeks after he arrived. (Julia later married the violinist, Pachulsky.) While touring with the von Mecks through Arachon, Paris, Nice, and Naples in the late summer of 1880, Debussy began sketching a new piece for the household trio and finished the work when the entourage settled at the Villa Bonciani in Florence in September. He dedicated the score to Émile Durand, his composition teacher at the conservatory. When Debussy returned to the school in the fall for advanced study in composition with New Orleans-born Ernest Guiraud (remembered today almost entirely for providing the recitatives for Bizet’s *Carmen*), the trio was filed away and forgotten. The piece was long thought lost, but in the early 1980s,

the autograph score of the first movement came into the collections of the Pierpont Morgan Library in New York, and the last three movements were discovered in the estate of the pianist and student of the composer Maurice Dumesnil. The score was published in 1986.

The Trio in G major, in the ripe late-romantic style familiar from the works of Franck, Lalo, and Fauré, opens with an ingenious modification of traditional sonata form. Three themes are presented in the first section: a luminous violin melody in flowing notes; a more quickly moving strain initiated by cello and violin in unison; and an expressive subject with broad triplet rhythms. These ideas, somewhat abbreviated and considerably modified as to instrumentation and treatment, are revisited in the second section. A gentle coda woven from the opening theme ends the movement. The scherzo-intermezzo (in B minor) uses playful, featherstitched music for its outer sections to surround an elaborately filigreed passage at its center. The Andante



PREVIOUS SPREAD: Dmitri Shostakovich, ca. 1925 | Claude Debussy, ca. 1890–1910, Atelier Nadar (studio of Gaspard-Félix “Nadar” Tournachon). From *Reference Album of Atelier Nadar*, vol. 13. Gallica Digital Library, Bibliothèque nationale de France | **THIS PAGE:** Nadezhda von Meck (1831–1894), portrait, 1880s. State P. Tchaikovsky Memorial Musical Museum-Reserve, Klin, Moscow Oblast, Russia. Photo by Fine Art Images/Heritage Images/Getty Images | **OPPOSITE PAGE:** Antonín Dvořák, portrait, ca. 1880. Private collection, anonymous artist. Photo by Fine Art Images/Heritage Images/Getty Images

is a lyrical instrumental song that becomes more animated and impassioned around its mid-point. The finale follows a formal plan similar to that of the opening movement: three themes

(restless opening subject, sweeping cello melody, tense dotted-rhythm motive), each given an elaborated repeat, and a summarizing coda (based on the main theme). **C**

ANTONÍN DVOŘÁK

Born September 8, 1841; Nelahozeves, Bohemia
Died May 1, 1904; Prague, Bohemia

Piano Trio No. 3 in F Minor, Op. 65



COMPOSED
1883

Success for Antonín Dvořák was a two-edged sword. In 1874, when he was struggling to make

a living as organist at St. Adalbert's Church in Prague, he submitted some of his compositions to a committee in Vienna granting awards to promising musicians in the Habsburg provinces. These pieces came to the attention of Johannes Brahms, who encouraged Dvořák and urged the panel to grant the young Bohemian composer the highest possible stipend. Three years later, after Brahms had seen that Dvořák's award was renewed, he instructed his publisher, Fritz Simrock in Berlin, that he was to accept Dvořák as a new client. Dvořák was thrilled with the opportunities that his Viennese connections opened for him, and he paid Brahms great homage in word and tone for the rest of his life.

Brahms, however, was indissolubly linked with the spirit and letter of

German music, and Dvořák soon came to be torn between the desire on one hand to emulate his Viennese patron and on the other to support the political and social aspirations of his fellow Czechs. This dichotomy resulted in a crisis of philosophy for Dvořák by 1882, when Brahms was urging him to settle in Vienna, and opera houses in that city and Dresden were offering lucrative contracts for any work that he would write to a German-language libretto, a certain avenue to the international performance of his stage music. Dvořák was still painfully undecided between Vienna and Prague, between his adopted German symphonism and his native Czech heritage, when his mother died on December 14, 1882. The grief he suffered over her loss and the emotional distress brought about by uncertainty over his future artistic path threw him into a difficult period of dark moods and troubled thoughts. Even the birth of a son (Antonín) on March 7, 1883, and news that his *Stabat mater* had been enthusiastically received at its English premiere in London a few days later did little to relieve his anxiety or ease his

decision. After a brief hiatus in his creative work, he poured his feelings into some of his most powerful and deeply felt works during the following months. The first of these compositions was the superb Piano Trio in F minor, begun on February 4, 1883, only six weeks after Anna Dvořák's death, and completed on March 31. The Scherzo capriccioso for Orchestra (op. 66) followed immediately after the trio, and the *Hussite Overture* (op. 67), inspired by the Hussite Rebellion, the fifteenth-century political, social, and religious movement led by Jan Hus that sought sectarian freedom and Bohemian independence, gave testimony that he had resolved his artistic conflict in favor of his Czech nationalism. The great Symphony no. 7 in D minor, op. 70, appeared a year later.

The F minor trio, the first work of this period of intense emotion and heated creativity, received the brunt of Dvořák's turbulent feelings. It is perhaps indicative of his troubled state of mind at the time that he omitted from the end of the manuscript the phrase *Bobu díky* (Thanks to God), which had invariably graced his earlier pieces. "There is hardly another work in Dvořák's output so sorrowful, somber, and poignant," wrote Hans-Hubert Schönzeler. "It must rank among the greatest of his chamber music compositions." Dvořák took special care with this trio, allowing nearly two months for its composition rather than the customary two or three weeks he usually devoted to a chamber work, and then revising it so thoroughly after its premiere on October 27, 1883, in Mladá Boleslav (thirty miles northeast

of Prague) that he had to write out a completely new score.

Though the opening movement is contained within traditional sonata form, its wrought-up, willful mood threatens, observed Paul Stefan, "to burst the bounds and transcend the content of chamber music, passionately striving to merge into the symphonic." The dotted-rhythm main theme begins quietly in the strings, though this is a quiet not of calm but of suppression. The entry of the piano unleashes the inherent dynamism of the principal theme, but emotional control is again restored with the transition, which leads to the cello's presentation of the second theme, a lovely melody whose nominal major mode is continually troubled by plaintive chromatic alterations. The development section, which ranges in mood from sullen to defiant, is impelled by an almost Beethovenian sense of drama. The recapitulation serves not only to recall the exposition's themes but also to thrust their emotional intensity to a higher plane by means of richer figurations, tighter interplay among the instrumental lines, and expansion through motific development.

The second movement is a scherzo in the form of a Bohemian folk dance. The strings begin the dance with a bouncing motif, suggestive of a bagpipe-drone on which the piano presents the short-breathed, rather melancholy tune whose varied permutations occupy the first section of the movement. A full stop marks the gateway to the central trio, whose initial bright mood is clouded by the music's unsettled rhythms and apprehensive flattened scale degrees. The opening section

is repeated exactly to round out the movement's structure.

The Adagio is one of Dvořák's most deeply felt creations, beautiful of line, rich of sonority, and sincere in expression. Though the movement is in a key that could offer some sunny solace for the troubled music that surrounds it, the tiny flickers of chromaticism—the lowering of a tone by a half step to blunt its brightness, like a cloud passing across the sun or the thought of a departed loved one at a moment of joy—further concentrate rather than dispel the trio's abiding disquiet. The finale is modeled on the furiant, a traditional

Czech dance whose fiery character is indicated by its name. The movement, built as a large sonata-rondo form anchored around the recurrences of its principal theme, draws strength from the struggles of the preceding music to achieve a life-affirming close with the turn to the heroic major tonality in its final pages. **C**

Richard E. Rodda, a former faculty member at Case Western Reserve University and the Cleveland Institute of Music, provides program notes for many American orchestras, concert series, and festivals.

Martin: *Lim Symphony of the Oceans* Trio

Lim Symphony of the Oceans Trio is a new piano trio (2025) specially arranged for Jean-Yves Thibaudet, Gautier Capuçon, and Lisa Batiashvili.

Derived from a large-scale symphonic work written by French composer Manu Martin, this piano trio version showcases the intimate, expressive quality possible in blending three

distinct instrumental voices. Based on a narrative by Susan Lim and Christina Teenz Tan, the trio takes listeners on a celestial voyage that starts in the cosmos and descends into the depths of the ocean. It offers a thoughtful reflection on the fragility of marine life and a tribute to the ocean's enduring beauty.

The Chicago Symphony
Artist-in-Residence position,
held by Jean-Yves Thibaudet,
is made possible through a
generous gift from

James and Brenda Grusecki.

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. He is the first-ever artist-in-residence at the Colburn School, which awards several scholarships in his name.

This season, Thibaudet joins orchestras around the world in works including Gershwin's Concerto in F, Saint-Saëns's Piano Concerto no. 5, Ravel's Piano Concerto in G, and Liszt's Piano Concerto no. 2. As Artist-in-Residence at the Chicago Symphony Orchestra, Thibaudet will play several concerts, including a performance of Khachaturian's Piano Concerto, a trio program with violinist Lisa Batiashvili and cellist Gautier Capuçon, and the acclaimed project *Two Pianos: Who Could Ask for Anything More?* with Michael Feinstein. In addition to his orchestral dates, Thibaudet embarks on a fall trio tour with Batiashvili and Capuçon and a May tour with Itzhak

Perlman and Friends. He also continues his multiseason focus on Debussy's preludes, performing both books in their entirety at recitals around the world.

A prolific recording artist, Thibaudet has appeared on more than seventy albums and six film scores; his extensive catalog has received two Grammy nominations, two ECHO awards, the Preis der deutschen Schallplattenkritik, the Diapason d'Or, the Choc du Monde de la Musique, the Edison Prize, and Gramophone awards. Recent recordings include *Khachaturian*, a celebration of the Armenian composer, including his Piano Concerto and several solo piano pieces; and *Gershwin Rhapsody*, a selection of pieces by the composer recorded with Michael Feinstein, including four newly discovered ones. Thibaudet is the soloist on Dario Marianelli's recently reissued score for *Pride & Prejudice*, which was certified Gold by the RIAA in 2025; his playing can also be heard on Marianelli's Academy Award-winning score for *Atonement*, Alexandre Desplat's scores for *The French Dispatch* and *Extremely Loud & Incredibly Close*, and Aaron Zigman's score for *Wakefield*. Among numerous other awards and commendations, Thibaudet was named a Chevalier of the Ordre de la Légion d'honneur in 2025; President Emmanuel Macron personally presented him with the title. His concert wardrobe is designed by Dame Vivienne Westwood.

Lisa Batiashvili Violin



Georgian-born violinist Lisa Batiashvili is widely admired for her virtuosity, musical depth, and artistic integrity. An award-winning artist, she has forged long-lasting

relationships with the world's leading orchestras, conductors, and musicians.

In 2021 she founded the Lisa Batiashvili Foundation, fulfilling a lifelong commitment to supporting exceptionally talented young Georgian musicians and helping them thrive in international careers. During the 2026–27 season, Batiashvili opens the Tsinandali Festival in Georgia with the Pan-Caucasian Youth Orchestra, conducted by Gianandrea Noseda, before serving as artist-in-residence at Beethovenfest Bonn and appearing in the Dresden Philharmonic's Georgian Spotlight series, including *City Lights—Follow Your Dreams*, a live performance with cinematic projection that brings her personal story to the stage. Other highlights include a tour with the

Royal Concertgebouw Orchestra and Klaus Mäkelä and performances with the Berlin Philharmonic, New York Philharmonic, Chicago Symphony Orchestra, Orchestra dell'Accademia Nazionale di Santa Cecilia, Tonhalle Orchestra Zurich, Budapest Festival Orchestra, and Tokyo Metropolitan Symphony Orchestra.

An active chamber musician, she also embarks on a seven-city North American recital tour with Jean-Yves Thibaudet and Gautier Capuçon and performs in duo with pianist Giorgi Gigashvili.

Batiashvili's acclaimed discography includes *Secret Love Letters* with Yannick Nézet-Séguin and the Philadelphia Orchestra, *City Lights*, and *Visions of Prokofiev*. Her most recent release, *Future Horizons* (2025), features world-premiere recordings with oboist François Leleux and the Frankfurt Radio Symphony. Her albums have received numerous honors, including an Opus Klassik Award.

Lisa Batiashvili lives in Berlin and plays a Joseph Guarneri “del Gesù” from 1739, generously loaned by a private collector.

Gautier Capuçon Cello



Gautier Capuçon is one of the foremost cello ambassadors in the twenty-first century, celebrated for the depth of his interpretations and his dazzling virtuosity. Alongside

performing, he created the Fondation Gautier Capuçon (FGC), dedicated to supporting outstanding young musicians, which today counts forty-five laureates from around the world.

Capuçon works with the most renowned orchestras and conductors across the globe, recently performing with the Berliner Philharmoniker. He also appeared with the Vienna Philharmonic and Christian Thielemann, Tonhalle-Orchester Zürich with Paavo Järvi, and the hr-Sinfonieorchester with Alain Altinoglu.

Highlights of the 2026–27 season include a return to the BBC Proms with the BBC Symphony Orchestra and Alain Altinoglu, followed by appearances with the Singapore Symphony Orchestra, Rundfunk-Sinfonieorchester Berlin, Filarmonica della Scala, WDR Sinfonieorchester, Sydney Symphony Orchestra, and Boston Symphony Orchestra, among many others.

This season sees Capuçon embark on major international tours with

the Orchestre Philharmonique de Radio France, Gewandhausorchester, Netherlands Philharmonic, and Orchestre de Paris. He also tours Europe throughout the season with Capucelli, a seven-cello ensemble he founded with alumni of his Classe d'Excellence de Violoncelle and alumni of the FGC in 2015.

A highly sought-after chamber musician, he tours North America with Jean-Yves Thibaudet and Lisa Batiashvili, Europe with Frank Braley in an all-Beethoven program, and performs piano trios by Beethoven with Evgeny Kissin and Maxim Vengerov at Chicago Symphony Center and Carnegie Hall.

Capuçon is an exclusive recording artist for Erato (Warner Music), and his extensive discography has earned him numerous awards. In November 2025, his cello became the voice of Earth, through an album of world premieres, supported by the San Francisco Symphony. Emblematic of his deep love for nature and our planet, he carried his cello to the Mont Blanc massif at 3,842 meters above sea level, performing *Sequence for Gaïa*.

Born in Chambéry, France, Capuçon began playing the cello at age four with Augustin Lefèbvre, later studying in Paris with Annie Cochet-Zakine and Philippe Muller, and in Vienna with Heinrich Schiff.

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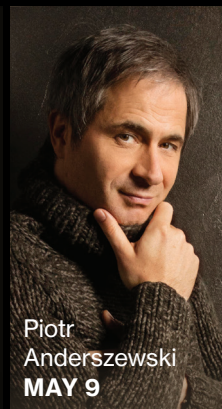
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