

WIGMORE HALL

Saturday 10 December 2022
1.00pm

Gautier Capuçon cello
Jérôme Ducros piano

Bedřich Smetana (1824-1884)	Moldau from <i>Má vlast</i> (1874) <i>arranged by Jérôme Ducros</i>
Samuel Barber (1910-1981)	Adagio for strings (1936) <i>arranged by Jérôme Ducros</i>
Antonín Dvořák (1841-1904)	Largo from Symphony No. 9 in E minor Op. 95 (1893) <i>arranged by Tamás Batiashvili</i>
Giacomo Puccini (1858-1924)	Nessun dorma from <i>Turandot</i> (1921-6) <i>arranged by Jérôme Ducros</i>
John Williams (b.1932)	Theme from <i>Schindler's List</i> (1993)
Sergey Prokofiev (1891-1953)	Dance of the Knights from <i>Romeo and Juliet</i> Op. 64 (1935-6) <i>arranged by Jérôme Ducros</i>
Anon	Amazing Grace <i>arranged by Jérôme Ducros</i>
Louiguy (1916-1991)	La Vie en rose (1945) <i>arranged by Jérôme Ducros</i>
Michel Legrand (1932-2019)	Theme from <i>Les parapluies de Cherbourg</i> (1964) <i>arranged by Jérôme Ducros</i>
Harold Arlen (1905-1986)	Over the Rainbow from <i>The Wizard of Oz</i> (1938) <i>arranged by Jérôme Ducros</i>
Nacio Herb Brown (1896-1964)	Singin' in the Rain (1929) <i>arranged by Jérôme Ducros</i>
Claude François (1939-1978)	My Way (1967) <i>arranged by Jérôme Ducros</i>
& Jacques Revaux (b.1940)	
Michel Legrand	Les moulins de mon cœur (1968) <i>arranged by Jérôme Ducros</i>
Jacques Brel (1929-1978)	Quand on n'a que l'amour (1956) <i>arranged by Jérôme Ducros</i>
Antonín Dvořák	Slavonic Dance in E minor Op. 72 No. 2 (1886-7) <i>arranged by Jérôme Ducros</i>



This concert is part of the CAVATINA Chamber Music Trust ticket scheme, offering free tickets to those aged 8-25

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A change of perception or subtle shift in attention may be all that's required to transform the everyday experience of listening to a familiar song or melody into something extraordinary, unforgettable, profound. Gautier Capuçon and Jérôme Ducros are set to test the proposition with works that hold the power to unlock memories and stir strong sensations. Their choice of music, exquisitely transcribed for cello and piano, amounts to a celebration of some of the most moving melodies ever written.

Smetana's evocation of the River Moldau, part of his cycle of symphonic poems *Má vlast* ('My Country'), and **Dvořák's** sets of *Slavonic Dances*, a distillation of the spirit Bohemia's folk music, gave strength to the cause of Czech nationalism and independence in the years leading to the creation of Czechoslovakia in 1918 and again during the two decades of Soviet oppression that followed the Prague Spring protests of 1968. **Samuel Barber's** *Adagio*, conceived in 1936 as the slow movement of his String Quartet Op. 11, gained its independence as a piece for string orchestra. It also acquired extramusical associations thanks its composer's arrangement for unaccompanied choir to the words of the *Agnus Dei* and its use by Oliver Stone in *Platoon*, the director's semi-autobiographical Vietnam War film.

Following the première of Dvořák's 9th Symphony 'From the New World' at Carnegie Hall in December 1893, the audience chanted the composer's name with the fervour of football fans celebrating a cup win. The work's *Largo* opens with a sequence of chords that sets the atmosphere for its famous main theme, originally scored for cor anglais and later adapted by Dvořák's former pupil William Arms Fisher as the song 'Goin' Home'. *Manon Lescaut*, a new opera by a young Italian composer, was staged in London for the first time a few months after the 'New World' Symphony's first performance. '**Puccini** looks to me more like the heir of Verdi than any of his rivals,' observed George Bernard Shaw in his review of the work. *Turandot*, Puccini's final opera, left unfinished at the time of his death in 1924, contains one of the finest arias for tenor. 'Nessun dorma' touched millions who had never knowingly heard a note of Puccini before the BBC chose Luciano Pavarotti's spine-tingling recording as the theme music to its coverage of the 1990 World Cup.

Louiguy, pen name of the Spanish-born French musician Louis Guglielmi, set Edith Piaf's 'La Vie en rose' to music in 1945. The song, named for the basement cabaret at the Théâtre Pigalle where the legendary 'Little Sparrow' had performed during the Nazi occupation of Paris, speaks of new love and the resilience it engenders. 'La Vie en rose' took hold in France following its release as a single in 1947 and spread worldwide when a flood of cover versions by, among others, Bing Crosby, Louis Armstrong and Dean Martin, swamped the *Billboard* charts in 1950. The modern *chanson* repertoire acquired fresh insights into life and love from **Jacques Brel**, whose

1957 breakthrough hit 'Quand on n'a que l'amour' ('When we only have love') ended the Belgian singer-songwriter's hand-to-mouth existence in the nightclubs of Montparnasse and Montmartre.

Romeo and Juliet was among **Prokofiev's** first Soviet commissions, written in 1935-6 following his return to Russia following a long period of self-imposed exile in Paris. His ballet score caught the essence of Shakespeare's tale of star-crossed lovers in 52 numbers, among them 'Dance of the Knights' with its lumbering portrayal of the warring Montague and Capulet clans.

John Newton, the former slave ship captain turned slavery abolitionist, wrote the words of 'Amazing Grace' in 1772 while serving as the parish priest at Olney in Buckinghamshire. Newton's hymn, with its themes of forgiveness and redemption by God's grace, took root among congregations in the United States; in 1835, it was set by the American composer William Walker to the tune 'New Britain', a combination of two melodies possibly brought to the New World by English settlers in the 1700s. Sankey and Moody included three different settings in their revivalist hymnbooks in the 1870s and gave 'Amazing Grace' the title by which it is universally known.

Michel Legrand's theme to Jacques Demy's *Les parapluies de Cherbourg* (1964) and **John Williams's** equally memorable theme to Steven Spielberg's *Schindler's List* (1993), the latter written for Itzhak Perlman, reached audiences beyond the cinema as freestanding compositions. 'Les moulins de mon cœur', the French-language version of Legrand's Academy Award-winning song, began life as 'The Windmills of Your Mind' in Norman Jewison's *The Thomas Crown Affair* (1968) and was covered soon after by Dusty Springfield, Jose Feliciano and Johnny Mathis. The golden age of Hollywood musicals flourished during a time of global crisis to produce such evergreen numbers as **Harold Arlen's** ballad 'Over the Rainbow', immortalised by Judy Garland in *The Wizard of Oz* (1939); 'Singin' in the Rain', originally written in 1929 by **Arthur Freed** and **Nacio Herb Brown** for *The Hollywood Music Box Revue*, supplied the title and standout song-and-dance routine for Gene Kelly and Stanley Donen's *Singin' in the Rain* (1952).

Jacques Revaux was undeterred in 1967 when French pop singer-songwriter **Claude François**, known as Cloclo, rejected his English-language song about love, 'For Me'. He persuaded François to rework its lyrics; he did so on condition that the song should convey the tensions of a failing relationship, an experience fresh in François's mind following the end of his relationship with Eurovision Song Contest winner France Gall. Revaux's song became one of the greatest hits of all time after 'Comme d'habitude' was recast as 'My Way' by Paul Anka and recorded by Frank Sinatra.

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