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 Ysave, 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

Concerts at the National Gallery are broadcast live on Radio Station WGMS, 103.5 FM. The use of recording or photographic equipment during the performance is not allowed.

# THE WILLIAM NELSON CROMWELL and E LAMMOT BELIN CONCERTS

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#### 2049th Concert

## May 17, 1992

## PAULA ROBISON, flutist CHARLES WADSWORTH, pianist

### PROGRAM

	PROGRAM
Aaron Copland (1900-1990)	Flowing Poetic, somewhat mournful Lively, with bounce
César Franck (1822-1890)	Sonata in A Major, Opus 13 (Transcribed for flute by Paula Robison)  Allegretto ben moderato Allegro Recitativo-fantasia Allegretto poco mosso
Samuel Barber (1910-1981)	INTERMISSION (Twelve minutes)  Mélodies passagères, Opus 27 (1950-51)  Puisque tout passe Un cygne Tombeau dans un parc Le clocher chante Départ
(b. 1929)	Song Without Words (1990) Shington premiere performance
Cécile Chaminade (1857-1944)	Concertino, Opus 107 (1902)

PAULA ROBISON was born in Tennessee and spent her childhood years in California in a family of writers, actors, and musicians. At the age of eleven she began playing the flute, and at nineteen went to New York to study at the Juilliard School. The following year she was invited by Leonard Bernstein to be a soloist with the New York Philharmonic. When she gave her New York recital debut under the auspices of Young Concert Artists, the New York Times reviewer commented that "music bursts from her as naturally as leaves from trees." Study with Marcel Moyse followed, and Ms. Robison became the first American to win First Prize at the Geneva International Competition. Her career has attracted world-wide attention through appearances on CBS-TV's "Sunday Morning," "Live from Lincoln Center," "Christmas at the Kennedy Center," "The Today Show," "The Tonight Show", and in People Magazine. A founding member of the Chamber Music Society of Lincoln Center, Ms. Robison was for ten years co-director of Chamber Music at the Spoleto Festivals in Italy, South Carolina and Australia. She has a lively interest in expanding the repertoire for her instrument, and has commissioned works for flute and orchestra by Leon Kirchner, Toru Takemitsu, Oliver Knussen, and Robert Beaser. Ms. Robison plays a Brannen-Cooper flute and appears at the Gallery by arrangement with Shaw Concerts, Inc.

In 1969, at the behest of the late William Schuman, first president of New York City's Lincoln Center, pianist CHARLES WADSWORTH designed and launched the Chamber Music Society of Lincoln Center. It remained under his direction for the next twenty years, at the end of which time the New York Times ran a feature article about the Society, giving Mr. Wadsworth credit for the fact that "chamber music has become a force to reckon with in American culture." Mr. Wadsworth's involvement with chamber music began in Spoleto, Italy, in 1960, when he created the now famous Mid-day Chamber Concerts at the Festival of Two Worlds. In the context of that festival and the Lincoln Center activity, Charles Wadsworth has been responsible for the commissioning of more than sixty-five works for chamber ensembles, and has presented more than seven hundred works in over a thousand concerts. In addition to promoting instrumental chamber music, Mr. Wadsworth has had a life-long love affair with vocal music, and has often collaborated with the world's most renowned singers, including Beverly Sills, Shirley Verrett, Jennie Tourel, Jan Peerce, Grace Bumbry, Dawn Upshaw, Montserrat Caballé, and Frederica von Stade. Charles Wadsworth appears at the Gallery through the cooperation of Judith Kurz Enterprises of New York City.

Aaron Copland's *Duo* for flute and piano was commissioned by students and friends of the renowned flutist William Kincaid, who was the solo flutist of the Philadelphia Orchestra from 1921 to 1960. By drawing on folk material and using a simple harmonic language, Copland managed to bridge what he perceived to be a detrimental gulf between listeners and the composers who were his contemporaries. The *Duo* explores the lyrical qualities of the flute, conveying a quiet, pastoral mood.