

title *Poème*. It is in three movements and is written in a harmonic language more akin to that of Fauré (with whom Koechlin studied) than to that of his contemporaries Stravinsky and Schoenberg.

Camille Saint-Saëns wrote three works for solo horn: the *Morceau de concert* for horn and orchestra and two romances with piano accompaniment. The *Romance in E Major, Opus 67* is based on the fourth movement of his *Suite for Cello*, but includes additional material. Scholars suggest that the *Romance* was composed for the horn without valves, and it is certainly possible for it to be played using the hand technique. Henri Chaussier, the dedicatee, won the first prize for hand horn playing at the Paris Conservatory in 1880, when both valve and hand horn were taught separately.

Francis Poulenc was a close friend of the renowned horn player Dennis Brain and wrote this *Élégie* shortly after Brain's tragic death in 1957 in an automobile accident. It was first performed in February 1958, with Poulenc himself at the piano and Neill Sanders, a colleague of Dennis Brain, playing the horn part. The style is quite different from Poulenc's usual jolly, light-hearted approach to music, and is a somber reminder of the untimely and violent end of England's most illustrious horn player.

The *Villanelle* is one of the few extant works of Paul Dukas. This work for horn and piano was written in 1906 as a test piece for the annual *Concours* held at the Paris Conservatory, and is intended to take the player through his or her paces. The performer is required to play chromatically without using the valves (exercising the right hand to open and close the bell, thus producing the missing notes), to cover the bell (achieving an echo effect), and to play a short section using the mute. In spite of its academic background, the *Villanelle* is an exciting virtuoso solo piece and is a favorite of concertgoers.

Richard Strauss' father, Franz Strauss (1822–1905), was undoubtedly the greatest horn player of his time. He was described as the "Joachim of the horn" — a reference to his famous contemporary, the violinist Joseph Joachim. His wife, Josephine Pschorr Strauss, said that when young Richard heard the violin, he cried, but when he heard the horn, he smiled. At age seven, Richard wrote two *Études* for his father, but the Strauss family unfortunately prohibits their performance in public. The *Andante* performed in this recital was written in 1888 for the Strauss parents' silver wedding anniversary, and is thought to have been conceived as the slow movement for a sonata.

Unquestionably the most outstanding figure in modern German music, Paul Hindemith acquired proficiency on an unusual variety of instruments, and it is said that he wrote nothing that, in an emergency, he could not himself play at least creditably. Hindemith wrote solo works for every instrument, some of which are very brief and have the character of "duty" pieces. The *Sonata for Horn and Piano*, however, is a substantial work in three fully developed movements. The first is full of drive and vigor, with both instruments having equal prominence. The second is not exactly a slow movement, but rather a calm interlude. The third is, like the first, dynamic and confident, interrupted only briefly by a slow section near the end.

—Notes on the music by Barry Tuckwell

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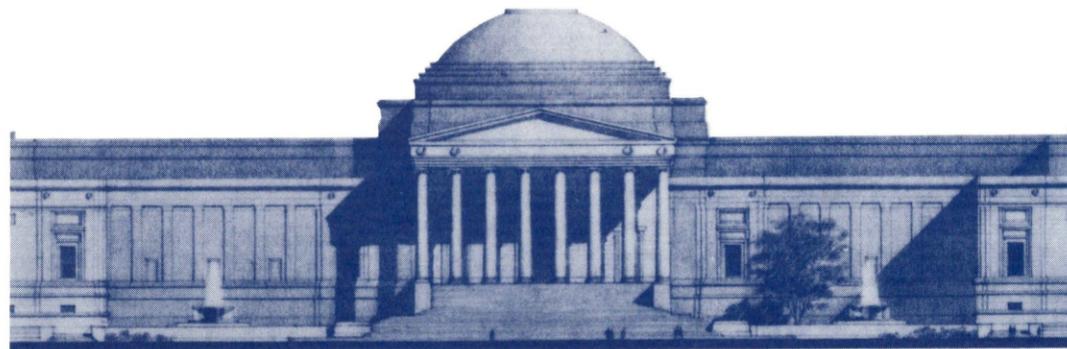
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*2066th Concert*

BARRY TUCKWELL, *French horn*

MARCANTONIO BARONE, *piano*

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Sunday Evening, December 13, 1992  
at Seven O'clock  
West Building, West Garden Court

