



MELBOURNE
WINDPOWER

Directed by
RICHARD RUNNELS

Wind Octets by
**BEETHOVEN • HAYDN • CPE BACH
BOZZA and POWNING**



move



Feldpartie in Bb, Hob.II:43

Franz Joseph Haydn

- 1 Allegro comodo 1'41"
- 2 Andante moderato 2'10"
- 3 Minuetto 3'13"
- 4 Rondo:Allegretto 1'39"

“It was from this first time (of my employment by the Esterhazy family), that is the change of leadership from Prince Paul Anton to Prince Nicholas in 1761, that the six *Feldparthien* date from.” Haydn had earlier composed eight *Divertimenti* for winds while in the service of the Bohemian Count Morzin, and upon his arrival in Eisenstadt wrote six more for the excellent wind players of the Esterhazy orchestra. Three of these are for pairs of oboes, clarinets, bassoons, and horns – the remainder call for the usual oboes and horns but include “2 fagotti obligato, fagotto di ripieno, e serpente”.

Prince Nicholas maintained a hunting lodge across the border in Hungary (which he later transformed into Esterhazy Palace) and it is not difficult to imagine this music being performed outdoors after the hunt or as dinner music in the lodge. In standard four-movement form with simple melodies and harmonies, it was certainly designed for “easy listening”. The clarinets are often scored above the oboes, giving a unique effect to the normal wind band timbre. The jolly finale (with its humorous oboe interjections) is completely in the style of music for the hunt.

Wind Octet

Graham Powning

- 5 Allegro tempestoso 2'12"
- 6 Menuetto 1'51"
- 7 Lento maestoso 2'34"
- 8 Marcia 1'21"
- 9 Rondo:Allegro vivo 1'25"

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's *Wind Octet* was composed in 1984. Dedicated to Amadeus, it was inspired by the composer's frequent performances of the wind serenades of Mozart. Each of the five movements has its own distinct spirit, and the range of sonorities that can be achieved by four pairs of wind instruments is fully explored. The composer's sense of humour is evident in the second movement which takes the form of a Minuetto in Canone with a Trio in Canone al rovescio – exactly the same as in Mozart's *Serenade in c minor*, K.388.

Six Sonatas

Carl Philipp Emanuel Bach

- 10 Allegretto 2'01"
- 11 Andante 2'05"
- 12 Allegro 0'56"
- 13 Allegretto grazioso 2'18"
- 14 Allegro ma non troppo 1'33"
- 15 Allegro assai 1'01"

Carl Philipp Emanuel Bach was regarded as his era's finest keyboard virtuoso and improviser. His music was highly regarded by Mozart, Haydn, and Beethoven. Bach favoured a style of wide-ranging expression in his compositions and in performance was known for his “capricious manner, odd breaks, whimsical modulations, and often very childish manner”.

His *Six Sonatas* for winds (dated Hamburg, 1775) are much more conservative. Each Sonata presents its own character and sticks to it – from the stately baroque Allegretto through the following hauntingly sonorous Andante, to the rollicking 6/8 Allegro assai. CPE Bach's method of writing for winds was quite distinct from his Austrian and Bohemian counterparts – brilliant ornaments in the oboes and clarinets, frequent doubling, horns rarely used to provide harmonic background. He later arranged four of the *Sonatas* for clarinet, bassoon, and keyboard, five (in 1786) for solo keyboard, and one (Allegro ma non troppo) for two keyboards.

Octanphonie

Eugène Bozza

16 Molto moderato - Allegro 4'23"

17 Andantino 4'03"

18 Allegro vivo 2'00"

French composer and conductor Eugène Bozza was born in Nice in 1905. He studied at the Paris Conservatoire and was awarded the Prix de Rome in 1934. In 1956 he was made a Chevalier du Legion d'Honneur. Well known to all wind players for his numerous solo and chamber works, Bozza composed *Octanphonie* in 1972.

The ominous opening centers on a rising and falling figure repeated by the horns, leading to a fast and rhythmic section characterised by a staccato and marcato motif contrasted with flowing melodic interjections. The incessant rhythm is strongly reminiscent of Stravinsky. The slow movement features rubato solos for oboe and clarinet with sections of almost cadenza-like nature. The finale is a 3/8 perpetual motion of technical brilliance ending with a small quote from Schoenberg.

Parthia in Eb, op.103

Ludwig van Beethoven

19 Allegro 6'57"

20 Andante 6'30"

21 Menuetto 4'43"

22 Finale:Presto 3'33"

Archduke Maximilian Franz, the youngest son of the Austrian Empress Maria Theresa, maintained his own wind ensemble and was particularly fond of Mozart's *Serenades*. In 1784 he was appointed Elector-Archbishop of Cologne and took his own musicians with him on his travel to Germany. He became the princely patron of the young Beethoven, exposing the composer to the works of Mozart, most certainly including those for winds.

The *Parthia dans un Concert* (as Beethoven titled it) was his first major work for winds, dating from 1792. He had already composed several marches, and later produced a Sextet and in 1809 yet more marches. The influence of Mozart is obvious in form and structure, but Beethoven's sense of intensity and urgency is already apparent. The standard of the Bonn wind players was high, and Beethoven did not hesitate to stretch their talents. The first horn was Nikolaus Simrock, who became one of Beethoven's first publishers. Beethoven wrote to him in Bonn from Vienna in 1794 "have you performed my *Partie* yet?" and later "I asked about certain notes on the horn ... the former pupil now gives his master some hard nuts to crack." Just as Mozart arranged his *Serenade* K.388 for string quintet, in 1796 Beethoven adapted his own octet as the *String Quintet*, op. 4.

Richard Runnels

Melbourne Windpower is directed by American-born horn player and conductor Richard Runnels, principal horn of the State Orchestra of Victoria. A graduate of the Interlochen Arts Academy, he attended Indiana University and the Salzburg Mozarteum. A former member of the Vienna Symphony Orchestra and artist-in-residence at the Victorian College of the Arts, he has performed solo and chamber concerts (with ENSEMBLE I) around the world. Richard Runnels made his conducting debut with the Australian Ballet in 1986 and his opera debut at Italy's Spoleto Festival in 1987.

“Melbourne Windpower plays up a storm ... an action-packed performance to which the audience gave a spirited response.” THE HERALD (MELBOURNE)



MELBOURNE
WINDPOWER

directed by RICHARD RUNNELS

Oboes

Stephen Robinson and Kazimierz Gorzadek

Clarinets

Kate Stockwin (first in Haydn and Bozza) and
Judy Neutze (first in Powning, CPE Bach, and Haydn)

Bassoons

Max Neil and Stephen Black (Contra in CPE Bach)

Horns

Philip Hall and Vivienne Collier

Produced by Martin Wright and Richard Runnels

Engineered by Martin Wright

Production Assistant:- Timothy Calnin

Recorded September, 1988

in the Melbourne Concert Hall

Photography: John Ingham

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