



GOLDEN SOUNDS

IAN KING
tuba

JULIE HASKELL
piano

Falla
Corelli
Rimsky-Korsakov
Debussy
Ravel
Couperin
Tchaikovsky
Boulanger
Granados
Milhaud
King
Gershwin
Kern

IAN KING, tuba • GOLDEN SOUNDS • JULIE HASKELL, piano

COMMENTS ON IAN KING'S PREVIOUS CDs

"Forget the cello – the tuba has it!"
(**Rozzi Bazzani, 3AK Talk 1117**)

"King's handling of his chosen instrument is of virtuoso class."
(**John Barns, 3MBS-FM Libretto**)

"The album comes to life, variously with vibrancy and mellowness and with such conviction that one is inspired to rummage for more riches ... an important addition to the tuba's meagre discography."
(**Bob Crimeen, Sunday Herald Sun**)

"The transcriptions are so good, and King's playing so impeccable, that each work could have been written for the instrument. What is breathtaking is King's playing. His control is astonishing, but it does not overshadow his musicianship."
(**Kim Lockwood, Herald Sun**)

Recorded by Thomas Grubb at Move Records studio
June to September 2002
Front cover "Autumn" (2000) — oil painting by Ian King
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Falla *Spanish Popular Songs*

- 1** *El paño moruno* 2'14"
- 2** *Asturiana* 2'28"
- 3** *Jota* 2'52"
- 4** *Nana* 2'44"
- 5** *Canción* 1'24"
- 6** *Polo* 1'31"

Corelli *Violin Sonata Op.5, No.8*

- 7** *Prelude* 2'44"
- 8** *Allemande* 2'00"
- 9** *Sarabande* 2'27"
- 10** *Gigue* 2'14"

Rimsky-Korsakov *Song of India* 3'49"

- 11** *Debussy *Beau Soir* 2'27"*
- 12** *Ravel *Pièce en forme de Habañera* 2'56"*

Couperin *Pièces en Concert*

- 14** *Prélude* 2'20"
- 15** *Sicilienne* 2'07"
- 16** *La Tromba* 1'31"
- 17** *Plainte* 4'23"
- 18** *Air de Diable* 1'45"

Rimsky-Korsakov *Hymn to the Sun* 3'14"

- 20** *Tchaikovsky *Valse Sentimentale* 2'02"*
- 21** *Boulanger *Nocturne* 3'08"*
- 22** *Granados *La Maja Dolorosa No.3* 3'10"*
- 23** *Milhaud *Tijuca (Saudades do Brazil)* 1'51"*
- 24** *King *Tuba Concerto, Movement 2* 5'30"*
- 25** *Gershwin *Second Piano Prelude* 3'37"*
- 26** *Kern *Ol' Man River* 3'33"*

The music of the Spanish composer **Manuel de Falla** (1876-1946) shows the strong influence of his native folk music, especially in his *Seven Spanish Popular Songs* (1922). With Falla's brilliant writing for the piano these folk songs, from various parts of Spain, have been raised to an even higher level. Six of the songs are included in this Maurice Maréchal cello arrangement.

1 *El paño moruno* (The Moorish cloth), from Murcia;

2 *Asturiana* from northern Spain - a song of sadness, seeking consolation;

3 *Jota* - an Aragonese love song;

4 *Nana* - an Andalusian lullaby;

5 *Canción* - a bitter love song in Andalusian style;

6 *Polo* - an Andalusian song of love turned to sadness and hate.

Arcangelo Corelli (1653-1713) was a great violinist and composer of music for the violin and other stringed instruments. His influence on violin playing was considerable, leading to the great Italian school of violinists, which included several of his pupils.

7-10 Corelli's *Sonata Op.5, No.8* is a fine example of his writing for the violin. It begins with a slow prelude, followed by a fast

allemande, a slow sarabande, and ends with a lively gigue.

Nikolay Rimsky-Korsakov (1844-1908) was a major composer of the Russian nationalist school. Fascination with the exoticism of the East is evident in much of his work. Two well-known examples of this are **11** *Song of India* (arranged for violin by Kreisler) from the opera *Sadko* and **19** *Hymn to the Sun* (arranged for violin by A. Sammons) from the opera *The Golden Cockerel*.

Claude Debussy (1862-1918) studied at the Paris Conservatoire from the age of 11, and at 22 won the Grand Prix de Rome with the cantata *L'Enfant Prodigue*. From early in his career he preferred the company of poets and writers (such as Verlaine, Mallarmé, Bourget) to that of musicians.

12 Debussy's song *Beau Soir* (arranged for violin by Heifetz), composed when he was 18, is a fine example of his empathy for poetry and his writing for voice and piano. The poem by Paul Bourget depicts a beautiful sunset, ending with reflections on mortality.

13 *Pièce en forme de Habañera* by the French composer **Maurice Ravel** (1875-1937) was written as a wordless vocal study with



piano (*Vocalise – étude en forme de Habañera*) and later arranged for various solo instruments and piano.

François Couperin ("le Grand") (1668-1773) belonged to a family of several composers from the mid-17th to mid-19th centuries. He was organist in the chapel of Louis XIV at Versailles, and was the greatest French master of the harpsichord. He was, for the harpsichord, what Corelli was for the violin, and was an admirer of Corelli's music and was influenced by him. 14-18 The *Pièces en Concert* is an arrangement for cello and piano, by Paul Bazelaire, of five movements taken from chamber music works of Couperin. It begins with two slow movements – *Prélude*, and *Siciliène*, then a bright *La Tromba* (the trumpet), a slow *Plainte* (lament), and finally a lively *Air de Diable* (devil's air).

20 *Valse Sentimentale* by **Peter Ilyich Tchaikovsky** (1840-1893) is the last of six pieces for piano, Opus 51 (1882). (Arranged for cello and piano by Leonard Rose.)

Lili Boulanger (1893-1918) studied composition with her elder sister, Nadia, who was a composer and conductor, and at the Paris Conservatoire. Lili was the first woman to receive the Grand Prix de Rome for music, with her cantata *Faust et Hélène*. 21 The beautiful *Nocturne for Violin and*

Piano shows the level of artistry which Lili achieved in her tragically short but active career.

The Spanish composer **Enrique Granados** (1867-1916) was a virtuoso pianist and wrote mostly for piano. Amongst his songs is a particularly beautiful group of three – the *Majas dolorosas* (Weeping Majas), to words of Fernando Periquet. 22 The third song (arranged for cello by Pierre Fournier) expresses proud memories of lost love.

The French composer **Darius Milhaud** (1892-1974) was very versatile and prolific, producing over 400 compositions. For a short period he worked at the French consulate in Rio de Janeiro and was influenced by the local popular and folk music. *Suadades do Brazil* consists of 12 piano pieces, including 23 *Tijuca*, the titles of the pieces being districts of Rio de Janeiro. Milhaud's use of polytonality involves some interesting harmonic clashes. (Arranged for cello and piano by M. Maréchal.)

Ian King (born 1935) began studies in harmony and counterpoint at the age of 6 years. In his late teens he studied strict counterpoint,

fugue and composition with A.E.H. Nickson. His several unpublished compositions include a *Sonata for Cello and Harp* and the *Tuba Concerto* (1982), the slow movement of which is heard here (arranged for tuba and piano) 24.

The American pianist and composer **George Gershwin** (1898-1937) is best known for works such as *Rhapsody in Blue*, *American in Paris*, the folk opera *Porgy and Bess*, and many popular songs. He wrote three pieces titled *Preludes for Piano*. 25 The *Second Prelude* (arranged for tuba and piano by Ian King) is in Gershwin's typical jazz style.

26 The song *Ol' Man River* is so well-known and popular that it has come to be accepted as an American folk song or spiritual. It is from the musical *Show Boat* by the American composer **Jerome Kern** (1885-1945), with words by Oscar Hammerstein. Kern wrote the music for many stage and film musicals.

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. 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.

Julie Haskell studied piano in Melbourne with Jean McQuarie and Diana Weekes, and was the

recipient of many awards and prizes. She held a scholarship with the Australian College of Education for seven years from the age of 12, enabling her to participate in weekly classes at the University of Melbourne. She gained her Associate Diploma at the age of 13, and at 15 was State winner of the ABC Instrumental and Vocal Competition (now known as the Young Performer Awards). She later studied at the Royal Conservatorium in the Hague with Theo Bruins and Jacques de Tiège.

Julie has performed extensively in recitals, radio broadcasts, as a concerto soloist, orchestral pianist and chamber musician in Europe and Australia. She has performed the complete Beethoven Sonatas for violin and piano with Carl Pini and the complete Schubert and Brahms Sonatas with her husband, violinist Gerard van der Weide. She accompanied for several years at the National Academy of Music and works regularly as an adjudicator and examiner for the Australian Music Examination Board. Julie has been on the piano teaching staff at the University of Melbourne since 1988, where she is presently Coordinator of Practical Studies for the Master of Music Studies program.

Other Ian King CDs available on Move (full details – move.com.au)

