

## INSTRUMENTS OF THE ORCHESTRA

2 Piccolos, 2 Flutes, 2 Oboes, English Horn,  
2 Clarinets in B-flat, Bass Clarinet in B-flat,  
2 Bassoons, Double-Bassoon,  
4 Horns in F, 3 Trumpets in C,  
3 Trombones, Tuba,  
Celesta, Harp, 2 Pianos,  
Percussion (6 players) :

Cymbals .....	} 2 players
Balinese Cymbals or Tambourine.....	
Triangle .....	
Sandpaper Blocks .....	
Bass Drum .....	
Balinese Gongs and Tam-Tam.....	1 player
Xylophone .....	1 player
Marimba .....	1 player
Glockenspiel and Chimes.....	1 player

### Strings

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*Duration: about 17 minutes*

Orchestra parts available on rental from the publishers.

Photographs of Balinese gamelan musicians  
(from *Music in Bali* by Colin McPhee)



92. Trompong



## INSTRUMENTATION

Solo Piano I  
Solo Piano II

Piccolo	1 <sup>st</sup> Bb Trumpet
1 <sup>st</sup> Flute	2 <sup>nd</sup> & 3 <sup>rd</sup> Bb Trumpet
2 <sup>nd</sup> Flute	1 <sup>st</sup> and 2 <sup>nd</sup> F Horn
1 <sup>st</sup> & 2 <sup>nd</sup> Oboe	3 <sup>rd</sup> and 4 <sup>th</sup> F Horn
1 <sup>st</sup> Clarinet	1 <sup>st</sup> , 2 <sup>nd</sup> & 3 <sup>rd</sup> Trombone
2 <sup>nd</sup> Clarinet	Euphonium (BC or TC)
3 <sup>rd</sup> Clarinet	Tuba
Bass Clarinet	String Bass
1 <sup>st</sup> & 2 <sup>nd</sup> Bassoon	Xylophone
Soprano Saxophone	Marimba
Alto Saxophone	Percussion I
Tenor Saxophone	Percussion II
Baritone Saxophone	Percussion III
	Percussion IV

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- Percussion I (one player) — marimba; vibraphone
  - Percussion II (one player) — vibraphone; orchestra bells
  - Percussion III (one player) — large cymbal; two gongs; Balinese cymbals; triangle
  - Percussion IV (one player) — sand paper; triangle; large cymbal; small gong

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**TABUH-TABUHAN** — was composed in 1936 and premiered in September of that year in Mexico City by Carlos Chavez conducting the National Orchestra of Mexico. Written after McPhee had spent four years living in Bali studying the gamelan music of that island, *Tabuh-Tabuhan: Toccata for Orchestra and Two Pianos* reveals the composer's love of all things Balinese. Throughout the piece, McPhee uses what he terms a "nuclear gamelan" of two pianos, xylophone, marimba, orchestra bells, celesta (vibraphone in this transcription), cymbals and gongs. The title of the work derives from a Balinese collective noun meaning music that is "essentially percussive."

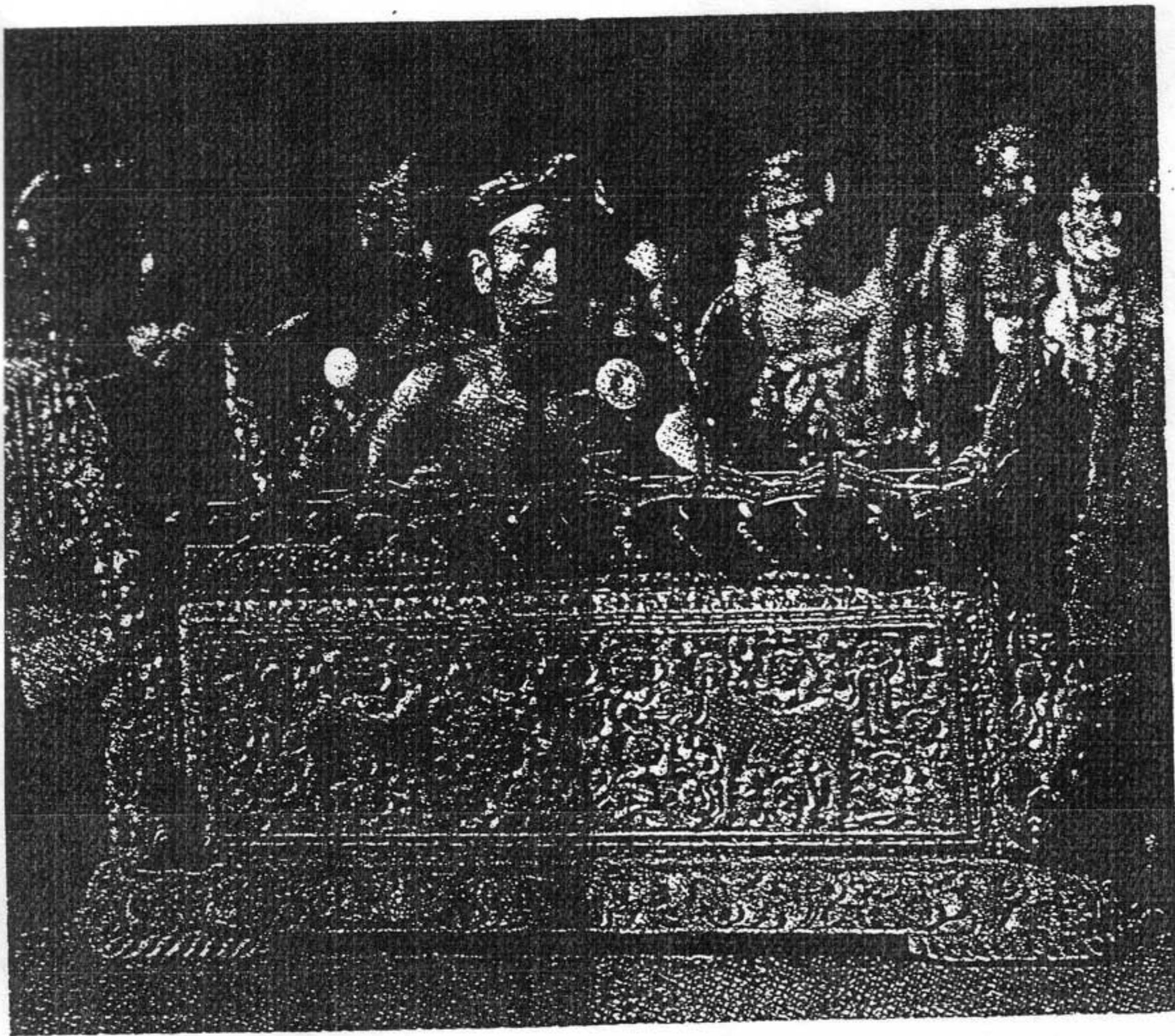
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**COLIN MCPHEE** — was born in Montreal on March 15, 1900 making him an exact contemporary of Aaron Copland and Duke Ellington. A virtuoso pianist, McPhee studied composition in Paris and in New York (with Varèse) in the 1920s where he was active in the contemporary music scene. In early 1930 McPhee heard newly released recordings of Balinese gamelan orchestras. This music so inspired him that he was moved to travel to Bali in 1931 where he remained for most of the following seven years. McPhee combined the roles of scholar, ethnomusicologist and composer while living in Bali. He transcribed dozens of gamelan works, established a gamelan orchestra in his home and traveled around the island, studying and performing with a variety of other gamelan orchestras. Returning to the United States in 1939, McPhee had difficulty re-establishing himself in the New York musical scene. Fighting bouts of depression and alcoholism, he ceased composing for a long period following World War II. In the mid 1950s McPhee surfaced again, composing several works — including the Concerto for Wind Orchestra (1960) — most of which harken back in many respects to his seminal experiences in Bali of years before. McPhee spent his last years as an ethnomusicologist at UCLA, completing his magnum opus, the book *Music in Bali* just before his death in 1964.

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**FRASER LINKLATER** — is an Assistant Professor in the Faculty of Music at the University of Manitoba in Winnipeg, Manitoba where he directs the Wind Ensemble, Concert Band and Chamber Winds as well as teaching courses in conducting and music education. Fraser is Vice-President of the Manitoba Band Association, assistant editor of the Canadian Winds Journal, and co-director (with Dale Lonis) of the Canadian Wind Conductors Development Program. In March 2007, Fraser gave a presentation on the Wind Music of Colin McPhee at the CBDNA National Conference in Ann Arbor.

Photographs of Balinese gamelan musicians  
(from *Music in Bali* by Colin McPhee)



36. Gendèr limolas in the *gamelan pelègongan*



75. Trompong misi bruk at Abang village

**THE WIND MUSIC OF  
COLIN MCPHEE:**

**His Concerto for  
Piano with  
Wind Octette  
Accompaniment**

Dr. Timothy Maloney,  
Head, Music Library &  
Adjunct Professor of Music,  
University of Minnesota



**Colin McPhee**

- Born in Montreal, 1900; died Los Angeles, 1964
- Studied piano & composition with Ernest Farmer, Hambourg Conservatory, Toronto, 1913-1918
- Studied with Gustav Strube & Harold Randolph, Peabody Conservatory, Baltimore, 1918-1921
- Studied piano with Arthur Friedheim, Canadian Academy of Music, Toronto, 1921-1924
- Studied piano with Isidor Philipp & composition with Paul Le Flem, Paris, 1924-26
- Studied composition with Edgard Varèse, New York, 1926-



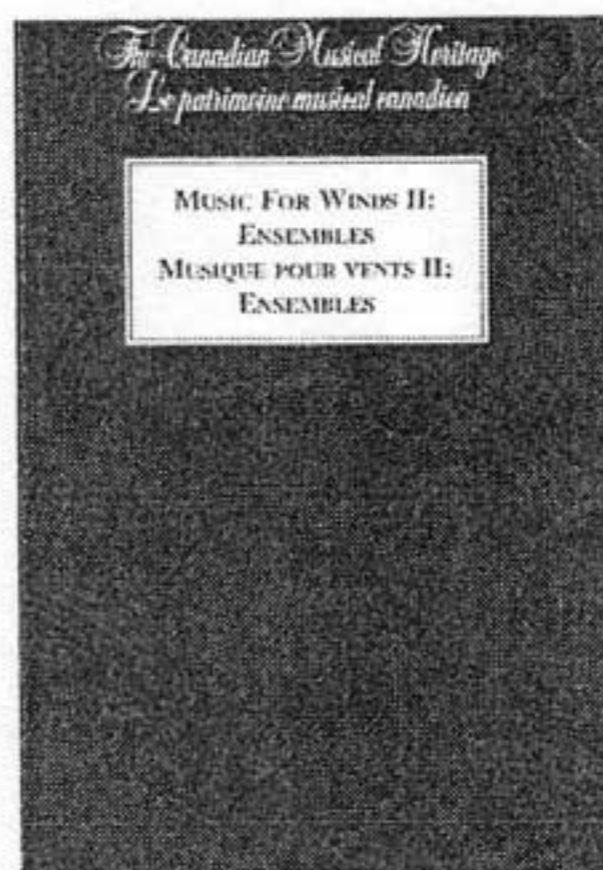
**Movement I,  
Allegretto,  
McPhee  
Concerto**



**Movement II,  
Chorale,  
McPhee  
Concerto**



**Movement III,  
Coda,  
McPhee  
Concerto**



*Canadian Musical  
Heritage, Vol. 24,  
Music for Winds II:  
Ensembles, includes  
score to McPhee  
Concerto & critical  
notes for performance*



**First page of  
Critical Notes on  
the McPhee  
Concerto in  
CMH, Vol. 24**

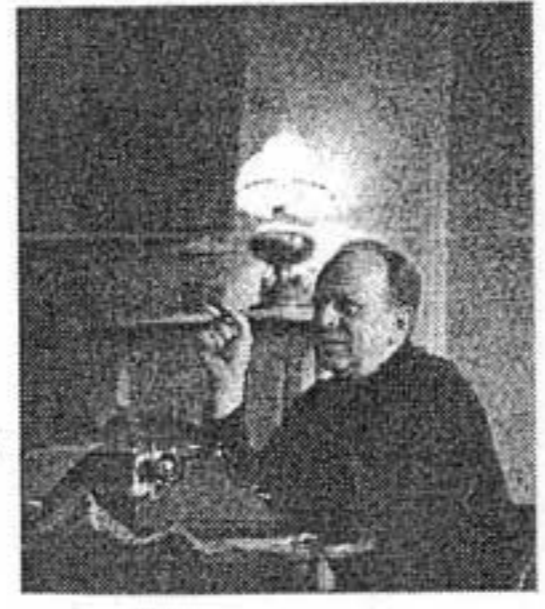
**Performing parts for  
McPhee Concerto**

available from:  
G. Schirmer Rental &  
Performance Dep't.  
445 Bellvale Road  
P.O. Box 572  
Chester, NY 10918  
Phone: 845 469-4699  
Fax: 845 469-7544  
Web: [www.schirmer.com/](http://www.schirmer.com/)  
(then click on "Rental")



**Canadian Musical Heritage  
Vol. 24 with McPhee Concerto  
score & critical notes**

Available from:  
Clifford Ford Publications  
120 Walnut Court, Unit 1  
Ottawa, Ontario K1R 7W2  
CANADA  
(613) 237-0550  
<http://cliffordfordpublications.ca/>



**McPhee Concerto for  
Piano with Wind Octette  
Accompaniment**

MusicMasters Classics CD #01612-67159-2  
with Stephen Drury, pianist, and members of  
the Brooklyn Philharmonic Orchestra  
conducted by Dennis Russell Davies

## The Wind Music of Colin McPhee: *Tabuh-Tabuhan*

In late 1930 at a New York party, the Canadian pianist and composer Colin McPhee first heard newly released recordings of Balinese gamelan orchestras — instrumental ensembles made up mainly of gongs, chimes, metallophones, and drums, sometimes also including flutes, reeds, and strings. This music so captivated him that he moved to Bali in 1931 and remained there for most of the next seven years. McPhee combined the roles of scholar, ethnomusicologist, and composer while living in Bali. He transcribed dozens of gamelan works for two pianos, solo piano, or piano with flute. He established a gamelan orchestra in his home and traveled around the island, studying and performing with a variety of other gamelan orchestras.

All of this activity in Bali culminated in 1936 with *Tabuh-Tabuhan*, the first of his major compositions to incorporate Balinese materials and influences. Undoubtedly McPhee's best-known composition and arguably his masterpiece, *Tabuh-Tabuhan* was first performed in the fall of 1936 by Carlos Chavez and the Orquesta Sinfónica de México, though it had to wait until 1953 for its first American performance (under Leopold Stokowski). McPhee's biographer, Carol Oja, comments: "From beginning to end, *Tabuh-Tabuhan* is a celebration of the Balinese gamelan." Its title stems from "a Balinese collective noun, meaning different drum rhythms, metric forms, gamelans, and music essentially percussive."

To approximate the timbres of the gamelan in this work, McPhee assembled what he termed a "nuclear gamelan": two pianos, celesta, xylophone, marimba, orchestra bells, and two Balinese gongs. McPhee then pits this small concertino group against a standard Western-style symphony orchestra functioning as a *ripieno* ensemble in a type of concerto grosso. Subtitled "Toccata for Orchestra and Two Pianos," *Tabuh-Tabuhan* is roughly in the form of a classical concerto, with themes drawn from McPhee's own transcriptions of Balinese melodies. There are three movements: Ostinatos, Nocturne, and Finale. Commenting in 1960 in the study score published by Associated Music Publishers, McPhee states that "the syncopated rhythms of Balinese music have a close affinity with those of Latin-American popular music and American jazz — and these have formed the basic impulse of the work from start to finish."

The obvious challenge in transcribing an orchestral score for winds is deciding how best to replace the strings, both the actual notes they play and their timbre. Since the strings are rarely used by themselves in *Tabuh-Tabuhan*, and since such string effects as tremolo, pizzicato, and harmonics are also rare in the piece which otherwise features prominent roles for the winds and percussion, this work is a natural candidate for wind ensemble transcription. The intriguing combination of Western instruments and Asian colors, and the blend of world-music flavors spiced with jazz and Latin rhythms make *Tabuh-Tabuhan* a dramatic, exotic concerto that is pleasing to both performers and audiences. It is a great work by a fine Canadian composer, one whose contributions to twentieth-century music have been too long overlooked.

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#### **Some Music by Colin McPhee**

- Concerto for Piano and Wind Octet, 1928
- Sea Shanty Suite, 1929, baritone soloist, male voice chorus, two pianos and timpani, premiered March 13, 1929, New York
- Tabuh-Tabuhan (two pianos / orchestra), 1936, premiered September 4, 1936, Mexico City, published by Associated Music Press
- Four Iroquois Dances (orchestra), 1944
- Transitions (orchestra), 1954, premiered March 20, 1955, Vancouver, BC
- Symphony #2 (orchestra), 1957, premiered January 15, 1958, Louisville, KY
- Nocturne (chamber orchestra), 1958, premiered December 3, 1958 in New York
- Concerto for Wind Orchestra, 1960, premiered July 1960 in Pittsburgh

#### **Some Books by Colin McPhee**

*A House in Bali* (New York: John Day Company, 1946)

*Music in Bali* (New Haven, CT: Yale University Press, 1966)

#### **Some Articles / Books about Colin McPhee**

Richard Mueller. 'Bali, *Tabuh-Tabuhan* and Colin McPhee's Method of Intercultural Composition' *Journal of Musicological Research*, x (1990-91), 127-75; xi (1991-92), 67-92.

Carol Oja. *Colin McPhee: Composer in Two Worlds*. Smithsonian Institution Press: Washington, DC, 1990.

#### **A Useful Recording**

*Tabuh-Tabuhan: Music of Colin McPhee* — The Esprit Orchestra (Toronto), Alex Pauk, conductor, CBC recording, SMCD5181

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