



My mother and I  
have been making  
music together for  
three decades, since I  
was three years old.

In 2009, when we entered and won a McKnight Fellowship for Performing Musicians in Minnesota, we knew that the best way to celebrate and document all our years of work and achievement would be in the form of recordings. The conversational nature (dialogue) of this music, especially the SIX MELODIES by Gounod, was the inspiration for our title. I give my heartfelt thanks to my wife Sarah, Ellie and Abby, Mom, Charles Lazarus, Mele Willis, Dan Friberg, Paul Straka, Lowell Greer, Candace Thomas, Laurie Sweazey, Mary Duncan, Judy Bailey, Matthew Zimmerman, and the staff of Wild Sound Recording Studio for helping us bring this project to life.

We would like to dedicate this album to Ludwig Edstrom (Grandpa) and Carlo Minnetti.



© 2012 Albany Records made in the USA  
Warning: Copyright subsists in all recordings  
issued under this label.



## DIALOGUES EN FRANÇAIS

FRENCH MASTERPIECES FOR HORN AND PIANO

Bernhard Scully  
*French Horn*

Joanne Minnetti  
*Piano*



## BERNHARD SCULLY *French Horn*

Horn soloist Bernhard Scully has been described as among the elite musicians of his generation, both as a performer and a pedagogue. Equally at home with solo, orchestral, and chamber music, his diverse performance experience includes positions as horn player with the Canadian Brass, principal horn with the Saint Paul Chamber Orchestra, and horn player with the Summit Brass. He has performed on numerous occasions with the Chicago Symphony, San Francisco Symphony, and Minnesota Orchestra. In the Canadian Brass, Bernhard is featured on many CD's, and performed in front of orchestras such as the New York Philharmonic, Philadelphia Orchestra, Detroit Symphony, Vancouver Symphony, National Arts Centre Orchestra, and the Toronto Symphony. He toured nationally and internationally with the Saint Paul Chamber Orchestra, and was often a featured soloist, performing notable works by Mozart, Strauss, and Britten. His recording, "The G. Schirmer Horn Collection, Volumes 1-3" (Hal Leonard Publishing) includes much of the standard solo repertoire for horn and piano. Among his many awards are top honors at numerous competitions, most notably becoming the first classical brass player to win a McKnight Fellowship for Performing Musicians. Currently he is the horn professor at the University of Illinois at Urbana-Champaign. He has given master classes around the world, and has been on the faculties of the Rafael Mendez Brass Institute, Music Academy of the West, Eastman School of Music, and the Kendall Betts Horn Camp. Bernhard received degrees from Northwestern University (with honors), and the University of Wisconsin—Madison, attending on a Paul Collins Distinguished Graduate Fellowship and receiving a Distinguished Music Alumni Award in 2010. For more information, please visit his website at [www.bernhardscully.com](http://www.bernhardscully.com).

## JOANNE MINNETTI *Piano*

A critically acclaimed pianist and accompanist, Joanne Minnetti has received high praise for her performances in both Europe and North America: "She sailed through the program with poise, fluent accuracy, and with musical expression, capturing the shape and import of the music" (Saint Paul Pioneer Press), and "[Joanne played] with spinning velocity and excitement and was thoroughly absorbed in the music" (The Dusseldorfer Zeitung). Also in great demand as an instructor, Joanne was awarded the Outstanding Young Suzuki Teacher of America Award and has served on the faculties of Suzuki Summer Institutes throughout the United States and in Canada at the Suzuki Institute at Queens University (Kingston, ON). Her teaching career includes piano faculty and accompanying positions at Normandale College (MN), the University of South Dakota, and Valdosta State University (GA). Currently she is an active member of the Suzuki Association of The Americas, the National Federation of Music Clubs, and is on the faculties of the St. Joseph School of Music (St. Paul, MN) and the Mount Olivet School of Music (Minneapolis, MN). By combining traditional piano instruction with the Suzuki method, Joanne's creative approach has achieved notable success, even capturing newspaper and television coverage recognizing the significant accomplishments of her students with special needs. Joanne received her B.F.A. and M.F.A. degrees in piano performance from the University of Minnesota.



This album includes much of the finest music written for horn and piano by French composers. France, with its rich artistic culture, has contributed greatly—arguably more than any country in history to the solo repertoire for wind instruments. The horn certainly has benefited from this vast outpouring of literature. The Conservatoire de Paris, as an artistic pillar of French musical life, had nearly everything to do with this remarkable achievement. Virtuoso horn players could be heard performing this music in grand concert halls and in smaller, more intimate parlors. Many of these players were highly elevated through the composition of works by leading composers.

French violinist and composer *Eugene Bozza* (1905–1991) had a prolific output, much of it targeting the Hors d'Concours (contest) literature used at the Conservatoire. **En Foret** is considered by many to be the finest of all his works for winds. It traces the story of Saint Hubert, a medieval pagan hunter. He eventually converted to Christianity after experiencing a miraculous vision during a hunting escapade. The piece employs every sonic and technical potential of the horn. For this reason, it has become a “gold standard” for horn virtuosos. The music evokes the vigorous nature of the hunt, the breadth of the scenery, the darkness and majesty of the forest itself, a choir of monks chanting the Liturgical Easter Sequence—*Victimae Paschale Laudes*, the stunning moments of Saint Hubert's vision, his conversion, and a joyful return home in newness of life.



*Charles Gounod's* (1818–1893) interest in the horn, caused him to compose these **Six Melodies**, or songs without words. In them we hear echos of the opera house. As a group of unrelated pieces, they are lyrical and reflective, even pensive. They are utterly devoid of the jolly fanfare and horn fifth idioms which had dominated horn writing for the previous 200 years. Throughout the pieces, Gounod especially shows off the great tonal beauty of the horn's middle range.

**The Canon in Octave** by *Jean Francaix* (1912–1997) is a remarkable minute of music making. Spaced one beat apart, the piano is pursued closely by the horn in direct imitation. The brain and ear have little time to treat the lines in their usual contrapuntal relationships. Just as the listener is becoming accustomed to the wry tightness of the tune, the piece ends. The perfect palette cleanser!

*Paul Dukas* (1865–1935) was a true perfectionist. His output as a composer was truncated by the destruction of nearly all of his early works, which he had come to deem as unworthy. **The Villanelle** was composed as an Hors d'Concours for the Conservatoire. It was originally composed for horn and orchestra and destroyed with his other works, but a copy for horn and piano in the Conservatory Biblioteque was overlooked and has survived. A masterpiece, it explores the vast capabilities of the horn, and has remained in the permanent repertoire of all horn players.



The **Elegy** of *Francis Poulenc* (1899–1963) was composed following the sudden and tragic death of the renowned British horn virtuoso, Dennis Brain, in a car crash. The music is intentionally evocative of the various stages of grief: denial, anger, bargaining, depression, and acceptance. Those capabilities of the horn which are usually ignored by composers such as the low range, are employed by Poulenc to greatest effect. The work begins and ends with an atonal set of twelve pitches, otherwise known as a tone row, depriving us of a clear meaning to all that has happened. Death remains in its mysterious form and we are left with our lament.

*Camille Saint-Saens* (1835–1921) was a consummate craftsman composer who largely ignored the musical happenings around him, his only goal being the creation of beauty through sound. The **Morceau de Concert** was composed, unlike his other solo horn works, for the valved horn. The music follows a tripartite form, with a theme and variations, a lyrical andante section, and a concluding coda of total brilliance.

The “snippet” entitled **Le Basque**, by *Marin Marais* (1656–1728), reminds us once again of Dennis Brain. Originally a dance from a suite of music for Viola da Gamba, it comprises a jaunty tune with a variation called a “double.” Brain used it as his default encore, introducing it before the public as “the shortest piece I know.”

*Bozza*-Alphonse Leduc · *Gounod*-McCoy's Horn Library

*Francaix*-International Music Company · *Dukas*-International Music Company · *Poulenc*-Chester Music  
*Saint-Saens*-International Music Company · *Marais*-Paxman Limited



Recorded, Mixed and Mastered in 2011  
at Wild Sound Recording Studio—Minneapolis, Minnesota  
Production Manager—Charles Lazarus

Recording Engineer—Matthew Zimmerman  
Production Assistants—Paul Straka, Lori Sweazy, Mary Duncan and Candace Thomas  
Photography—Miroslavich Photography and Sarah Scully  
Graphic Design—Katherine Lam  
Program Notes—Lowell Greer

*This recording was made possible through the McKnight Foundation after receiving funds from a McKnight Fellowship for Performing Musicians.*



## FRENCH MASTERPIECES FOR HORN AND PIANO

- |                                       |   |
|---------------------------------------|---|
| Bernhard Scully<br><i>French Horn</i> | I. <b>Eugene Bozza</b> <i>En Foret Op. 40</i> .....(7:03)   |
| Joanne Minnetti<br><i>Piano</i>       | II. <b>Charles Gounod</b> <i>Six Melodies</i> (Edited by Daniel Bourgue)<br>2. <i>Larghetto bien pose</i> .....(5:09)<br>3. <i>Andantino</i> .....(2:58)<br>4. <i>Andante</i> .....(2:55)<br>5. <i>Larghetto</i> .....(5:03)<br>6. <i>Andante Cantabile</i> .....(3:45)<br>7. <i>Andante ben marcato</i> .....(6:19)<br>8. <b>Jean Francaix</b> <i>Canon In Octave</i> .....(1:04)<br>9. <b>Paul Dukas</b> <i>Villanelle</i> .....(6:50)<br>10. <b>Francis Poulenc</b> <i>Elegie "In Memory of Dennis Brain"</i> .....(9:25)<br>11. <b>Camille Saint-Saens</b> <i>Morceau De Concert Op. 94</i> .....(8:58)<br>12. <b>Marin Marais</b> <i>Le Basque</i> .....(1:07) |

Total Time...(61:36)

www.bernhardscully.com



www.albanyrecords.com  
 Albany Records U.S.  
 915 Broadway, Albany, NY 12207  
 Tel: 518.436.8814 Fax: 518.436.0643  
 © 2012 Albany Records made in the USA



Warning: Copyright subsists in all recordings issued under this label.



