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Freewheeling

Performance Statement

My performance for IA1 is a rendition of Martin Ellerby's piece titled '*Freewheeling*' played on Euphonium. This composition for solo, unaccompanied Euphonium was composed in the year 1999 for Steven Mead to be included in his etude book entitled '*New Concert Studies for Euphonium*'.



Figure 1: Ambiguous quaver/semiquaver notation

'*Freewheeling*' is written with no time signature and is in the key of Bb major (concert pitch). However, the piece is atonal (has no tonal centre) and uses chromaticism. It is quite an unconventional piece, making it an ideal performance choice for the innovations unit. Throughout, unconventional rhythmic and dynamic notations are used (see fig 1) allowing for freedom of movement and expression such as rubato, dynamic and tone quality.

The score is marked '*piano*' and '*freely*', allowing me to make use of increased time and space to exaggerate both the tempo and dynamic changes. This creates a sense of freedom, which suits my interpretation of this piece.

As the piece continues, the ambiguous quaver/semiquaver phrases (alike fig. 1) are developed as a motif and become augmented, using longer *accelerandos* and *rallentando*. I perform this rhythm with more intensity, a warm tone and vibrato to portray that the piece is becoming less free and entrapped.

Subsequently, there are three rising passages, each increasing in intensity. To portray this, I make the euphonium's tone less warm and more aggressive. I only utilise vibrato at the very end of each of the three phrases. The climax of the third rising passage (at 2.09 minutes) is what I interpret to be the climax of the entire piece. It is the moment where the feeling of being trapped is finally released. At this point, the music feels complete and free, I believe this is what the composer intended.

Following this, the music becomes calmer, having less range and movement. To portray this, I use a *diminuendo* throughout the rest of the piece. I also play with softer articulations (la vowel sounds) and *legato* tonguing, phrasing and tone quality.

This piece also allows me to investigate my technical limits with lip slurs, long phrases and tricky fingering, at the same time, allowing the performer a freedom to express their own feelings and emotions into the music. Personally, '*Freewheeling*' is all about expression of many different emotions, specifically, releasing yourself from being trapped and becoming free.

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