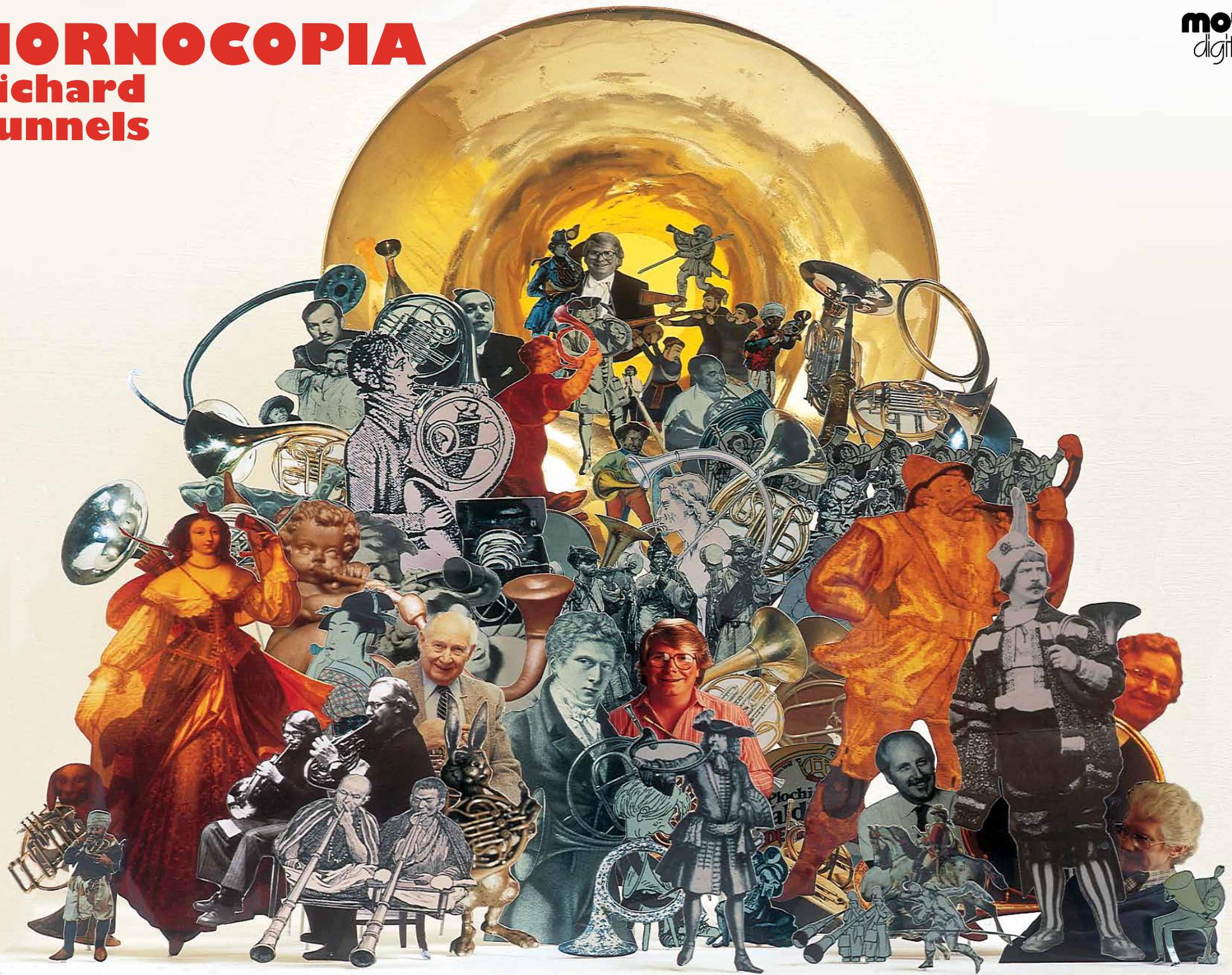


HORNOCOPIA

Richard
Runnels

move
digital



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Richard Runnels horn
Brachi Tilles piano
Paul Sablinskis marimba



HORNOCOPIA

— FROM LATIN 'CORNUCOPIA' —
THE HORN OF PLENTY

Disc A 49'39"

Sonata in F, op.17 Ludwig van Beethoven 15'27"

- 1** Allegro moderato 9'11"
- 2** Poco Adagio, quasi Andante 1'15"
- 3** Rondo: Allegro moderato 5'08"
- 4** **Élégie** Francis Poulenc 10'06"

Unmeasured Preludes Jacques-François Gallay 7'59"

- 5** 25 0'54"
- 6** 22 1'27"
- 7** 27 1'33"
- 8** 26 1'27"
- 9** 23 1'53"
- 10** 31 0'53"

11 **Tender Mercies** George Dreyfus 4'14"

12 **Rotations for 16 horns** Ronald Caltabiano 4'56"

13 **Villanelle** Paul Dukas 6'42"

Disc B 59'20"

1 **En Forêt** Eugène Bozza 6'36"

2 **Of Old Angkor** Helen Gifford 6'54"

3 **Romance, op. 36** Camille Saint-Saëns 3'58"

4 **Fantasy** Malcolm Arnold 3'54"

5 **6** **Adagio & Allegro, op. 70**

Robert Schumann 9'21"

Mertzazil Larry Sitsky 9'46"

7 Cerimonioso, ad libitum 3'01"

8 Allegretto, scherzando 1'00"

9 Quasi fantasia 2'56"

10 Con moto 2'58"

Sonata in F Paul Hindemith 18'42"

11 Mäßig bewegt 6'18"

12 Ruhig bewegt 5'10"

13 Lebhaft 7'14"

“... superb artistry.” Philip Farkas — “an extremely capable player ... firm well controlled playing ... completely in command, both technically and musically ... absolutely first rate.” The Herald, Melbourne

Richard Runnels performing the daunting task of playing all sixteen parts of "Rotations"

Background: composer Ronald Caltabiano and recording engineers Vaughan McAlley and Martin Wright



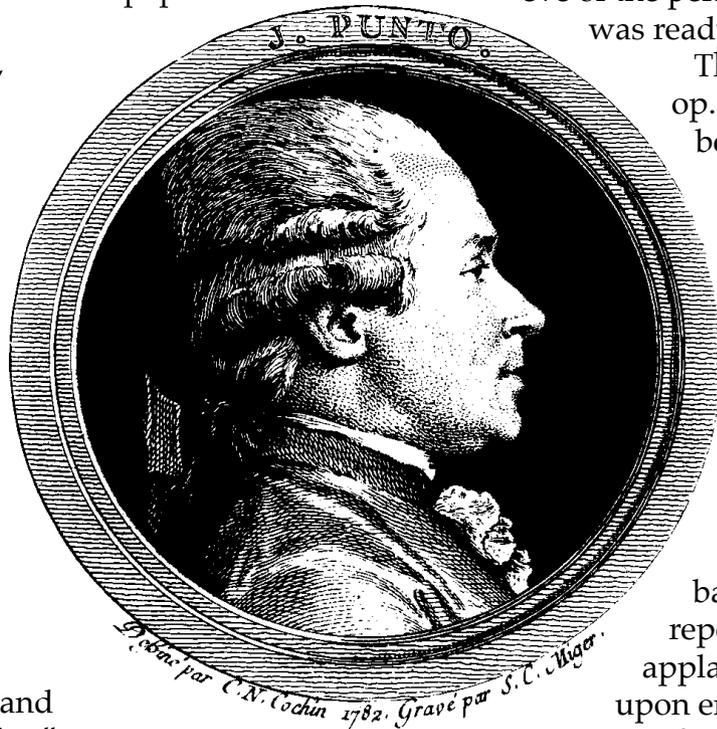
SONATA in F, op. 17
Ludwig van Beethoven

Allegro moderato
Poco Adagio, quasi Andante
Rondo: Allegro moderato

“The famous Punto is at present in Vienna” announced the newspapers in April, 1800. Punto was Jan Vaclav Stich, “unquestionably the world’s best Waldhornist”, born a serf in Bohemia in 1748. At the age of 20 he ran away to become a travelling virtuoso, changed his name first to Bomba and later to Giovanni Punto (Italian for Jan Stich), and for the next 35 years astonished concert goers with “his tone, his speed, and especially his execution”. Mozart met him in Paris in 1778, composed his *Symphonie Concertante* for winds with him in mind, and commented “Punto plays magnificently!”

Ludwig van Beethoven was also in the news at that time, for on 2 April he presented his first “Musical Academy”, including his 1st Symphony and Septet. It

was inevitable that two such outstanding musicians should meet, and a concert together was planned for 18 April. Ries, Beethoven’s student, gives insight into the teacher’s method of composition — “The concert and the sonata had both been announced, but the sonata was not even begun. Beethoven got to work on it on the eve of the performance and it was ready for the concert.”



Giovanni Punto

The Sonata in F, op. 17 seems to have been a hit from its premiere — a contemporary review stated “The sonata was played so perfectly and pleased so much that in spite of the new regulation on theatres, banning da capo repetitions and noisy applause, the virtuosos upon ending the sonata were forced by the frantic encores to start all over again and they replayed it from the beginning.”

“Beethoven and Punto performed it again on 7 May in the Castle Theatre of Budapest, to a mixed review — “Who is this Beethover (sic)? His name is not known in musical circles. Of course Punto is very well known.”

The two seem to have given quite a

few performances together, including some at private houses — “We had charming music - Punto, Beethoven etc. ... Punto really plays marvellously. They had lunch with us, and then we made music all afternoon.” On 30 January 1801 in Vienna they played the Sonata at a charity concert to more praise — “Both fully came up to the expectations which the public cherish for these masters of their art”, but also a different sort of comment — “Punto’s hunting horn could not be heard at the back of the hall.”

The horn at that time was the valveless Waldhorn or hand horn, with crooks of different lengths inserted to place the instrument into various keys and the player using his hand in the bell to obtain chromatic notes. Punto played a silver ‘cor-solo’ made by Raoux of Paris, and today we can gain a clear idea of his style by the way Beethoven wrote for him. A strong low register, an ability to play long expressive melodies, and phenomenal technique in fast arpeggios and wide leaps — all present today’s horn player with challenges, and make me appreciate all the more the great ability and artistry of Punto.

ÉLÉGIE
Francis Poulenc

The first record I owned of horn music was “The Art of Dennis Brain”. His benchmark performances remain an inspiration today. It has been said that he was the Punto of the 20th century,

with new works written for him by composers as diverse as Jacob, Britten and Hindemith.

Francis Poulenc wrote — “For me chamber music is...an intermittent phenomenon. Sometimes an inner intensity compels me to write, and sometimes a virtuoso simply gives me the opportunity.” Sadly, it was probably both that inspired the *Élégie*, for Poulenc wrote it following Brain’s death in 1957. The two had performed together in Poulenc’s Sextet for piano and wind quintet (everyone thought Poulenc’s piano playing was too loud), and the *Élégie* reflects the grief felt by one musician when another is taken from us.

Basically non-tonal and frequently dissonant, the *Élégie* is strikingly different from most of Poulenc’s music. The mood swings abruptly from calmness and tranquility to intensity and agitation. It is one of his few works using tone rows, and this creates an unease throughout. Even the ending seems to ask a question rather than make a statement.

“In memory of Dennis Brain”, the *Élégie* was first performed on 17 February 1958 by the composer and Neill Sanders.

UNMEASURED PRELUDES, op. 27 **Jacques-François Gallay**

25, 22, 27, 26, 23, 31

The first half of the 19th century saw a great change in the horn — valves were added. Quickly adopted in central Europe,

Jacques-François Gallay



valves failed to become popular in France until much later, and it was Gallay who continued the tradition of French hand horn virtuosos well into the middle of the century. He was a pupil of Dauprat at the Paris Conservatoire and principal horn of the Théâtre-Italien and the Chapelle Royale. He succeeded his teacher at the Conservatoire in 1842 and published his own *Méthode pour le Cor*.

In addition to being an outstanding horn player and teacher, Gallay wrote a large amount of horn music including studies, duos, trios, a concerto, and many pieces with piano, including the *Fantaisie Brillante* on a Theme from Bellini’s

Norma, the premiere recording of which is on my earlier CD “Horn Destinations” (Move MD 3106). His 40 Preludes, Measured and Unmeasured, op.27 are my personal favourites of all Gallay’s music. They were introduced to me at my very first horn lesson (at the National Music Camp, Interlochen Michigan in 1968) and have remained part of my regular practice routine ever since.

The final twenty studies are Preludes in the early French style, without bar lines, indication of tempi and few dynamics. They allow the horn player to develop phrasing, make decisions and construct pieces of music out of just ‘the notes’. As I recounted in the brochure accompanying “Horn Destinations”, I have had the opportunity to play on Gallay’s own horn. Playing these Preludes on that great player’s instrument gave real insight into what he had in mind when writing these lovely melodies that are so distinctly horn music.

TENDER MERCIES **George Dreyfus**

Australian composer George Dreyfus is well known for his numerous television and movie soundtracks. *Tender Mercies* comes from the film of that name, made in 1982, starring Robert Duvall (he won an Academy Award for the role). Dreyfus was engaged to write music for the opening and closing credits, but in the end it was not used. The composer used his fee to buy an antique fountain that graces his

garden. The movie world's loss is the horn player's gain, for this lovely tune is a fine addition to our solo repertoire.

ROTATIONS for 16 Horns **Ronald Caltabiano**

Ron Caltabiano is at the forefront of young American composers, his music having been performed by the Dallas, Cincinnati and San Francisco Symphony Orchestras, the Juilliard, Arditti and Emerson String Quartets, The Fires of London and The Chamber Music Society of Lincoln Center. He holds Bachelor, Masters and Doctorate degrees from The Juilliard School, where he studied with Vincent Persichetti and Elliot Carter. Caltabiano's honors include a Rockefeller Foundation Fellowship, a Guggenheim Fellowship and an award from the American Academy of Arts and Letters. He has taught at the Manhattan School of Music, Peabody Conservatory and San Francisco State University.

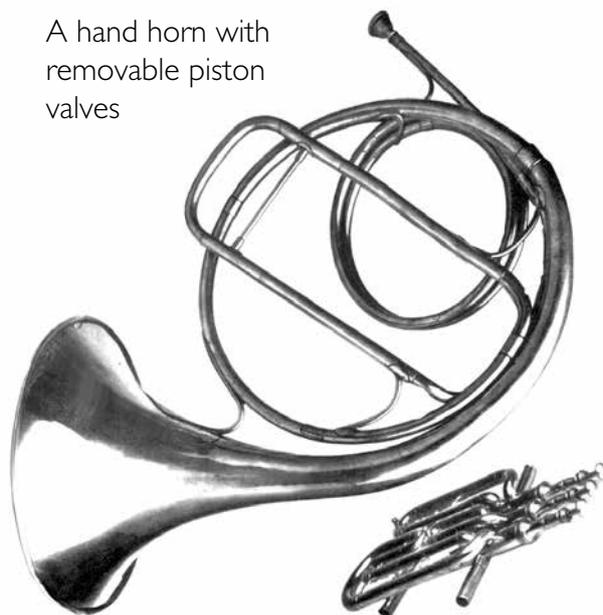
I first met Ron in Shanghai, China in May, 1994. I was there as Visiting Professor at the Shanghai Conservatory of Music; he had flown in to hear a performance of his stunning piece for solo harpsichord, *Fanfares*. I was immediately taken by his music and found Ron to be a great guy. He visited me in Melbourne and I later saw him in New York. *Rotations* was written in May, 1995 at my request for a work for an upcoming horn ensemble concert, which ended up not taking place. I really felt a debt to Ron, and Martin Wright of

Move Records was keen to experiment with multi-track recording, so I ended up recording this magical piece all by myself. *Rotations* is dedicated to my son Christopher.

VILLANELLE **Paul Dukas**

Today one probably hears the Dukas *Villanelle* more often than any other piece in horn recitals — and with good reason. Short and charming, yet full of inventiveness and variety, *Villanelle* gives horn players a chance to show off many facets of their technique — high and low register, hand-stopping, muting — all in an accessible language that could only be music for the horn. The Paris Conservatoire still maintains the tradition of all students on the same instrument

A hand horn with removable piston valves



being examined at the end of the school year on the same piece of music, and it was for the 1906 test that Dukas composed his *Villanelle*.

The last bastion of the hand horn, the Conservatoire instructed only the valveless instrument until 1897, when the valve horn was taught along side it. Finally in 1903 the instrument long adopted by the rest of the musical world became the official instrument of the school. Many of the horns used in France at that time were in fact hand horns that had a separate assembly of three piston valves, known as a *sauterelle*, that could be inserted should the player wish. This was the horn Dukas would have expected *Villanelle* to be performed on, and in deference to the old hand horn technique he instructed that the opening section be played without the use of valves. For today's horn player this is certainly useful and educational, but I agree with noted hand horn player Anthony Halstead that the differences between the old instruments and what we play today are so vast that it is not really possible to obtain the desired effect on a modern horn. Therefore I perform the entire *Villanelle* with valves.

The title seems to create a bit of a mystery — I have seen it translated as *village song*, *country girl*, a simple humorous tune and a type of medieval dance!

EN FORÊT

Eugène Bozza

Another examination piece from the Paris Conservatoire, *En Forêt* is a tour de force for any horn player. It is one of my favourite recital pieces because in less than seven minutes an audience gets such a vivid illustration of the myriad ways a horn can sound. There are passages that require great technical skill, echo effects, lip trills, stopped notes, even muted horn. But all these tricks of the trade aren't there just for fancy effects; *En Forêt* is an exquisite piece of music in its own right.

The hunting horn, or trompe as it is known in France, is still in much use today, and *En Forêt* (In the Forest)

takes us on a whirlwind hunt. After the initial gallop we hear an authentic horn call, *L'Hallali sur terre*, composed by the Marquis de Dampierre, *gentilhomme des chasses et plaisirs* at the court of Louis XV, also used by Respighi in *Roman Festivals*. A short visit to a country chapel follows with the monks chanting *Victimae Paschali Laudes*, a sequence of the catholic church still used today for Easter mass. After more hunting and a quiet rest, Respighi returns with a direct quote from *The Pines of Rome*. The hunt ends with a wonderful exciting virtuoso finale.

OF OLD ANGKOR for Horn and Marimba Helen Gifford

I have always loved learning about and travelling to ancient cities; there is something about visiting old civilizations that I find fascinating. My travels have taken me throughout Greece, Egypt, the Middle East, Java and Central America. History has prevented me visiting Angkor — during my lifetime politics has rendered it unsafe. So I was intrigued to find a piece of music that would at least bring me closer to that great capital of the Khmer (Cambodian) Empire, abandoned after five centuries of glory in the 15th century, swallowed up by the jungle and



almost forgotten, until uncovered by European explorers in the mid-1800s.

Helen Gifford was inspired to write *Of Old Angkor* by a radio broadcast about musical instruments of Cambodia. She was intrigued by the Sneng, a wind instrument made of a leather sack and several mouthpieces, and chose the horn to imitate its plaintive call. The marimba provides atmospheric bursts of rhythmic percussion, and the horn player also plays the large gong (tam-tam) and several small, tuned gongs. The sound images of visiting a southeast Asian temple are most vivid, and my favourite occurs when the drone of monks chanting mantras is provided by the horn player producing chords while playing muted. Multiphonics are nothing new on the horn (Punto is known to have played chords in his cadenzas and Weber included them in his *Concertino*), but try playing them with a mute in!

Charles-Emile Boullévaux, writing in 1858, perhaps captures in words what Helen Gifford has portrayed in music — “Everything I saw at Angkor proves to me unequivocally that Cambodia was once rich, civilized and much more heavily populated than it is now; but all these riches have disappeared and the civilization has died out. Within the walls of the old capital a dense forest now grows and giant trees have taken root in the midst of ruined palaces. There are few things that can stir such melancholy feelings as the sight of places that were once the scene of some glorious

or pleasurable event, but which are now deserted...”

ROMANCE op.36 **Camille Saint-Saëns**

This lovely short piece dates from 1874 and was intended to be played on the valveless horn. Saint-Saëns later composed two more works for horn — another Romance op. 67 (1885) and the *Morceau de Concert* (1887), both meant for the valve horn. Hearing Alan Civil perform this Romance in 1972 provided me with inspiration that lasts to this day.

FANTASY **Malcolm Arnold**

This wonderful piece, bursting with personality, could only be horn music. The key of Eb and jolly 6/8 meter immediately call to mind the finales of Mozart’s and Richard Strauss’ horn concertos. Malcolm Arnold, himself a trumpet player with the London Philharmonic Orchestra and BBC Symphony Orchestra, certainly knew what sounded good on the horn and no doubt was inspired by some great British horn players. Whenever I play this piece I can’t help thinking of people like John Burden and Alan Civil.

ADAGIO & ALLEGRO, op.70 **Robert Schumann**

Robert Schumann composed his *Adagio & Allegro* for horn and piano in

February 1849. At the time he wrote — “I have been working hard recently. Up to now this has been my most productive year.” Productive especially for horn music, for soon after the *Adagio & Allegro* he wrote the *Concertpiece for Four horns and Orchestra* (“one of my best pieces”) and the *Five Hunting Songs for Four Horns and Men’s Chorus*. Then living in Dresden, Schumann would undoubtedly have heard and met the principal horn of the Opera Orchestra there, Joseph Rudolph Lewy. He was one of the first virtuosi on the recently-developed valve horn, and it was this instrument that Schumann specified for all the new horn music he wrote that year.

Dating from as far back as 1760, the use of valves on brass instruments was slow to be adopted despite constant improvements in their manufacture and ease of use. As early as 1788 an Irishman, Charles Clagget, had patented a “chromatic trumpet and french horn”; Germans Stölzel and Blühmel patented their valve in 1818. Uhlmann’s “Vienna valve” dates from 1830 and Reidl developed the rotary valve in 1837. Joseph Lewy had already established a solid reputation for himself as a valve horn specialist before arriving in Dresden in 1837. Younger brother of another valve horn player, Eduard Constantin Lewy (for many years principal horn in Vienna’s Imperial Opera Orchestra), Joseph became a member of the Stuttgart Orchestra at the age of 15 and joined Eduard in the Vienna Orchestra when only 18. It was for him

Schumann's manuscript of the Adagio & Allegro



MERTZAZIL Larry Sitsky

Cerimonioso, ad libitum
Allegretto, scherzando
Quasi fantasia
Con moto

Mertzazil was inspired by Larry Sitsky's 1984 trip to Armenia. He fell in love with the Armenian culture and was fascinated by the tradition of folk and sacred music. A unique blending of east and west, the music of Armenia combines Byzantine chant with Islamic influences and an Indian non-harmonic feeling and intricate rhythms. Vocal lines predominate (the word mertzazil means contralto) giving the music a melismatic and melodic basis. As in much Indian music there is an overall improvisatory approach as well. Mertzazil became one of a series of works for solo winds written that year by Larry Sitsky.

I find much in common between these four movements and Gally's Unmeasured Preludes — the basic interpretation is left up to the performer, with no meter indicated. Tempo is variable, dynamics and phrasing mostly free, with the horn player given the opportunity to make the music take shape and come alive in a way that insures that no two renditions will ever be the same.

that Schubert composed the demanding horn part of "Auf dem Strom" in 1828. Lewy toured throughout Europe in 1834-35, and Schumann wrote of him in 1839 — "He seems to me to be so silly ... he tells such lies about his trip, it's enough to make one die laughing."

Wagner had a different opinion. From his position as conductor of the Dresden Orchestra he held Lewy in high esteem, commenting upon a performance of Der Freischütz Overture — "Under the sensitive artistic leadership of R. Lewy, the horn section completely changed their style of playing." Lewy had very definite ideas of how the new valve horn should be notated and coached Wagner in the capabilities of the instrument and how to write for it. Any horn player today who

has to cope with Lohengrin will not have happy feelings towards Joseph Lewy.

His 12 Studies for Chromatic Horn perhaps show Lewy's skill at its finest — great facility in the high, middle and low registers, ability to repeat rapid articulations and superb endurance. Schumann exploited all these to the fullest in his Adagio & Allegro. I believe the best way to approach this daunting piece is to be aware that he originally titled the first section Romance, and instructed that it be played "with intimate expression". His wife Clara gave excellent insight into the second section — "The piece is brilliant, fresh, and passionate, just the way I like!"

SONATA in F **Paul Hindemith**

Mäßig bewegt
Ruhig bewegt
Lebhaft

“You might have thought I was going to write Sonatas for the entire wind section. I had already wanted to do a series of these pieces for a long time.” So Hindemith himself described his amazing outpouring of music for winds and piano from 1935-43. The Sonata in F for horn and piano falls right in the middle of the group, written between 30 October and 6 November 1939. It stands out as one of the most moving and rewarding, with a rich melodic basis that so beautifully portrays the romantic and lyrical soul of the horn. One of this century’s most prolific composers of horn music, Hindemith later also wrote a Sonata for Alto Horn in Eb (1943), the Concerto for Horn and Orchestra (1949) and the Sonata for Four Horns (1952).

I have always found this an extremely rewarding piece to perform, and it brought me some of my first recognition as a horn player. I must pay a special tribute to my pianist, Brachi Tilles, who plays the challenging piano part so dynamically and sensitively — we have been performing together since 1974 and she never fails to amaze me with her wonderful musical ability and spirit. It is a great feeling that I can’t describe, perhaps much the same as Hindemith’s

when he wrote — “I cannot give analyses of my works because I don’t know how to explain a piece of music in a few words — I would rather write a new one in the time!”

RICHARD RUNNELS Horn

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 has performed with the Vienna Philharmonic Orchestra and in the Vienna State opera. He has toured with Camerata Academica Salzburg and the Academy of St. Martin-in-the-Fields. As a member of the chamber music group ENSEMBLE I Richard has given concerts throughout Europe, the Middle East, Asia, USA, Caribbean and Australia.

As a recitalist and soloist Richard has performed around the world, including appearances at the festivals of Salzburg, Aspen, Edinburgh, Flanders, Spoleto and Melbourne. Chamber music partners have included Barry Tuckwell, Anton Dermota and Wolfram Christ, and as a jazz player he has worked with pianists as diverse as Dave Brubeck, Tony Gould and Horace

Tapscott.

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. Richard teaches at the University of Melbourne and the Victorian College of the Arts. In 1994 he was Visiting Professor at the Shanghai Conservatory of Music in China.

Richard has conducted for the Australian Ballet and made his opera conducting debut at the 1987 Spoleto Festival in Italy. He directs Melbourne Windpower. His first solo CD, “Horn Destinations”, has received excellent reviews world-wide, including “A great and important addition to the Horn CD catalogue” (Philip Farkas) and “Able to color his playing with many shades of sound, thus broadening the horizons of his instrument to a sphere most would not assume possible”. (The Sunday Age, Melbourne)

BRACHI TILLES Piano

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.

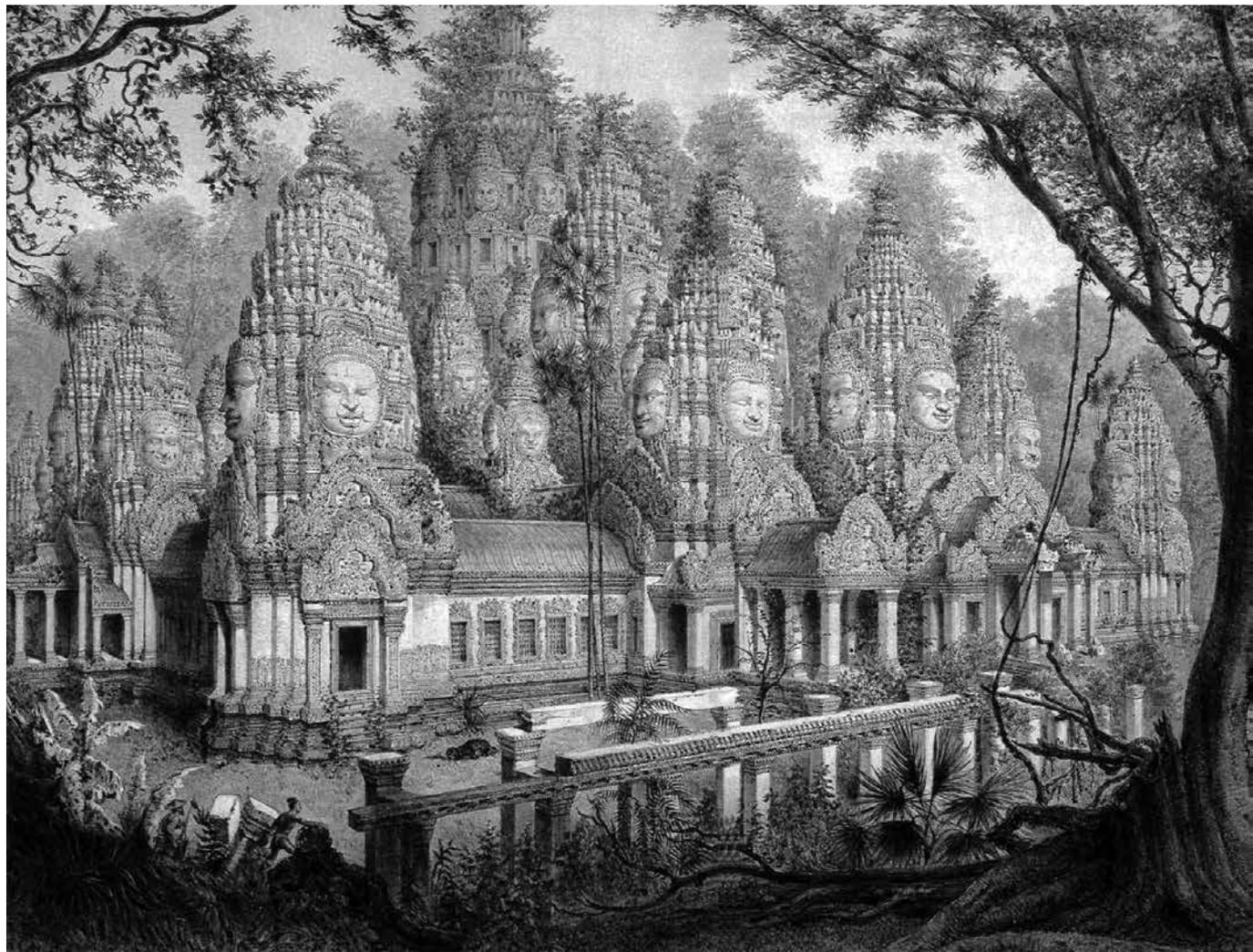
A specialist in accompanying and

chamber music, Ms Tilles was awarded a special accompanists' prize at the Concorso Gaspar Casado in Florence, Italy. After working in Paris and London, she based herself in Vienna in 1974, joining the international chamber music group ENSEMBLE I. Brachi has performed concerts throughout Europe, Asia, North America and Asia. 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.

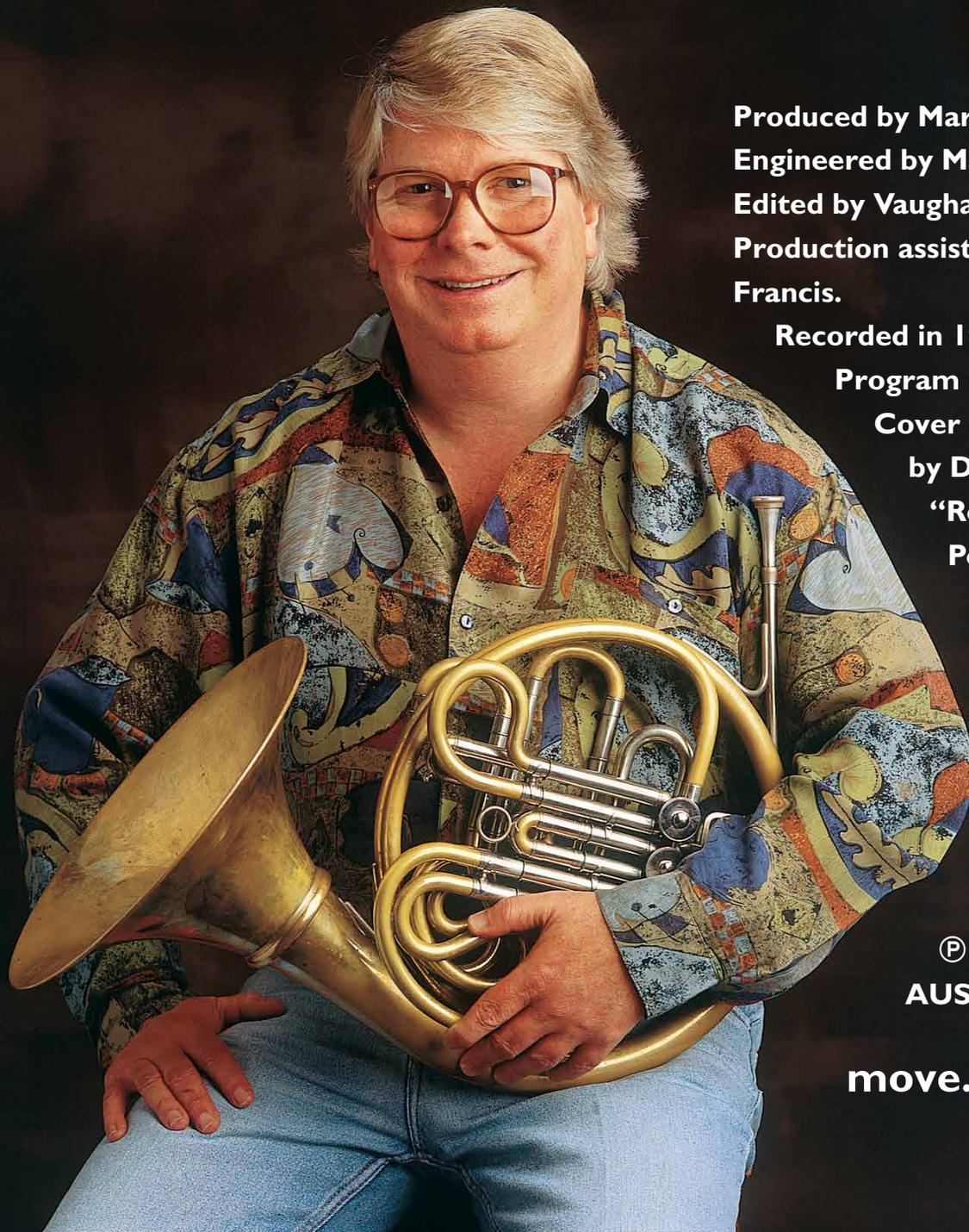
Brachi has appeared as soloist with the Melbourne Symphony Orchestra, Rantos Collegium, Queensland Philharmonic Orchestra and the Melbourne Chamber Orchestra, including their tour of Korea. In concert with Richard Runnels she has given recitals around the world, performed the Brahms Trio, op. 40 over 375 times, and partnered him on "Horn Destinations" (Move MD 3106).

PAUL SABLINSKIS Marimba

Paul is a percussionist with the State Orchestra of Victoria. He is a graduate of the University of Melbourne, earning Bachelor and Master degrees in piano. Paul has performed with many contemporary music ensembles including the Seymour Group, and joined the State Orchestra of Victoria in 1983.



Another image of ancient Ankor Wat



**Produced by Martin Wright and Richard Runnels.
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