



IAN KING TUBA MAGNIFIQUE

Albeniz
Granados
Bach
Kreisler
Saint-Saëns
Fauré
Monti

The performances and recordings presented here span a period of 42 years, from Ian King's first recording on the W&G label in 1958 – "*Tuba Fantastique*", through studio recordings in the 1960s, a recital with accompanist Margaret Schofield in the Assembly Hall, Melbourne in 1969, to studio recordings made in 2000 with accompanist Dean Sky-Lucas.

1 *Malagueña* (cello transcription by J. Stutschewsky) is from the piano suite *España* by **Isaac Albeniz** (1860-1909). The *malagueña* is a dance originating from Malaga in southern Spain. Albeniz first performed in public on the piano at the age of four years, and was a prolific writer for the piano. Together with Albeniz and Falla, **Enrique Granados** (1867-1916) created uniquely Spanish music, using the forms and rhythms, and capturing the spirit of Spanish folk music. Granados was a virtuoso pianist, and most of his compositions are for piano. **2** and **3** are from his Opus 37, which is a group of twelve Spanish dances for piano, the most well-known of which is No. 5 (*Andaluza*), (cello transcription by G. Saleski). (No. 2 - *Oriente* - was transcribed for cello by G. Piatigorsky)

Johann Sebastian Bach (1685-1750) composed the six suites for solo cello when he was conductor of the court orchestra at Cöthen (1717-1723), where he produced much of his chamber music. Each suite starts with a *Prélude* and ends with a *Gigue*. **4** The two *Bourrées* in Suite 3 precede the *Gigue*. Each *Bourrée* has two sections, each of which is repeated, and the first *Bourrée* is repeated after the second *Bourrée*. The *Bourrée* is a dance of French origin, in lively tempo and in common time, with phrases starting on the fourth crotchet of the bar. **7** The two *Menuets* in Suite 1 precede the **8** *Gigue*. Like the *Bourrées* in Suite 3 they are

in binary form, and the first *Menuet* (English - "Minuet") is repeated after the second. They are in triple time and of moderate tempo. The *Gigue* is typically lively and, like the *Bourrées* and *Menuets* has two sections, each of which is repeated.

The great Austrian violinist, **Fritz Kreisler** (1875-1962) was the youngest student ever at the Vienna Conservatorium, winning the gold medal for violin playing at the age of ten years. He also studied at the Paris Conservatoire, winning the gold medal at the age of twelve. Kreisler made a successful tour of the USA a few years later, then returned to Vienna to study medicine. His further musical career was interrupted in 1914 by service in the Austrian army, from which he was discharged after a few months due to injury. Kreisler gave the first performance of Elgar's violin concerto, which is dedicated to him. A feature of his solo recitals was the performance of his own small pieces, such as **5** *Schön Rosmarin* (Beautiful Rosmarin), **11** *Liebesleid* (Love's Sorrow), **12** *Liebesfreud* (Love's Joy) and **18** *Caprice Viennois* (reminiscent of his native Vienna). These short pieces are very popular with violinists and audiences throughout the world.

6 **Camille Saint-Saëns** (1835-1921) scored *The Swan* from *The Carnival of Animals* for cello and two pianos. Saint-Saëns was a prolific composer and a brilliant pianist and organist. He withheld *The Carnival of Animals* from publication during his lifetime, except for *The Swan*, which became his most popular composition.

The two compositions on this record by **Gabriel Fauré** (1845-1924) are amongst his most popular works. **9** *Sicilienne* (Op.78) is well known both as a piece for cello and piano, and in orchestral form in the score of *Pelléas et Mélisande*. The *sicilienne* was originally a dance form of Sicily. This example is typical, flowing smoothly in 6/8

time and in a minor key. **10** The beautiful song *Après un rêve* (Op.7, No.1) tells of a dream of transcendent happiness which is shattered on awakening, and the yearning for the return of the night's illusions.

Henry Thacker Burleigh (1866-1949), American composer and singer, made many arrangements of spirituals, such as **13** *Deep River* and **14** *Swing Low, Sweet Chariot*. According to Burleigh these spirituals were not "composed", but evolved from the musical expression of religious fervour at camp or church meetings. In these spirituals there is hope - sorrow and suffering always turn to deliverance and joy.

The opera *Goyescas*, by **Granados**, is based on a group of piano pieces of the same name, which were inspired by the works of the great Spanish painter, Goya. **15** The *Intermezzo* was not one of the original piano pieces but was added for the first performance of the opera at the Metropolitan Opera House in 1916. On returning to Europe from this first performance Granados and his wife lost their lives when their ship was sunk by a German submarine. The Spanish cellist and composer, **Gaspar Cassadó** (1897-1966), studied cello with Pablo Casals in Paris in his early teens, at the same time beginning to compose under the influence of Ravel and Falla. Cassadó became one of the finest cellists of his era. **16** *Requiebro* is an exciting example of his writing for the cello. Although **Vittorio Monti** (1868-1921) wrote many works, including ballets, an opera, and many instrumental and vocal pieces, he is famous for one piece - his **17** *Czardas* for violin and piano. A *csárdás* is a Hungarian dance which typically begins with a slow section followed by a very fast section. Monti introduces a second slow melody before resuming the final fast section.

We are grateful to W&G Record Processing Co. for permission to use two tracks from "*Tuba Fantastique*". The accompaniments to these two pieces were arranged for small string ensemble and piano by William Flynn. Except for *Intermezzo from Goyescas*, which I arranged for tuba and piano, none of the pieces on this CD were transcribed or arranged for tuba, but simply transposed lower, whether from the original for cello, violin or voice, or from a cello arrangement. (The occasional double stopping for violin or cello had to be omitted.) The movements from the Bach suites were not transposed, but played at the same pitch as for cello.

IAN KING, 2000

Ian King began playing wind instruments at an early age. His first instrument was the clarinet, at the age of 5 years, he began studies in piano and music theory at 6 years, and at 9 he started playing brass instruments. At the age of 18 Ian won Australia's main brass competition and won Australia's most valuable radio competition, open to all instruments and voices, professional and amateur. In 1954 he was appointed as tuba player to the Victorian (now the Melbourne) Symphony Orchestra, being its youngest member (18 years). In 1955 Ian gave the first Australian performance of Vaughan Williams' *Tuba Concerto*, with the VSO, and has given many other concerto performances in Australia, including concertos for bassoon and horn. He has made many appearances on radio and television, as well as in the concert hall, as soloist and in chamber music.

Ian was invited by Sir John Barbirolli to appear as guest artist with the Hallé Orchestra at a music festival in England in 1962, and in the same year recorded concertos with the Southwest German Radio Orchestra conducted by Hans

Rosbaud. In 1969 Ian gave Australia's first tuba recital, with accompanist Margaret Schofield, in the Assembly Hall, Melbourne. In 1970 he gave a recital, with accompanist Paul Hamburger, in Wigmore Hall, London (the first tuba recital ever given in Wigmore Hall), and recorded the Vaughan Williams *Tuba Concerto* with the Finnish Radio Orchestra in Helsinki.

In 1975 Ian returned to London to give the first performance of a work written for him and dedicated to him by Gordon Jacob - *Suite for Tuba and String Orchestra*. The performance was with the BBC Concert Orchestra conducted by Ashley Lawrence. In 1981 Ian gave the first performance of Michael Hurst's *Tuba Concerto* and the first Australian performance of the Gordon Jacob *Suite*, with the Tasmanian Symphony Orchestra conducted by Patrick Thomas, and recorded these works for the ABC's permanent records. Ian teaches tuba at the Faculty of Music, University of Melbourne.

Margaret Schofield was born in Melbourne and graduated Bachelor of Music from the University of Melbourne. She gave many recitals and broadcasts for the ABC and toured Australia in 1946 with the 'cellist Edmund Kurtz, before leaving for England, where she studied under Solomon. She worked for the BBC, NZBC, and in the USA and Canada, in recital and broadcast situations. In London she gave a recital at Wigmore Hall. More recently Margaret has played concertos with the Melbourne Symphony Orchestra, accompanied ABC visiting artists, performed for Musica Viva, and been Chief Study teacher at the Faculty of Music, University of Melbourne.

Dean Sky-Lucas is a highly skilled, experienced and sought after repetiteur, associate artist and teacher. He graduated from the University of Newcastle Conservatorium in 1994 with a Bachelor of

Music, studying with the present Director, Professor Robert Constable. Dean began a career as an accompanist at age 15 and following completion of tertiary studies he has pursued this role with outstanding results. He has performed in recital with many fine Australian and overseas artists.

Dean is the full-time associate artist with the Australian National Academy of Music and this position sees him interfacing with all musical disciplines - voice, strings and wind players. Dean was the associate artist to the National Youth Choir of Australia at the 4th Choral Conductors Summer School and he is frequently invited to perform for masterclasses and lessons with visiting international voice specialists.

Restoration and editing of historical recordings:
Vaughan McAlley
Recording and editing of 2000 sessions:
Thomas Grubb

Also available from Move Records: "Tuba Recital", Move MD 3226 – more of the 1969 Melbourne recital and a 1970 London recital.

IAN KING, tuba, pianists MARGARET SCHOFIELD, DEAN SKY-LUCAS, and string ensemble

“Ian King must surely rank among the world’s finest tuba players ... remarkable control and dexterity ... masterly interpretation.”

The British Bandsman

King’s playing is “impeccable ... breathtaking. His control is astonishing, but it does not overshadow his musicianship.”

Herald Sun, Melbourne.

“considerable virtuosity ... the complete master of instrument and style”

The Age, Melbourne

“Masterly”

The Daily Telegraph, London

“The tuba ideally captured the spirit and depth of the Spanish music with its mellow beauty and surging rhythms.”

The Australian Jewish News

- 1** **Albeniz** *Malagueña* 3'31"
- 2** * **Granados** *Spanish Dance Op.37, No.5* 3'37"
- 3** * **Granados** *Spanish Dance Op.37, No.2* 2'41"
- 4** ‡ **Bach** *2 Bourrées, Solo Cello Suite 3* 3'38"
- 5** **Kreisler** *Schön Rosmarin* 1'58"
- 6** **Saint-Saëns** *The Swan* 2'43"
- 7** ‡ **Bach** *2 Menuets, Solo Cello Suite 1* 3'22"
- 8** ‡ **Bach** *Gigue, Solo Cello Suite 1* 1'26"
- 9** **Fauré** *Sicilienne* 3'31"
- 10** **Fauré** *Après un rêve* 2'39"
- 11** **Kreisler** *Liebesleid* 3'33"
- 12** **Kreisler** *Liebesfreud* 3'10"
- 13** **Trad.** arr. Burleigh *Deep River* 2'33"
- 14** **Trad.** arr. Burleigh *Swing Low, Sweet Chariot* 2'46"
- 15** * **Granados** *Intermezzo from Goyescas* 4'08"
- 16** * **Cassadó** *Requiebros* 4'31"
- 17** † **Monti** *Czardas* 3'14"
- 18** † **Kreisler** *Caprice Viennois* 4'06"

Recorded at Move Records Studio during 2000, except
* Assembly Hall, Melbourne 27 August 1969
† from W&G “Tuba Fantastique” (with strings) 1958
‡ studio recordings 1960s

“Tuba Recital”, Move MD 3226, contains more recordings from the 1969 Melbourne recital and a 1970 London recital.

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