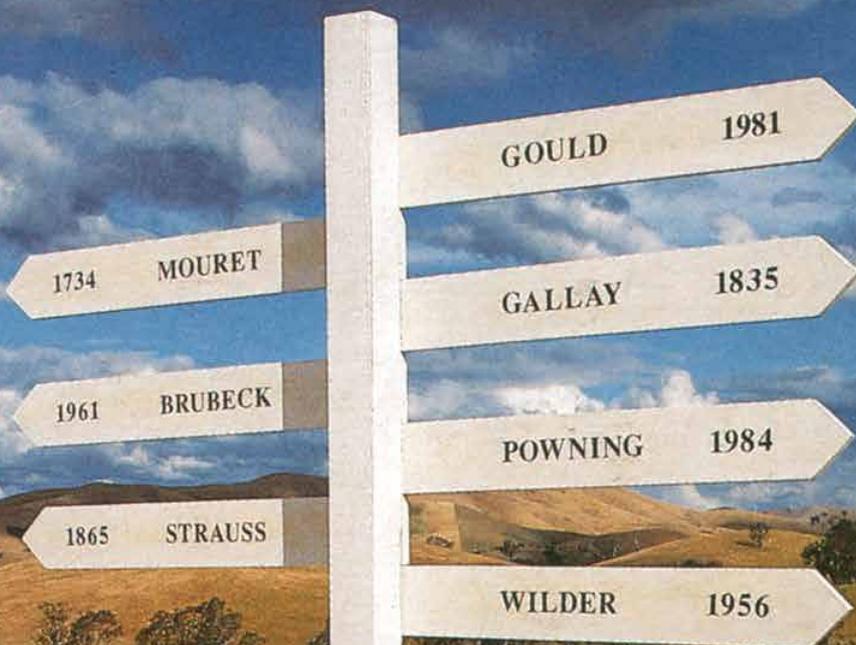


# *Horn Destinations*

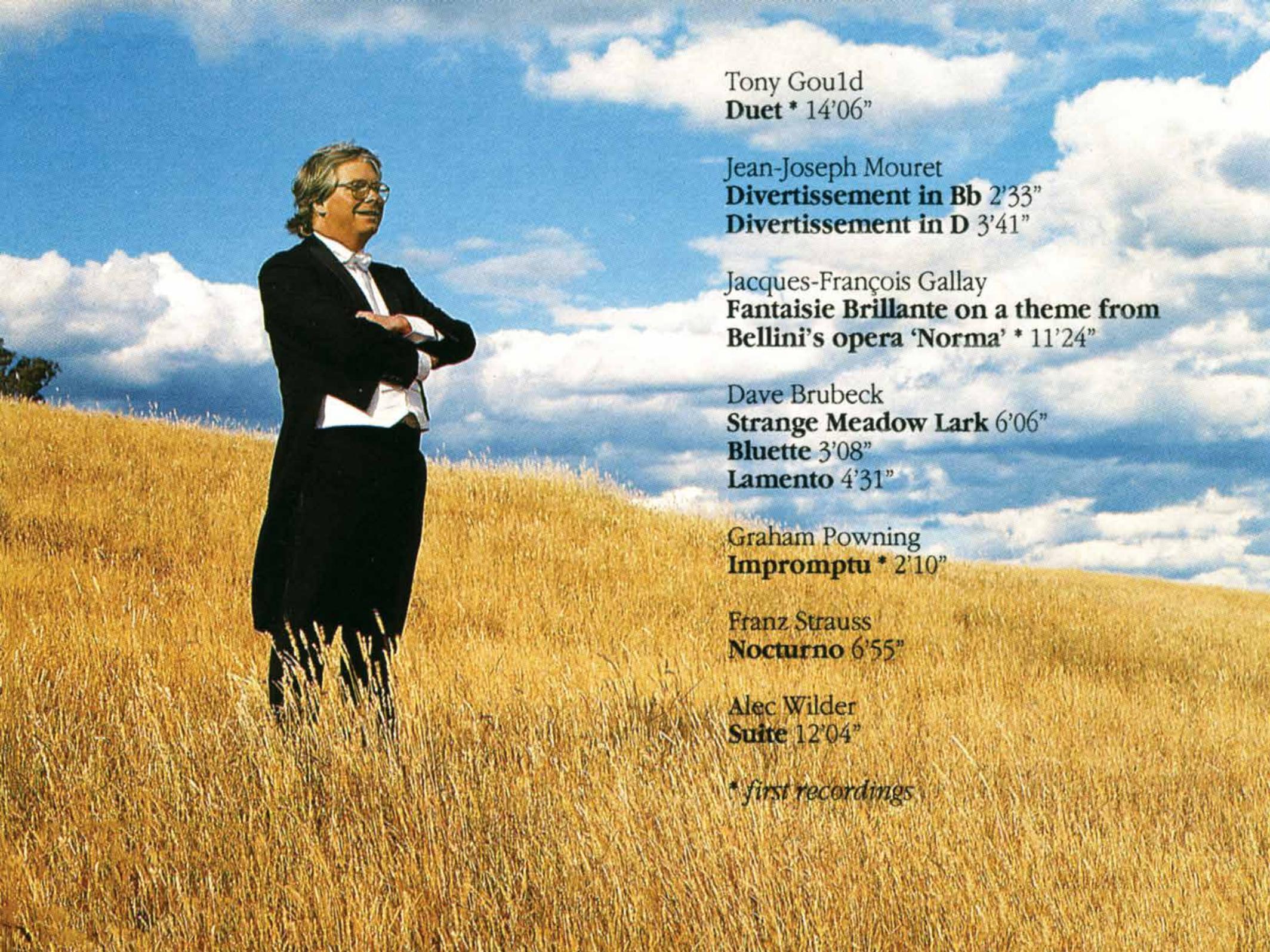
*RICHARD  
RUNNELS*



**Brachi Tilles,**  
piano and  
harpsichord  
**Tony Gould,**  
piano



move



Tony Gould  
**Duet** \* 14'06"

Jean-Joseph Mouret  
**Divertissement in Bb** 2'33"  
**Divertissement in D** 3'41"

Jacques-François Gallay  
**Fantaisie Brillante on a theme from  
Bellini's opera 'Norma'** \* 11'24"

Dave Brubeck  
**Strange Meadow Lark** 6'06"  
**Bluette** 3'08"  
**Lamento** 4'31"

Graham Powning  
**Impromptu** \* 2'10"

Franz Strauss  
**Nocturno** 6'55"

Alec Wilder  
**Suite** 12'04"

*\* first recordings*

## Tony Gould **Duet**

In 1981 I asked Tony Gould to compose this Duet for horn and piano. I wanted a new piece that spoke in a different sort of musical language – not jazz, not classical, but with influences from both. I hoped that Tony would provide a fresh work that showed the horn at its most lyrical as well as dynamic, with plenty of low register passages and a piano part equal that of the horn to spotlight my terrific pianist, Brachi Tilles. I believe he succeeded in every respect. There are echoes of Keith Jarrett and Chick Corea alongside the classical influences of Debussy and Bartok. Making use of modes and ostinato figures on the piano with the horn overlaid, the Duet sometimes has a distinct non-western feel about it, perhaps reminiscent of Indonesian Gamelan music. It can be described as bi-tonal yet harmonic, chordal but melodic, and contemporary but not avant-garde. Thanks, Tony.

## Jean-Joseph Mouret **Two Divertissements**

The reign of King Louis XIV of France ushered the raucous hunting horn out of the forest and into the royal chambers and opera houses. Nobility romanticised the hunt and its noble instrument. The Marquis de Dampierre (1676-1756), who held the title “Gentilhomme des Chasses et Plaisirs”, composed fanfares for ensembles of hunting horns to be performed while the royal entourage leisurely dined.

Jean-Joseph Mouret (1682-1735), who was known in his time as “The Musician of the Graces”, composed these lively Divertissements

for entertainment between acts at the Italian Comedy Theatre of Paris - the ‘trompe’, as the hunting horn was called, was not admitted to the Paris Opera until 1759. Hunting fanfares abound, and the final movement of the Divertissement in D holds the distinction of taking less time to perform than attempting to say its title.

## Jacques-François Gallay **Fantaisie Brillante on a theme from Bellini’s opera ‘Norma’**

Every dedicated horn student is weaned on excellent studies written by Gallay (1795-1864); however, few are aware of the wealth of solo literature he composed for horn. Regarded as the leading horn virtuoso in France in his day, he stubbornly persisted with the valveless ‘natural’ horn even though instruments with valves had been quickly adopted in Germany and Austria.

From his position as principal horn of the Paris Opera, Gallay would undoubtedly have been familiar with Bellini’s masterpiece of bel canto, Norma. Indeed, the Fantaisie Brillante is nothing less than bel canto for horn. The theme comes from the Act II duet of Norma and Adalgisa; virtuoso variations follow, and Gallay returns to the original with music from the concluding trio of Act I. An exciting finale with a fanfare closes the Fantaisie Brillante.

I have had the honor and pleasure of playing Gallay’s own horn. Searching for old instruments in Paris I was told of a collection of horns, but warned that I probably wouldn’t like them because they were dirty. Ascending a narrow staircase into an attic, feeling my way

through cobwebs down a dark corridor, I came to a storeroom containing musical instruments of every type – and in the corner two cardboard boxes piled high with old horns. There were German and French instruments of the 18th and 19th centuries, some with beautifully painted bells. Attached to one brass Raoux horn was a label stating ‘Cor de Gallay’. A catalogue of the collection from the 1880s confirmed the identification.

I spent the next three days playing these instruments. Gallay’s horn was wonderfully light and responsive. Its tone was both bright and mellow. Now whenever I play Gallay’s Preludes or this Fantaisie Brillante I feel a wonderful kinship with this great horn player of the past.

## Dave Brubeck **Three Ballads**

I grew up with the music of the Dave Brubeck Quartet. Their albums of the 1950s (Jazz Red Hot and Cool, Jazz Impressions of Eurasia, Newport 1958) gave me some of my earliest musical pleasures. Brubeck’s explorations with jazz in different metres (Time Out, Countdown) helped me to feel at ease from an early age away from the standard 3/4 and 4/4. The piano chording of Brubeck himself, the rich lyricism of Paul Desmond’s alto sax, and the wonderfully complex drumming of Joe Morello all laid a foundation for my musical education for which I am immensely thankful.

In 1968 Dave Brubeck was in Cincinnati to record his oratorio The Light in the Wilderness. He invited me to attend the recording sessions and keep track in the score of exactly what was recorded in each take – I had never seen

a full orchestral score before and was terrified. It was a real honor and great experience for a seventeen year old. Dave told me of his son Chris who would soon be visiting on holiday from school at the Interlochen Arts Academy. We met, got on great, I finished high school at Interlochen, and through Dave's encouragement and example decided that music was the career for me. It is a real treat today to visit both Dave and Chris at their Connecticut homes whenever I visit the USA.

As a tribute to the musician who has been such an influence on me, both musically and personally, I have recorded Three Ballads by Dave Brubeck. They all come from the early sixties and are found on albums that I love now as much as I did then. Strange Meadow Lark is from Time Out, a lovely melody that I think would sound beautiful on any instrument – Dave thinks so too, and has recently recorded it as a duo with Chris on trombone. Blulette is to me one of the most haunting of Brubeck's tunes. The performance on the Time Further Out album features the interweaving counterpoint of Dave and Paul Desmond. I thought there was no way I could improve it, so offer it again in tribute. Lamento is from Bossa Nova USA. Tony Gould suggested this as a Brubeck melody well-suited for the horn. Tony helped with the arrangements of these pieces and it was a great experience to record them with him.

#### Graham Powning **Impromptu**

Born in Sydney in 1949, composer and oboist Graham Powning is a graduate of the

New South Wales Conservatorium of Music. For many years principal oboe of the Elizabethan Sydney Orchestra, he was awarded the Queen Elizabeth II Jubilee Medal in 1977. His prolific output of music for wind instruments includes 45 oboe trios and 6 wind quintets.

Graham Powning has the ability of being able to capture the character and essence of an instrument in his compositions. I came to know his music from a series of Trios for trumpet, horn and trombone he composed for the Elizabethan Brass Trio. His works for horn include many quartets, often humorous excursions on famous melodies (Neurotic Nocturne, Fidelio Fantasy, Strange Stravinsky). Impromptu dates from 1978 and is a tour de force for the horn. The opening cadenza is based on the instrument's natural harmonic series. Powning makes use of stopped notes and wide glissandi in the second cadenza. The finale is a jolly hunting tune in 6/8, straight out of a Mozart concerto. This could only be music for the horn, and is a pleasure to perform.

#### Franz Strauss **Nocturno**

Franz Strauss was a legend in his own lifetime – a superb horn player, an active teacher, amateur conductor, principal horn of the Bavarian Court Orchestra until he was 69 years old, composer and father of Richard Strauss. His long life (1822-1905) spanned revolutionary periods in music, but he remained something of a relic, tied to the theories and concepts of the past.

His enmity towards Richard Wagner was famous. All horn players know the difficulties

encountered in Wagner's operas; it was Franz Strauss who first had to overcome them - his orchestra played the premieres of many of them. Following one rehearsal argument between Strauss and Wagner the composer finally walked out – Strauss gloated "I have put him to flight." Wagner himself was able to appreciate Strauss' artistry, commenting "Strauss is an unbearable fellow, but when he plays the horn it is impossible to be angry with him."

His compositions are all for the horn and include a concerto as well as several sets of theme and variations and many smaller pieces such as this Nocturno. It is a perfect example of the type of music young Richard Strauss would have heard around the house, laying the foundation for one of music's most fertile imaginations. Nocturno is a broad, romantic melody, thoroughly German in style. The horn ranges from quietly espressivo to strong and masculine. It would have been a fine showcase for the talents of Franz Strauss.

#### Alec Wilder **Suite**

"The president of the *derriere-garde*" is how Alec Wilder (1907-80) referred to himself. A unique composer at home in both popular and classical forms, he led an eccentric life. He refused commissions for his works, spent most of his time riding trains, and wrote his music in a room in New York's Algonquin Hotel. Perhaps best known as a songwriter for singers such as Frank Sinatra, Mildred Bailey, and Peggy Lee, he also composed symphonies, operas, ballets, and hundreds of chamber music pieces. In addition, he wrote the definitive 'American Popular Song:

The Great Innovators, 1900-1950', in which he examines some 800 of the 3,000 songs submitted for copyright in that period.

The Suite was composed in 1956 for horn player John Barrows, one of Wilder's closest friends. Each of the five movements is quite different in character and one is often forced to ask the question of where to draw the line between 'classical' and 'popular' music. The three middle movements are ballad-like and reflect Wilder's great talent as a melodist. The last movement with its constant insistent flow in and out of jazz rhythms ends with the pianist being instructed to "jump of chair".

In 1976 I wrote to Alec Wilder, hoping that he would write a chamber music piece for me. In his reply he apologised for being reduced to the necessity of asking for \$500 for a new work: I replied that I was very fond of his music but honestly didn't have the money. To this day I feel remorse that such a great artist was unable to receive the type of financial support he so deserved in his life. Sadly, I was not able to help.

## RICHARD RUNNELS

Born in Dallas, Texas USA, Richard Runnels grew up in Cincinnati, Ohio. He is a graduate of the Interlochen Arts Academy where he studied with Norman Schweikert. Richard attended Indiana University where he was a student of Philip Farkas and the Salzburg Mozarteum where he was in the class of Michael Höltzel.

At the age of 21 Richard Runnels was engaged by the Vienna Symphony Orchestra,

where he played third and first horn. He performed with the Vienna Philharmonic Orchestra and in the Vienna State Opera, as well as with the international chamber music group ENSEMBLE I. He has given solo and chamber concerts throughout eastern and western Europe, the middle east, Asia, USA, Caribbean, and Australia, including performances at the festivals of Salzburg, Aspen, Edinburgh, Flanders, Bregenz, and Spoleto.

Richard Runnels first came to Australia in 1976 as Artist-in-Residence at the Victorian College of the Arts, Melbourne. In 1978 he was invited to become principal horn of the Elizabethan Melbourne Orchestra (now the State Orchestra of Victoria), a position he still holds.

He made his conducting debut for the Australian Ballet in 1986 with 'Symphony in D' and 'Les Sylphides'. His opera conducting debut was at Italy's Spoleto Festival in 1987 with Graun's 'Montezuma'. He is the founder and director of Melbourne Windpower, the chamber music group of wind players who perform with the State Orchestra of Victoria whose first compact disc (Melbourne Windpower, Move Records MD 3082) has received excellent critical acclaim. He was musical advisor and training conductor for the Australian Children's Television Foundation's 'His Master's Ghost', broadcast on ABC TV as part of the More Winners series.

Away from music Richard enjoys racing his 1960 Turner sports car and visiting ancient archaeological sites in central America and Africa.

## BRACHI TILLES

Pianist Brachi Tilles was born in Tel-Aviv, Israel. A graduate of the Rubin Academy of Music, she obtained degrees in both French Literature and Piano from Tel-Aviv University. She later studied at the Academia Chigiana in Sienna, Italy and the Indiana University School of Music in Bloomington, Indiana USA.

A specialist in accompanying and chamber music, Ms Tilles was awarded a special accompanists' prize at the Concorso Gaspar Casado in Florence, Italy. In 1974 she based herself in Vienna, Austria as a member of the chamber music group ENSEMBLE I, with whom she performed concerts throughout Europe, Asia, North America and Australia. In 1976-77 she was Artist-in-Residence at the Victorian College of the Arts in Melbourne, and from 1978-85 was Lecturer in Piano at the Darling Downs Institute of Advanced Education in Toowoomba, Queensland.

Brachi appears frequently as soloist with the Rantos Collegium and Queensland Philharmonic Orchestra, performs in many varied chamber music settings, records frequently for the ABC, and appears at festivals around Australia such as the Melbourne International Festival, Blue Mountains Festival and Tabinaga Festival.

## TONY GOULD

Tony Gould is one of Australia's finest and most innovative musicians. Well known as a jazz pianist, Tony Gould studied composition with Don Banks and Keith Humble. He holds

BM, MA, and PhD degrees in music. He is a lecturer at the Victorian College of the Arts in Melbourne and has been music critic for many Australian newspapers. In addition to leading his own jazz groups, Tony is in great demand as a backing artist for many jazz greats who tour Australia. His orchestral works include *Homage to Bach*, *Concerto for Saxophone and Orchestra* and *Music for Piano and Strings*.

*Produced by Martin Wright and Richard Runnels*

*Engineered by Martin Wright*

*Production Assistant: Terry O'Kane*

*Recorded September 1989, February 1990 in the Melbourne Concert Hall*

*Harpsichord by Alastair McAllister, Melbourne 1988*

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*Sign: Michael Summers*

*Photography: John Ingham*



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Tony Gould

**Duet**

1 *Relentlessly* 6'45"

2 *Moderately* 7'19"

Jean-Joseph Mouret

**Divertissement in Bb**

3 *Fanfare* 0'53"

4 *Menuet* 1'10"

5 *Fanfare* 0'30"

**Divertissement in D**

6 *Vite* 1'13"

7 *Lent* 1'47"

8 *Sur l'Air du Vaudeville: Ah! que la forêt de Cythère pour la chasse est un bon Canton* 0'38"

Jacques-François Gallay

9 **Fantaisie Brillante on a theme from Bellini's opera 'Norma'** 11'24"

Dave Brubeck

10 **Strange Meadow Lark** 6'06"

11 **Bluette** 3'08"

12 **Lamento** 4'31"

Graham Powning  
13 **Impromptu** 2'10"

Franz Strauss  
14 **Nocturno** 6'55"

Alec Wilder  
**Suite**

15 *Dans Quixotic* 1'56"

16 *Slow and Sweet* 2'57"

17 *Song* 1'20"

18 *Epilogue* 3'04"

19 *Suitable for Dancing* 2'30"