



IAN KING

TUBA RECITAL

Bach
Handel
Vivaldi
Beethoven
Hindemith

move

IAN KING, tuba, with pianists PAUL HAMBURGER and MARGARET SCHOFIELD
Recorded in recital at Wigmore Hall, London* 3 March 1970
 and Assembly Hall, Melbourne 27 August 1969

“Masterly”

The Daily Telegraph, London

“Ian King must surely rank among the world’s finest tuba players ... remarkable control and dexterity ... masterly interpretation ... his intelligently shaded dynamics and musical sensitivity clearly charmed his large audience.”

The British Bandsman

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

The Age, Melbourne

Bach *

Viola da Gamba Sonata No. 1

- 1** Adagio 4'05"
- 2** Allegro 3'16"
- 3** Quasi lento 2'47"
- 4** Allegro moderato 2'59"

Handel *

Viola da Gamba Sonata in G minor, Op. 1, No. 6

- 5** Grave 3'11"
- 6** Allegro 1'39"
- 7** Sarabande - Largo 2'03"
- 8** Allegro 1'54"

Vivaldi *

'Cello Sonata No. 5 in E minor

- 9** Largo 2'41"
- 10** Allegro 2'58"
- 11** Lento (alla sicilliana) 2'34"
- 12** Vivo 2'06"

Beethoven

Horn Sonata in F major, Op. 17

- 13** Allegro moderato 5'57"
- 14** Poco adagio 1'12"
- 15** Rondo - Allegro moderato 4'52"

Hindemith *

Sonata for Tuba and Piano

- 16** Allegro pesante 2'58"
- 17** Allegro assai 1'27"
- 18** Variationen - Moderato 3'35"
- 19** Moderato 2'02"

**Viola da Gamba Sonata No. 1 ...
Johann Sebastian Bach (1685-1750)**

Though Bach composed this work originally for two flutes and clavier, he later re-wrote it as the first of three sonatas for viola da gamba. Nowadays these works are usually played on either the 'cello or the viola. The two slow movements in this first sonata are particularly beautiful; the first radiates a sunny smiling tranquility, while the second has a slightly more sombre, autumnal calm. The Allegros are full of high spirits, the first being built on one of Bach's characteristic joy-motives (Cantata No. 129, 'Gelobet sei der Herr').

**Viola da Gamba Sonata, Op. I, No. 6 ...
George Frederick Handel (1685-1759)**

The instrumentation in Handel's chamber music is not always specified, and in some instances is still doubtful. Opus 1, No. 6 has, until recently, been regarded as an oboe sonata, but the evidence now points towards it having been written for the viola da gamba, a six-stringed instrument, somewhere between the modern viola and the 'cello, and held like the 'cello. Most of Handel's sonatas follow the plan developed by Corelli from the Sonata da Chiesa; that is they have four movements, the first slow and rather heavy, the second more lively and in fugato style, the third lyrical and often in the metre of a sarabande, and the fourth generally in the style of a gigue. Although they follow the tradition of the Sonata da Chiesa in their absence of dance titles to the movements, dance-idioms often pervade the whole work.

**'Cello Sonata No. 5 in E minor ...
Antonio Vivaldi (1678-1741)**

Vivaldi, who for most of his life was in charge of music at an orphanage-conservatory for girls in Venice, was an extremely prolific composer of instrumental music. He was also a distinguished violinist and wrote at least 100 concertos for violin, many for 'cello and for all the wind instruments of his day, and even for mandolin. His instrumental writing was, apart from its own undoubted excellence, very important in helping to lay the foundation of late baroque instrumental style, and he was, in some respects, taken as a model by Bach, who studied Vivaldi's compositions and made arrangements of some of his works. The Sonata in E minor is the most popular of Vivaldi's several 'cello sonatas and amongst his most beautiful compositions. It is played both as a concerto (with string orchestra) and as a sonata (with keyboard accompaniment).

**Horn Sonata in F major, Op. 17 ...
Ludwig van Beethoven (1770-1827)**

This work was written for the Bohemian horn player Jan Václav Steich (1748-1803), better known by the Italianized name of Giovanni Punto, who played throughout Europe and became internationally recognized as a horn soloist. He spent some time in Vienna, where he impressed Beethoven with his playing. The first performance took place in Vienna, in April 1800, with the composer at the piano.

**Sonata for Tuba and Piano ...
Paul Hindemith (1895-1963)**

Outstanding as a viola player and as a musical theorist, Hindemith is one of the main composers of the twentieth century. Although his work is basically very disciplined and built upon massive theoretical foundations, humour is evident in much of his music, and Hindemith's delight in writing for all kinds of instrumental combinations and textures shows his adventurous attitude to composing. He wrote sonatas for every instrument of the orchestra. The Sonata for Tuba and Piano was written in 1943. The first movement is a freely developing fantasy-like piece, and is followed by a short scherzo-like movement in simple ternary form, whose middle section is a kind of miniature passacaglia. The last movement is also in ternary form (although headed 'Variations') and contains, unusually for Hindemith, some twelve-note ideas. It opens with a twelve-note tune played on the tuba and immediately repeated by the piano. In the middle section, after the 'Scherzando' variation for piano, there is a recitative-like cadenza for tuba, with accompanying chord progressions on the piano containing all twelve notes and culminating in two complete twelve-note chords. The whole of the first section is then repeated a minor third lower, with a new fast-moving right-hand piano part.

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 William's Tuba Concerto, with the VSO, and has given many other concerto performances in Australia, including concertos for bassoon and horn.

In 1958 he recorded a solo disc for an Australian recording company, and 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. He also appeared as soloist on BBC Television in London. 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. He also made recital recordings for the BBC in London, and for Finnish Radio.

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.

Paul Hamburger was born in Vienna and trained at the Vienna State Academy and the Royal College of Music, London. His music degrees in Britain are ARCM, FGSM, Hon. RAM and he holds the Austrian order for Arts and Sciences. He is an accompanist and chamber music player associated in concerts and on recordings with some of today's most distinguished singers and instrumentalists.

He was a coach for the English Opera Group and Glyndebourne Opera, and for twelve years held the post of official accompanist at the BBC. Among his literary works are contributions to books on Mozart, Chopin and Britten (a book on Mozart's songs was published by OUP in 1991), articles in periodicals, and BBC talks, including some in the "Interpretations on Record" series.

He was also a BBC producer responsible for the series "Artists of the Younger Generation". At present Paul Hamburger teaches singers and accompanists at the Guildhall School of Music, and holds master-classes in England and abroad. In 1990 he gave a course for young opera singers in Bayreuth, Germany, and during the following years he has given concerts with

singers in Austria and Germany, classes at the Vienna Academy, and seminars for singers and accompanists in Austria, Germany, Sweden, Norway, Ireland and Scotland.

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 was a staff pianist at the BBC, in which position she played both as soloist and accompanist.

On returning to Melbourne in 1949 Margaret gave several public recitals and many solo broadcasts, and toured as associate artist to Elisabeth Schwarzkopf and Alfredo Campoli. The Campoli tour took her to New Zealand, where she also did a solo broadcast tour for the NZBC. In 1951-2 Margaret played on radio in the USA and Canada, and appeared on television and gave recitals in the USA. In London she gave a recital at Wigmore Hall and several BBC broadcasts. In 1963 she again gave recitals and broadcasts in London. 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.