



MIDDLEBURY
PERFORMING ARTS SERIES
P R E S E N T S

David Finckel, Cello
Wu Han, Piano

FRIDAY, APRIL 1, 2022
7:30 PM ET PREMIERE
MAHANEY ARTS CENTER VIRTUAL STAGE



David Finckel, Cello

Wu Han, Piano

Cello Sonata No. 1 in C Minor, Op. 32 (1872) Camille Saint-Saëns

Allegro

(1835–1921)

Andante tranquillo sostenuto

Allegro moderato

Cello Sonata in A Major (1886)

César Franck

Allegretto ben moderato

(1822–1890)

Allegro

Recitativo – Fantasia: Ben moderato – Molto lento

Allegretto poco mosso

🎻 *Encore* 🎻

Girl With the Flaxen Hair (1910)

Claude Debussy

(1862–1918)

This broadcast has a running time of 55 minutes.

It will be available on demand until 7:30 PM ET

on Sunday, April 3, 2022

at <http://go.middlebury.edu/cello-sonatas/>.

*This Performing Arts Series event is made possible thanks to the Paul
Nelson Performance Endowment.*

Program Notes

Courtesy of Chamber Music Houston

Camille Saint-Saëns (1835–1921)

Cello Sonata No. 1 in C Minor, Op. 32 (1872)

Allegro

Andante tranquillo sostenuto

Allegro moderato

Charles-Camille Saint-Saëns was a French composer, organist, conductor and pianist of the Romantic era. As a musical prodigy, he made his concert debut at the age of ten.

Saint-Saëns held only one teaching post, at the École de Musique Classique et Religieuse in Paris, and remained there for less than five years. It was nevertheless important in the development of French music: his students included Gabriel Fauré, among whose own later pupils was Maurice Ravel. Both

were strongly influenced by Saint-Saëns, whom they revered as a genius.

His Cello Sonata No. 1 (1872) was written after the death of the composer's great-aunt, who had taught him to play the piano more than 30 years earlier. One could argue this serious work was written to honor his aunt, as the main melodic material sustained by the cello sings over a virtuosic piano accompaniment. Fauré called it "the only cello sonata from any country to be of any importance."

César Franck (1822–1890)

Cello Sonata in A Major (1886)

Allegretto ben moderato

Allegro

Recitativo – Fantasia: Ben moderato – Molto lento

Allegretto poco mosso

César Franck was a Romantic composer, pianist, organist, and music teacher who worked in Paris during his adult life. Many of his original cadre of students were also pupils of the Conservatoire de Paris. Among the most notable were Vincent d'Indy, Ernest Chausson, Louis Vierne, and Henri Duparc. This group became increasingly connected in their mutual esteem and affection between teacher and pupils. D'Indy relates that independently but unanimously each new student came to call their professor Père Franck, or “Father Franck.”

Franck exerted a significant influence on music. He helped to renew and reinvigorate chamber music and developed the use

of cyclic form employed by Claude Debussy and Maurice Ravel. The A major Violin Sonata is one of César Franck's best-known compositions and is considered one of the finest sonatas for violin and piano ever written. The setting of this work for cello—arranged by the cellist Jules Delsart—was the only alternative version sanctioned by Franck. It was published by G. Henle Verlag as an Urtext edition, and it is worth noting that the piano part remains the same as in the original violin sonata. The key to Franck's music may be found in his personality. His friends record that he was “a man of utmost humility, simplicity, reverence and industry.” Louis Vierne, a pupil, and later organist titulaire of Notre-Dame, wrote in his memoirs that Franck showed a “constant concern for the dignity of his art, for the nobility of his mission, and for the fervent sincerity of his sermon in sound.”

Claude Debussy (1862–1918)

Girl With the Flaxen Hair (1910)

Claude Debussy was a French composer, sometimes seen as the first Impressionist composer, although he vigorously rejected the term. He was among the most influential composers of the late 19th and early 20th centuries.

La fille aux cheveux de lin (Girl with the Flaxen Hair) was written by Debussy for solo piano, and is the eighth piece in the composer's first book of Préludes, written between late 1909 and early 1910. The piece, named after the poem by Leconte de Lisle, is known for its musical simplicity—a divergence from Debussy's style at the time. Completed in January 1910, it was published three months later and premiered in June of that same year. The prelude is one of Debussy's most recorded pieces, both in its original version and in subsequent various arrangements.

Biographies

David Finckel, Cello and Wu Han, Piano

Cellist David Finckel and pianist Wu Han's multifaceted careers as concert performers, artistic directors, recording artists, educators, and cultural entrepreneurs distinguish them as two of today's most influential classical musicians. They are recipients of Musical America's Musician of the Year award, one of the highest honors granted to artists by the music industry in the United States. They appear annually at the world's most prestigious concert series and venues as soloists and as chamber musicians.

David and Wu Han have served as artistic co-directors of The Chamber Music Society of Lincoln Center (CMS) since 2004. Last season, their design and programming of a plethora innovative digital events, from concerts to lectures, sustained and even grew CMS's audiences in New York and around the world. This unparalleled, historic pandemic season is only the latest chapter in CMS's growth under their leadership, which includes: new partnerships with Medici TV, Tencent, Radio Television

Hong Kong, and the All Arts broadcast channel; the establishment of thriving satellite series; an expansion of touring; and comprehensive media initiatives. During the year of the pandemic, when concert halls were closed, they produced more than 270 digital projects for CMS, Music@Menlo, and ArtistLed. Together, they created CMS's Front Row National project which has brought almost more than 400 CMS digital performances and events to over 60 chamber music presenters and their audiences around North America. In addition, their unwavering dedication to the well-being of CMS artists resulted in more than a year of creative artist employment across a number of digital and in-person platforms. David and Wu Han are also the founders and artistic directors of Music@Menlo, Silicon Valley's acclaimed chamber music festival and institute which opened in 2003. In response to the pandemic shutdown, David and Wu Han designed an entirely virtual 2020 summer festival and winter series, and in 2021 mounted Music@Menlo's return as an in-person festival. Wu Han also serves as Artistic Advisor for both the Wolf Trap

Foundation for the Performing Arts' Chamber Music at the Barns series and for the Society of the Four Arts in Palm Beach.

As founders of ArtistLed, the classical music industry's first musician-directed, internet-based recording company, they have released more than 20 CDs of duo and chamber repertoire over two decades, as well as overseeing (and often performing in) more than 150 releases on both the CMS Live and Music@Menlo Live labels. BBC Music Magazine recently saluted ArtistLed's 20th anniversary with a special cover CD featuring David and Wu Han. Passionately committed to education, Wu Han and David Finckel oversee Music@Menlo's annual Chamber Music Institute, as well as the former CMS Two program, which they dramatically transformed into today's Bowers Program, now attracting the most promising young artists from around the world. Their website now hosts Resource, a collection of material that provides thoughtful perspectives and lessons learned for classical musicians facing the particular challenges and opportunities of their field.

David Finckel and Wu Han divide their time between touring and residences in New York City and Westchester County.



MIDDLEBURY PERFORMING ARTS SERIES



Takács Quartet
Julien Labro, Bandoneón

Friday, April 22 ■ 7:30 PM
Mahaney Arts Center, Robison Hall; or stream from home
Tickets: \$25/20/15/10/5

802-443-MIDD (6433) • go.middlebury.edu/PAS



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for their support of the series and arts at Middlebury.

Learn about PASS at go.middlebury.edu/pass,

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★ Performing Arts Series Intern



Join or renew **NOW** for 2021–2022 season!

Learn about PASS at go.middlebury.edu/pass, the box office, or via brochures in the lobby.

ACCESS TO THE ARTS IS IMPORTANT TO US

The following are available at Performing Arts Series events.

Please contact the Box Office for specific requests.



Accessible parking, seating, and restrooms are available at all venues. Family/all-gender/accessible restrooms available at the Mahaney Arts Center (3rd floor) and the Wright Theatre lobby.



Relay calls are welcome via the Vermont Relay Service (711). See an usher, the Box Office, or visit go.middlebury.edu/artsaccess for more information on our accessibility services.



Assistive listening devices are available at most events.



Sign language interpretation available at select shows.



Large-print programs are available at many performances.



Low-cost or free transportation is available through Tri-Valley Transit, 802-388-2287 or www.trivalleytransit.org/dial-a-ride.

MAHANAY ARTS CENTER

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Land Acknowledgement

Middlebury College sits on land which has served as a site of meeting and exchange among indigenous peoples since time immemorial. The Western Abenaki are the traditional caretakers of these Vermont lands and waters, which they call Ndaकिनna, or "homeland." We remember their connection to this region and the hardships they continue to endure.

We give thanks for the opportunity to share in the bounty of this place and to protect it.