

César Franck's *A Major Sonata* is well known in its original version for violin and piano, but it is also frequently performed by flutists, because it lends itself well to transcription. The first performance, played by Eugene Ysaÿe, took place in an art museum in Paris which relied on natural light to illuminate the galleries, including the one in which the concert took place. The composer Vincent d'Indy, who was present, later reported: "It was already growing dark as the Sonata began. After the first *Allegretto*, the players could hardly read their music. Unfortunately, museum regulations forbade any artificial light whatsoever in rooms containing paintings; the mere striking of a match would have been an offense. The audience was about to be asked to leave but, brimful of enthusiasm, they refused to budge . . . Then, wonder of wonders, amid darkness which now rendered them virtually invisible, the two artists played the last three movements from memory with a fire and passion the more astonishing in that there was a total lack of the usual visible externals that enhance a concert performance. The miracle will never be forgotten by those present."

Barber's *Mélodies passagères*, a set of five songs on poems by Rainer Maria Rilke, are typical of the expressive melody combined with a rich harmonic palette which characterize Barber's songs. In this case, the flute, with its own inherent vocal qualities, replaces the voice.

About his own *Song Without Words* Charles Wadsworth writes: "Two years ago, my delightful upstairs neighbor, Paula Robison, was paying us a visit when she spotted a page of manuscript paper on the piano. It bore sketches of some notes and chords I had hastily jotted down. In response to her curiosity, I played a few measures of an idea that had been running around in my head for quite some time. She guaranteed that, if I could turn this fragment into a piece for flute and piano, we would play it during the upcoming (1990) Spoleto-Charleston, South Carolina, Festival. It was an 'offer I couldn't refuse.' The music fits comfortably into the standard thirty-two bar form that is common to American popular songs - 'AABA.' This mood piece is straightforward and surely needs no explanation. Paula thought of the title, *Song Without Words*, the moment before we walked onstage in Charleston. It was hand-tailored for her, and her performance is the kind a composer dreams about."

Cécile Chaminade wrote her *Concertino* in 1902 as that year's *morceau de concours* for flute at the Paris Conservatory. The piece is filled with the grace and elegant craftsmanship characteristic of Chaminade. One hears to a certain extent the influence of her teacher, Benjamin Godard, and of her mentor, Georges Bizet. Going beyond mere virtuoso display, the *Concertino* has endured as one of the beloved works of the flute repertoire.

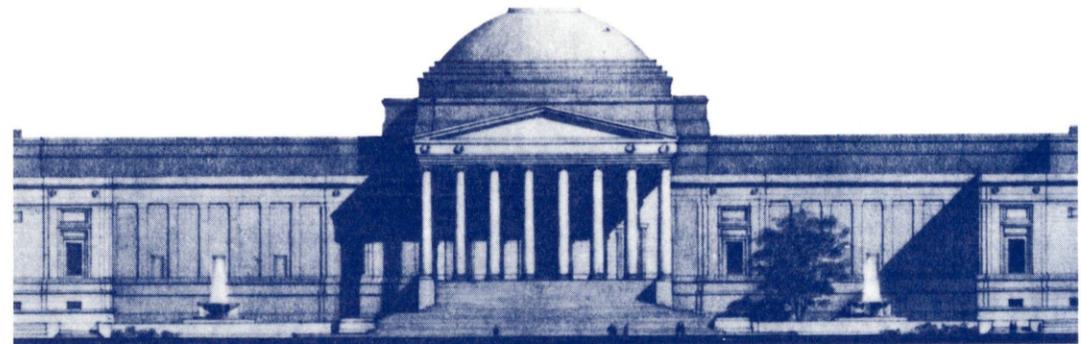
- Material for the program notes provided by Nicholas Saunders, Charles Wadsworth and Paula Robison

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