

Gotham Early Music Scene (GEMS) presents



Thursday, April 22, 2021 1:15 pm

Live Streamed from The Church of the Transfiguration in NYC  
to [midtownconcerts.org](http://midtownconcerts.org), [YouTube](https://www.youtube.com), and [Facebook](https://www.facebook.com)

*Douglas Lundeen ~ Natural Horn*  
*Chung-Hsi Hsieh ~ Piano*

*Horn Sonatas by Beethoven and Danzi*

**Sonata in F for Horn and Piano, Op. 17**

Ludwig van Beethoven (1770–1827)

Allegro moderato  
Poco adagio, quasi Andante  
Rondo – Allegro moderato

**Sonate pour le pianoforte  
avec accompagnement de cor obligé**

Franç Danzi (1763–1826)

II. Larghetto

**Six Melodies pour cor et piano**

Charles Gounod (1818–1893)

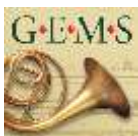
IV. Larghetto

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## About the Program

The Beethoven sonata is an early work published immediately preceding his first set of string quartets, and as such is not groundbreaking formally. However, it is recognizably Beethoven with an emphasis on rhetorical drama and broadly humorous gestures, as well as some novel treatment of the valveless horn. It was written for a concert tour of the internationally famous horn soloist, Giovanni Punto (Jan Václav Stich 1746–1803). Beethoven served as Punto's accompanist on this tour and amusingly was an unknown at the time, whereas Punto was a household name to music lovers.

Danzi is well known for his contributions to the early wind quintet literature – an ensemble that was invented to showcase the wind professors of the newly formed Paris Conservatory. In the outer movements of this sonata, as the title suggests, the horn is not the main protagonist. It is in the Larghetto that the vocal qualities, so prized at the time in the valveless instrument are featured felicitously.

Charles Gounod wrote his *Six Melodies* to feature the potentialities of the early valve horn and therefore features melodic material exploiting the newly available chromatic lower-middle and lower range. The earliest attempts at fitting the horn with valves seriously compromised the lyrical qualities of the instrument due to manufacturing compromises. Advances in machining and design led the Germans to almost universally adopt the valved instrument by the later 1830's. However, in France the natural horn remained the instrument of study at the Conservatoire until 1896!

## About the Artists

**Douglas Lundeen** was mentored in his DMA studies by the great American soloist and historical performance trail-blazer, Lowell Greer. He was awarded 1st Prize for natural horn at the 1987 American Horn Competition and went on to perform and record with major early music orchestras under leading conductors. Since 2008, Douglas has devoted himself to the issue of 19th and 20th century historic performance related to disappearing national styles.

Pianist **Chung-Hsi Hsieh** won top prizes in the Nena Wideman International Piano Competition, Chinese Taipei International Chopin Competition, Taiwan Concerto Competition, Corpus Christi Young Artists Competition, and Fischhoff National Chamber Music Competition. He was a Young Artist at the Irving Gilmore International Keyboard Festival in Kalamazoo, MI, as well as Kneisel Hall Chamber Music Festival. He received his BM and MM from The Juilliard School, and DMA from Rutgers, The State University of New Jersey. His principle teachers were Victoria Mushkatkol, Seymour Lipkin, and Susan Starr. He is on the faculty for the Great Wall International Music Festival in Beijing, China and Bravo! International Music Academy in San Diego and Music Director for the Star! Chamber Orchestra.

**NEXT WEEK: Ensemble BREVE**  
*Sparkle & Elegance – Germany & France*