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 *Etudes* 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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THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2066th Concert

BARRY TUCKWELL, French horn

MARCANTONIO BARONE, piano

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

PROGRAM

Charles Koechlin Sonata, Opus 70 (1867–1950) (1918–25)

Moderato

Andante très tranquil, presque adagio

Allegro moderato

Camille Saint-Saëns Romance in E Major (1835–1921) Opus 67 (1885)

Francis Poulenc Élégie (1899–1963) (1957)

Paul Dukas Villanelle (1865–1935) (1906)

INTERMISSION

Richard Strauss Andante (1864–1949) (1888)

Paul Hindemith Sonata for Horn and Piano (1895–1963) (1939)

Mässig bewegt Ruhig bewegt Lebhaft The distinguished Australian French horn player and conductor BARRY TUCKWELL is universally acknowledged as the greatest living master of an instrument which is legendary in its difficulty. He has taken the lead in restoring this strange and wondrous invention, with its 199 inches of coiled brass and its many valves, hooks, sockets, slides and keys, to its rightful role as a solo instrument. To accomplish this goal, he left in 1968 the coveted first chair of the London Symphony Orchestra to make a career exclusively as a soloist and to build a world-wide audience for the French horn. Along the way, Mr. Tuckwell has inspired a growing number of composers to write new music for the instrument, and many works have been written especially for him to play. Among those composers are Gunther Schuller, Thea Musgrave, Iain Hamilton, and Richard Rodney Bennett.

Descended from Welshmen who had emigrated to Australia in the mid-nine-teenth century, Barry Tuckwell was born in Melbourne into an intensely musical family, all of whom had perfect pitch. His father was a professional pianist and organist, his mother also a pianist, and his sister, who is now married to Lord Harewood, a cousin of Queen Elizabeth II, was trained as a violinist. While still in his twenties, Barry Tuckwell was astounding the music world of London with his virtuosity on an instrument which was described by *The Guardian* as "like a great and splendid wild animal capable of sudden treachery." Among the musicians who encouraged him during those years to launch a solo career were Benjamin Britten and Sir Georg Solti.

Mr. Tuckwell has recorded more French horn repertoire than any other player; his discography already contains all the well-known repertoire that exists, and continues to expand into new discoveries, such as a recent recording of works by Jan Dismas Zelenka, a contemporary of Johann Sebastian Bach. Mr. Tuckwell has not forgotten the need of young players to receive training and inspiration, in that he held the professorship of horn at the Royal Academy of Music while he was resident in London and has since given many master classes, lectures, and demonstration courses all over the world. A recipient of the Order of the British Empire, the Companion of the Order of Australia, and numerous awards from the International Horn Society, Barry Tuckwell celebrated yet another milestone when he became one of the first musicians to meet the criteria for permanent residency in the United States under the newly created "extraordinary ability" category of the 1990 Immigration Act. On June 21 of this year he married Susan Elliott of Hagerstown, Maryland, which has now become his home, as well as the home of the Maryland Symphony Orchestra, which Mr. Tuckwell has conducted since 1982.

Barry Tuckwell appears at the National Gallery through the courtesy of Columbia Artists Management, Inc., of New York City.

Charles Koechlin composed an enormous amount of music. During his lifetime, however, he was better known as a theorist and a teacher; Massenet and Poulenc were two of his more famous students. He wrote a large number of orchestral works as well as an opera and three ballet scores. His instrumental music includes sonatas for woodwind instruments, but his largest output for winds was for horn. In addition to the *Sonata*, *Opus 70*, he composed more than fifty *Sonneries* for hunting trumpets, an instrument which Koechlin himself played, and *Fifteen Pieces* for horn and piano. The *Sonata*, *Opus 70* was originally written for horn and orchestra under the