

Leonardo **BALADA**

Concerto for Piano, Winds and Percussion

Cello Concerto • Viola Concerto • Cumbres • Sonata for Ten Winds

Enrique Graf, Piano • David Premo, Cello • Ashan Pillai, Viola

Carnegie Mellon Wind Ensemble

Colwell • Story • Thompson • Vosburgh



Leonardo Balada (b. 1933)

Music for Wind Ensemble

Since a pioneering meeting in the early 1960s at Columbia University in New York in which young composers listened to Otto Luening and Ussachevsky discuss the early stages of electronic music, I have been intrigued by this relatively new kind of "music". Because I could only have limited exposure to synthesizers, I decided that I should take advantage of the experience and use them with traditional instruments. I was impressed by the staccatos, the decays, the dramatic range of dynamics the synthesizers could produce. Those effects influenced my instrumental writing in works such as *Geometrias No. 1* and *Guernica* (1966), but especially in *Cumbres* (1971) where I exploited the total expansion of the sound spectrum with total division of the winds and brasses. All this can be construed as my second stylistic period – the avant-garde. That period was a new style in my output, an abrupt change from my first period, a romantic/neo-classical one with works including the *Concerto for Cello and Nine Players* (1962).

Cumbres – A Short Symphony for Band (Symphony No. 2) (1971)

Cumbres was the result of a commission by the Carnegie Mellon University Symphony Band, and it is dedicated to its members and conductor Dr Richard Strange. It was composed in 1971 and premiered at Carnegie Hall, New York, on April 18th of that year. Those performers recorded the work for Albany Records.

Cumbres is in an idiom I started experimenting with back in 1958 when I was still a student at Juilliard and composed a work for strings. Here clustered chords were written to resolve smoothly into intervals or perfect chords.

To explain *Cumbres* one could relate to several titles I considered: *Mosaico* was intended to represent the multiple sections that follow each other in a contrasting manner, forming an authentic mosaic of musical sound; *Entrelazos*, meaning interweavings, was intended to show that in each section of the work one can find a germ that will become the prominent idea in the next section and

this happens through the entire work. *Cumbres* (Heights), however, better reflects the character of the work, its insistent exploration of the high registers of the instruments, the ascending motion of the music in the climaxes, and above all, its dramatic quality.

Perhaps the most controversial part of the title is the word 'Symphony'. What is a symphony? Camilo José Cela – the Spanish novelist and Nobel Prize laureate – once said: "A novel is any book which says 'Novel' on its cover." *Cumbres* is a symphony, for that was my intention and my mood when writing it.

Present in this work are many highly controlled aleatoric sections which produce an "electronic" effect; cells of *cantabile* melody; high-to-low cluster chords used at a *pianissimo* level; and a building-up of mechanistic figures layer on layer. At the very end an irregular rhythmic figure brings the work to a resounding climax.

Concerto for Piano, Winds and Percussion (1973)

This concerto was commissioned by the Carnegie Mellon University Alumni Association. The soloist in almost perpetual motion, and the two forces – the soloist and winds – are more often than not at odds.

The work is in one movement, but there are three sections. The first starts with a "ping-pong" idea taken in a literal sense. The single figure gradually expands into a broken cluster-like texture, aided by similar material in the winds and trumpets, which determines the rich ending of the first section. The disintegration of the climax leads to the middle section, slow and open in an almost "Chopinesque" Romanticism of free rubatos and dynamics. This is a homage to the 19th century in the same fashion that the first part is a homage to the 20th century of Poulenc and Stravinsky. A melodic idea of four notes presented out of phase leads to the third section with a sudden and staccato hammering by the soloist.

The element of repetition is of utmost importance in the work, as is the contrast between the unison and the

clusters, intermingled with triadic sounds and other devices that I like to call "recycling" of traditional techniques.

This work was first performed on April 15th, 1974, at Carnegie Hall in New York by Harry Franklin, pianist, and the Carnegie Mellon Symphonic Wind Ensemble, Richard Strange, conductor. It is dedicated to those artists.

Concerto for Cello and Nine Players (1962, rev. 1967)

This work, commissioned by and dedicated to the great Catalan cellist Gaspar Cassado, was composed in 1962 and revised in 1967. It belongs to the first period of my music (neo-classical in character), which was followed by my avant-garde style (1966-75) and then post-avant-garde style, in which I blend avant-garde techniques with folk or traditional elements (1975 to the present).

Although using clear key centres the work is highly chromatic, devoid of experimental approaches for the cello. It is written to highlight the beauty and virtuosity of the instrument. The real musical challenge in the work relies on the dichotomy between the soloist and the rest of the ensemble. The contradiction is already established by the absence of strings in the ensemble and the percussive writing given to the winds and brass.

The *Concerto* is in three movements and lasts approximately 15 minutes. The first movement is light in character with some humour in it; the second is lyrical and warm; and the third is dramatic with urgency and virtuosity. It was premiered by Nathaniel Rosen and the Pittsburgh New Music Ensemble conducted by David Stock.

Viola Concerto (2009-10)

This one-movement concerto, about 17 minutes long, represents two contrasting worlds, the solo viola and the band, mostly in conflict with each other. At the very beginning, while the viola explores the higher parts of register in clean, clear lines with harmonics, the band stays in the lower part of the register with dense, clustered sounds. This occurs frequently throughout the *Concerto*. Nevertheless, common ground exists between the two instrumental entities in the form of running and rather

virtuosic figurations. As a modernistic composition, textural dense sonorities, sometimes punctuated by staccatos, contrast with lyrical designs.

The material is freely taken from the Catalan folk melody *La Gata i el Belitre* (The Cat and The Dog), although this melody is hardly heard in an obvious way, except in the context of the brief sporadic appearance of the rhythm of a *sardana*, the national dance of Catalonia.

The *Concerto* was commissioned by the Banda Municipal de Barcelona for their 125th anniversary. The work was composed from November 2009 to February 2010 and is dedicated to Abili Fort.

Sonata for Ten Winds (1979)

The title "sonata" refers more to the original meaning of the term, that is, a "sound-piece", than to its modern meaning, although it has exposition and development sections. The development section is characterized by several ascensions and subsequent falls in the pitches. The development brings the general ideas to a dramatic outburst of contrasts that concludes with an ultimate drop to a low pitch.

Generally the ensemble is treated as a massive single entity, although opportunities are allowed for some solo displays. The language ranges from traditional sounds to far-out ones. Although the music is precisely notated most of the time, there are some aleatoric instances.

The piece was composed from October to December 1979 and was premiered by the American Brass Quintet and the New York Woodwind Quintet at Carnegie Recital Hall in New York. *The New York Times* called the work "substantial" and "gripping" and added, "it succeeds brilliantly. It is an exciting instrumental showcase with motoric passages that are quite stunning."

The work received an honorary mention at the Freidheim Awards, Kennedy Center in Washington D.C. and it has been released on the New World Records label. It is dedicated to Akram Midani, former dean of the College of Fine Arts, Carnegie Mellon.

Leonardo Balada

Leonardo Balada



Born in Barcelona on 22nd September, 1933, Leonardo Balada graduated from the Conservatorio del Liceu of that city and The Juilliard School in 1960. He studied composition with Vincent Persichetti, Aaron Copland and conducting with Igor Markevitch. Since 1970 he has been teaching at Carnegie Mellon University in Pittsburgh, Pennsylvania, where he is University Professor of Composition. Some of his best known works were written in a dramatic avant-garde style in the sixties (*Guernica*, *Maria Sabina*, *Steel Symphony*, *No-res*). He is credited with pioneering a blend of ethnic music with those avant-garde techniques, creating a very personal style starting with *Sinfonía en Negro: Homage to Martin Luther King* (1968), followed by *Homage to Casals* (1975) and *Homage to Sarasate* (1975). Balada has received several international awards. He also received an Academy Award from the American Academy of Arts and Letters that "honors outstanding artistic achievement and acknowledges the composer who has arrived at his or her own voice".

Balada's works are performed by the world's leading orchestras, such as the philharmonics of New York, Los Angeles, Israel; the Philadelphia Orchestra, the Philharmonia Orchestra of London, the symphonies of Pittsburgh, Cincinnati, Detroit, Dallas, Washington D.C., Milwaukee, Oregon, Prague, Düsseldorf, Barcelona, São Paulo, Mexico; the radio orchestras of Leipzig, Berlin, Berne, Madrid, Hanover, Moscow, Helsinki, Luxembourg, BBC (Manchester), Jerusalem; the National Orchestras of Spain, Lyon, Toulouse, Marseille, Ireland, Colombia and Peru, among others, conducted by artists such as Lorin Maazel, Mstislav Rostropovich, Rafael Frühbeck de Burgos, Jesús López-Cobos, Lukas Foss, Mariss Jansons, Jorge Mester, Sergiu Comissiona, Neville Marriner and others.

A large number of Balada's compositions are recorded on Deutsche Grammophon, Naxos, Albany and New World Records. They include *Steel Symphony* and *Music for Oboe and Orchestra* with the Pittsburgh Symphony conducted by Lorin Maazel, and the cantatas *No-res*, *Torquemada* and *Maria Sabina*. One of his Naxos recordings – three concertos for piano, guitar and flute – was selected by Amazon.com as one of the "Ten Best Recordings of 2001" in the classical instrumental music category, and also won the prestigious Rosette awarded by the *Penguin Guide to Compact Discs*. Balada's large catalogue of works includes chamber and symphonic compositions, cantatas, two chamber operas and four full length ones: *Zapata*, *Christopher Columbus*, its sequel *Death of Columbus* and *Faust-bal*. *Christopher Columbus* was given its première in Barcelona in 1989 with José Carreras and Montserrat Caballé singing the leading rôles, and attracted international attention. *The New York Times* described the work as "a gift to his native Catalonia" while the *Washington Times* called it "a masterpiece... a landmark score in the lyric theater of our time". *Christopher Columbus* [Naxos 8.660237-38] and *Death of Columbus* [Naxos 8.660193-94] have been released on Naxos. Recent world premières include the *Concerto for Three Cellos and Orchestra* performed by the Berlin Radio Symphony Orchestra, *Una Pequeña Música Nocturna en Harlem* performed by the Hungarian Symphony Chamber Orchestra and *Caprichos No. 4* for Double Bass and Orchestra performed by the Pittsburgh Symphony Chamber Orchestra. The chamber operas *Hangman*, *Hangman!* and *The Town of Greed* [Naxos 8.557090] received their world première performances respectively at the Teatro de la Zarzuela, Madrid and the Gran Teatre del Liceu, Barcelona. The opera *Faust-bal*, to a libretto by Fernando Arrabal, was first performed in 2009 at the Teatro Real, Madrid.

Balada's principal publishers are G. Schirmer, Inc. and Beteca Music, and he is represented by Music Associates of America.

www.andrew.cmu.edu/user/balada/index.htm

Leonardo Balada (nacido en 1933)

Música para Instrumentos de Viento

Desde que asistí a una pionera reunión en los años sesenta en la Universidad de Colombia, Nueva York, en la que un grupo de jóvenes compositores escuchamos a Otto Luening y a Ussachevsky hablar de los comienzos de la música electrónica, estuve intrigado por esta relativamente nueva "música". Puesto que yo tenía limitado acceso a sintetizadores pensé que quizás debería aprovechar la experiencia aplicando algunos de aquellos conceptos a la música instrumental. Entre las facetas que me causaron impresión de la música electrónica estaban los estacatos, las cadencias y los grandes extremos dinámicos que los sintetizadores podían producir. Todo ello influyó en mi forma de componer en obras como *Geometrias No. 1* y *Guernica* pero principalmente en *Cumbres* (1971). En esta obra desarrollo todo el espectro sonoro con total divisi en las maderas y metales. Todo ello puede considerarse como mi segundo periodo estilística, el vanguardista. Este periodo estilística representa un cambio abrupto en relación al primer periodo, neoclásico-romántico con obras como el *Concierto para Cello y Nueve Instrumentista* del año 1962.

Cumbres – Sinfonía Breve para Banda (Sinfonía n. 2) (1971)

Cumbres fue compuesta en 1971 por encargo de la Banda Sinfónica de Carnegie Mellon University y está dedicada a sus miembros y a su director Dr. Richard Strange. Ellos realizaron el estreno en el Carnegie Hall de Nueva York y la grabaron para Albany Records.

Cumbres está escrita en un idioma en el que comencé a experimentar en el año 1958 cuando todavía estudiaba en la Juilliard School de Nueva York y escribí una obra para cuerdas. En esta obra, acordes "clusters" estaban diseñados de manera que se resolvían a acordes o intervalos perfectos.

Para comprender *Cumbres* uno podría remitirse a los diversos títulos tentativos que asigné a la obra: *Mosaico* pretendía describir las distintas secciones que se suceden entre sí de manera contrastante formando un auténtico

mosaico musical; *Entrelazos* describía el hecho de que en cada sección de la obra existe el germen de la idea principal de la siguiente sección, hecho que acontece a lo largo de la composición. *Cumbres* (Alturas) sin embargo refleja mejor el carácter de la obra, su insistente exploración de los registros agudos de los instrumentos y la dirección ascendente de la música en sus culminaciones y sobretodo en su carácter dramático.

Quizás la parte más controversial en el título de la obra sea la palabra "Sinfonía". ¿Qué es una sinfonía? Camilo José Cela, premio Nobel de literatura, dijo que: "Una novela es un libro cuya cubierta dice "Novela". *Cumbres* es una sinfonía pues esta era la intención y su carácter cuando la compuse.

En la obra uno encuentra varios momentos aleatorios controlados que sugieren música electrónica; células melódicas cantábiles; clusters que van de lo agudo a lo grave a nivel pianísimo; una montaña de estratos de efecto mecánico. Al final un ritmo irregular que llega a la culminación definitiva.

Concierto para Piano Vientos y Percusión (1973)

Esta obra fue compuesta por encargo de la Asociación de Ex alumnos de la universidad Carnegie-Mellon y presenta al solista en casi perpetuo movimiento. El piano y la orquesta tocan más en competición que en colaboración.

La obra es en un movimiento pero tiene tres secciones. La primera comienza con la imitación de un juego de "ping-pong" por parte del solista. Esta simple idea se convierte gradualmente en un juego de texturas en clúster cuyo clímax se desintegra y nos lleva a la segunda sección de la obra. Aquí la música es lenta y casi "Chopiniana", romántica en sus rubatos pero sin dejar la paleta de los clúster. Es un homenaje al siglo XIX de la misma manera que la primera sección lo era del siglo XX de Poulenc y Stravinski. Se llega a la tercera sección a través de un motivo de cuatro notas que la orquesta presenta de manera dislocada. De repente el

solista hace su entrada con staccatos que nos recuerdan un martillo.

El elemento repetitivo es de gran importancia en la obra, así como los contrastes entre los cluster y el unísono, mezclado con armonías triádicas y otros sonidos convencionales en lo que podría considerarse como un “reciclaje” de técnicas tradicionales.

El concierto se estrenó en el Carnegie Hall de Nueva York el 15 de abril de 1974 interpretado por el pianista Harry Franklin y el Carnegie-Mellon Symphonic Wind Ensemble dirigido por Richard Strange. La obra está dedicada a esos artistas.

Concierto para Cello y Nueve Instrumentista (1962, rev. 1967)

Esta obra, encargo del gran violonchelista catalán Gaspar Cassado y a quien está dedicada, fue compuesta en 1962 y revisada en 1967. Perteneció al primer periodo en mi música (neoclásica en carácter), al cual le siguió mi estilo de vanguardia (1966-75) y después el periodo de pos-vanguardia en el que las técnicas vanguardista se mezclan con elementos folklóricos o tradicionales (del 1975 al presente).

A pesar de utilizarse centros tonales, la composición es altamente cromática, sin ningún intento de experimentación en la escritura para el solista. En la obra se realza la belleza y virtuosismo del violonchelo. El reto en la obra consiste en la dicotomía entre el solista y el resto del conjunto instrumental. La contradicción se establece de entrada por la ausencia de cuerdas y en la escritura percusiva de las maderas y los metales.

El concierto, en tres movimientos, dura aproximadamente 15 minutos. El primero es ágil en carácter y con cierto humor, el segundo es lírico y cálido mientras que el tercero es intenso y virtuoso. Su estreno lo realizó Nathaniel Rosen con el Pittsburgh New Music Ensemble dirigido por David Stock.

Concierto para Viola (2009-10)

Este concierto en un movimiento, de unos 17 minutos de duración, presenta dos mundos contrastantes, el de la viola solista y el de la banda sinfónica, generalmente en conflicto

entre ellos. Desde el principio, cuando la viola explora los registros agudos y nítidos con armónicos, la banda se desarrolla por lo grave con densas sonoridades. Ello ocurre con frecuencia a lo largo de la obra. No obstante existe a veces una relación común cuando hay diseños de virtuosismo. Es una obra modernista en la que densas texturas sonoras, a veces en forma de estacatos, contrasta con líneas líricas. El material de la obra está sacado de manera muy libre de la melodía folklórica catalana *La Gata i el Belitre* si bien esta melodía no se percibe de manera obvia excepto en el contexto de las esporádicas y breves apariciones de los ritmos de una *sardana*.

El concierto ha sido compuesto por encargo de la Banda Municipal de Barcelona para conmemorar su 125 aniversario. La obra fue compuesta entre Nov. 2009 y Feb. 2010. La composición está dedicada a Abili Fort.

Sonatas para Diez Instrumentos de Viento (1979)

El título “sonata” se refiere más bien al significado original de la palabra, es decir “obra sonora”, que a su acepción moderna, si bien existe en la obra exposición y desarrollo. El desarrollo se caracteriza por varios ascensos y subsecuentes descensos de la tesitura culminando en una acumulación dramática de sonoridades.

En general el conjunto es tratado como un ente masivo si bien existen momentos solistas. El lenguaje alterna entre sonoridades tradicionales y modernistas. Si bien la música está escrita en su mayor parte con precisión, existen momentos aleatorios.

La obra fue compuesta entre octubre y diciembre de 1979 y su estreno tuvo lugar en el Carnegie Recital Hall de Nueva York. El *New York Times* calificó la obra de “importante” y “absorbente” añadiendo “...acontece de forma exitosa con pasajes realmente brillantes.”

La obra recibió mención honorífica en los Freidheim Awards del Kennedy Center en Washington y está grabada en el sello New World Records. Está dedicada a Akram Midani, quien fue decano de bellas artes en la universidad Carnegie Mellon en Pittsburgh, EE.UU.

Leonardo Balada

Leonardo Balada

Nació en Barcelona el 22 de Septiembre de 1933. Tras cursar sus estudios de piano y teoría en el Conservatorio del Liceu de Barcelona, se trasladó a Nueva York en donde concluyó sus estudios de composición en la Juilliard School en 1960. Entre sus maestros figuran Aaron Copland, Vincent Persichetti y Igor Markevitch. En la actualidad es catedrático de Composición en la Universidad Carnegie Mellon de Pittsburgh, EE.UU. Algunas de sus obras más conocidas fueron compuestas en un estilo de gran drama dentro de la vanguardia de los años sesenta (*Guernica*, *Maria Sabina*, *Steel Symphony*, *No-res*). Posteriormente se le reconoce como pionero en la simbiosis de música étnica con las técnicas vanguardistas, con lo que ha creado un estilo personal e influyente, estilo iniciado con *Sinfonía en Negro: Homenaje a Martin Luther King* (1968), *Homenajes a Casals* (1975) y *Homenajes a Sarasate* (1975). Ha recibido varios premios internacionales y una distinción de la American Academy of Arts and Letters por su “relevante carrera y en reconocimiento a su personalidad artística”.

Su extensa lista de obras se interpreta regularmente en Europa y América por las principales orquestas y solistas. Entre las primeras figuran las filarmónicas de Nueva York, Los Angeles, Israel; la Orquesta de Filadelfia; las sinfónicas de Pittsburgh, Dallas, Cincinnati, Detroit, New Orleans, Praga, México, São Paulo, Barcelona, Düsseldorf; Orquestas Nacionales de Washington, Irlanda, España, Colombia, Lima, Lyon, Toulouse, Jerusalén; Philharmonia de Londres; orquestas de las radios de Luxemburgo, BBC (Manchester), Berlín, Leipzig, Helsinki, Hannover, RTV Española, Moscú, Orquesta de Cámara de Chicago, de Lausana, y Sinfonietta Checa.

Tiene grabadas un elevado número de sus composiciones en sellos discográficos como Deutsche Grammophon, The Louisville Orchestra Editions, New World, Albany, Columna Musica y Naxos Records entre ellas *Steel Symphony* y *Música para Oboe y Orquesta* con la Pittsburgh Symphony Orchestra dirigida por Lorin Maazel. Naxos Records está grabando la obra completa de Balada. Ha recibido encargos de un elevado número de prestigiosas instituciones: la Opera de San Diego, Teatro Real de Madrid, Aspen Festival, Benedum Center for the Performing Arts, Pittsburgh, The National Endowment for the Arts, Sociedad Estatal del V Centenario (la obra *Cristóbal Colón*), Orquesta de Cámara de Lausana, la sinfónicas de Pittsburgh, Cincinnati, Hartford, Nacional de España, RTV Española, Barcelona, y Radio Berlin.

Compositor primordialmente sinfónico y lírico, ha compuesto varias óperas, entre ellas *Zapata* y *Cristóbal Colón*. Esta ópera se estrenó en el Gran Teatro del Liceu de Barcelona en 1989 interpretada por José Carreras y Montserrat Caballé atrayendo atención internacional. La crítica del *Washington Times* calificó la música de la ópera de “obra maestra” y el *New York Times* de “...un regalo a su tierra natal”. Esta ópera y su secuela *La Muerte de Colón* [Naxos 8.660193-94] han sido recientemente editadas en CD por Naxos Records. Recientemente se ha estrenado *Concierto para Tres Violoncelos y Orquesta* por la Orquesta Sinfónica de Radio Berlín, *Una Pequeña Música Nocturna en Harlem* por la Orquesta Sinfónica de Cámara Húngara y *Caprichos No. 4*, para contrabajo y orquesta por la Pittsburgh Symphony Chamber Orchestra. Las óperas de cámara *Hangman*, *Hangman* y *The Town of Greed* se estrenaron en el Teatro de la Zarzuela de Madrid y en el Gran Teatre del Liceu de Barcelona. Su ópera *Faust-bal* encargo del Teatro Real de Madrid con libreto del dramaturgo surrealista Fernando Arrabal tuvo su estreno en Febrero 2009.

Sus principales editores son G. Schirmer, Inc. de Nueva York y Beteca Music. Su representante es Music Associates of America.

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Enrique Graf



Enrique Graf has given recitals in major concert halls all over the world and has been soloist, among others, with the orchestras of Baltimore, Indianapolis, Pittsburgh, Washington, New Jersey, Nashville, Illinois, West Virginia, New York, Charleston, Richmond, Florida, Moscow, Kiev, Chile, Argentina, Uruguay, Peru, Puerto Rico and Colombia. An all-Poulenc CD and other recordings of Bach *Suites*, Liszt's *Sonata*, Mendelssohn's *Variations*, Mussorgsky's *Pictures at an Exhibition*, Edward Hart's *Tidal Concerto*, and concertos by Beethoven, Grieg and Gershwin have received high critical praise. A former student of Leon Fleisher, he won the William Kapell International Competition. www.enriquegraf.com

David Premo



Cellist David Premo joined the Pittsburgh Symphony Orchestra in 1992 and was awarded the position of Associate Principal in 2001. He has been Artist-Lecturer at Carnegie Mellon University since 1994, providing private cello instruction, coaching chamber music groups and teaching an orchestra repertoire class. David Premo studied cello in his native Chicago with Margaret Evans of the Chicago Symphony, later with Robert Newkirk at the Catholic University, and most recently with János Starker at Indiana University. His cello was made in approximately 1860 by Jean Baptiste Vuillaume.

Ashan Pillai



British violist Ashan Pillai was born in Sri Lanka and educated at the Royal Academy of Music, London. He continued his studies at the University of Southern California, and The Juilliard School. He is an international prizewinner and frequent guest violist at major festivals. In 1994 he was appointed assistant principal viola in the English Chamber Orchestra and he co-founded the chamber ensemble, Mobius. In 2000 he was appointed Principal Viola with the Barcelona Symphony Orchestra and in 2001 professor of viola at the Conservatorio Superior in Barcelona. In 2005 he was invited to join the Zukerman Chamber Players.

Carnegie Mellon Wind Ensemble

Thomas Thompson and George Vosburgh, Directors • Stephen Story, Associate Director



The Carnegie Mellon Wind Ensemble traces its roots back to the Carnegie Tech Kiltie Band. Founded in 1908 by just seven people, the Kiltie Band grew and enjoyed a long and distinguished history as a full concert band. For the next four decades, it was the pre-eminent performing ensemble in the university. In 1976 Leonard Geissel reorganized the group into the Carnegie Mellon Wind Ensemble and positioned it as a major performing ensemble for the School of Music's wind, brass and percussion majors. After Geissel's departure in the late 1980s, the ensemble had a series of directors, including Keith Lockhart (now with the Boston Pops). Denis Colwell, the former music director of the River City Brass, directed the ensemble from 1993 until 2011. Upon Denis Colwell's promotion to

Department Head in 2011, Music Directors Thomas Thompson and George Vosburgh, along with Associate Director Stephen Story, are currently directing the Carnegie Mellon Wind Ensemble.

Flute

Meredith Lusardi
Jessie Nucho
Sarah Steranka
Michal Zeleny

Oboe

Justin Carson
Sofie Dunderdale
David Fitzpatrick
Miriam Friedman
Kelly Komplarens

English horn

Sofie Dunderdale
David Fitzpatrick

Clarinet

Erica Cherry
Peter Kennedy
Min Joo Kim
Erika Platon
Katie Russell
Laura SanBoeuf
Audrey Williams

E♭ clarinet

Manny Hartman

Bass clarinet

Erica Cherry
Joe Grippi

Bassoon

Nicole Houghton
April Verser
Austin Way
Xin Zhao

Trumpet

Daniel Blumenfeld
Christopher Chang
Samuel Eisenhandler
Andrew Heath
David Gardner
David Parker
Erin Yanacek

Horn

Kimberly Dohi
Jordan Gibson
Nathan Johnson
Sandon Lohr
Erica Moore
Jaclyn Perez
Elizabeth Thompson

Trombone

Katie Blakely
Brandon Carbonari
Adam Janssen
Patrick McIsaac
Alex Snyder

Euphonium

Fernando Deddos
Jeremy Smith

Tuba

Tyler Schwirian
Sam Westrick

String Bass

Clark Brown
Charles Ermer

Percussion

Elliot Beck
Erin Dowrey
Candice Gu
Lei Lei Hoi
John Michael Jacobs
Jeff Kehl
Kyoung Mi Lee
Jack Rago
Jason Yoder

Denis Colwell



Currently Head of the Carnegie Mellon School of Music, Denis Colwell was Music Director of the Carnegie Mellon Wind Ensemble from 1993 to 2011. His 1996 recording with that group was hailed as "... one of the best band recordings in recent years..." by the *American Record Guide* (March/April 1996). From 1994 to 2009 Colwell served as Music Director of the River City Brass Band and performed over 1,400 concerts throughout the United States with that ensemble. Colwell was founder of the Carnegie Mellon Youth Brass Band and the River City Youth Brass Band, and served as conductor of both ensembles.

Stephen Story



Stephen Story earned his Master's Degree in conducting from Carnegie Mellon University in 2009. While at CMU he studied wind music with Denis Colwell, vocal music with Robert Page, and composition with Nancy Galbraith. His musical focus is modern wind music, with a heavy emphasis on American composers. Before graduate school he taught music in public schools in both North Carolina and Pittsburgh. He also has a Bachelor of Fine Arts in bassoon performance from CMU, where he studied with Phil Pandolfi of the Pittsburgh Symphony. He is currently the Associate Director of the Wind Ensemble at Carnegie Mellon.

Thomas Thompson



Thomas Thompson began clarinet lessons at the age of eight in Belzoni, Mississippi. He holds degrees from the American Conservatory of Music and Northwestern University. A member of the Grant Park Symphony, Chicago, for seven years, Thompson has also toured with the Chicago Opera Ballet Orchestra and the Boston Pops Tour Orchestra. He joined the Pittsburgh Symphony in 1966 and is currently Co-Principal Clarinet. He has been featured as a soloist with the PSO in concertos by Carl Nielsen and Carl Maria von Weber. Thompson is an Associate Teaching Professor at the School of Music at Carnegie Mellon University.

George Vosburgh



George Vosburgh has been conducting various wind groups at Carnegie Mellon University since 1991. He has conducted performances with the winds of the Gran Canarias Philharmonic as well as wind groups at the Rolandseck Festival in Bonn. He has served as conductor on many occasions for the Duquesne Wind Symphony as well as the Duquesne Symphony Orchestra. Before coming to Pittsburgh, George Vosburgh was involved with wind ensembles at the American Conservatory in Chicago. His wind ensemble training was with Frederick Fennell and Donald Hunsberger at the Eastman School of Music.

Long admired as a pioneer of the blending of ethnic music with avant-garde techniques, Leonardo Balada first encountered experimental electronic music in New York in the early 1960s. It was to have a significant bearing on his compositional development. In *Cumbres* (Heights), a 'Short Symphony for Band', he employs an 'electronic' effect with dramatic results. He pursues the idea of cluster-like textures in the *Concerto for Piano, Winds and Percussion* while also paying homage to Chopin, Poulenc and Stravinsky. Conflict and lyricism mark out the *Viola Concerto*, while the *Sonata for Ten Winds* was described by *The New York Times* as 'an exciting instrumental showcase with motoric passages that are quite stunning'.

Leonardo
BALADA
(b. 1933)

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|----------|--|--------------|
| 1 | Cumbres – A Short Symphony for Band (1971) | 14:02 |
| 2 | Concerto for Piano, Winds and Percussion (1973) | 17:02 |
| | Concerto for Cello and Nine Players (1962, rev. 1967) | 16:00 |
| 3 | I. Quasi allegretto – Cadenza | 6:29 |
| 4 | II. Lento | 4:49 |
| 5 | III. Allegretto (Energico, con fuoco) | 4:42 |
| 6 | Viola Concerto (2009-10)* | 16:27 |
| 7 | Sonata for Ten Winds (1979) | 16:07 |

***WORLD PREMIÈRE RECORDING**

Enrique Graf, Piano 2 • David Premo, Cello 3-5 • Ashan Pillai, Viola 6

Carnegie Mellon Wind Ensemble

Denis Colwell 1 7 • Stephen Story 2

Thomas Thompson 3-5 • George Vosburgh 6

Recorded at Carnegie Music Hall, Oakland, Pittsburgh, on 3rd November, 2010 (track 1),
9th February, 2011 (track 2), 16th February, 2011 (tracks 3-5), 7th February, 2011 (track 6),
and on 3rd February, 2011 (track 7) • Producer: Riccardo Schulz

Engineers: Riccardo Schulz, Sang Mok Lee • Editor: Sang Mok Lee

Publishers: General Music Publishing Co., Inc./EMI; represented by G. Schirmer, Inc. (track 1);
G. Schirmer, Inc. (tracks 2, 7); General Music Publishing Co., Inc. (tracks 3-5); Beteca Music (track 6)

Booklet notes: Leonardo Balada • Cover image: *Symphonic Band* (2012) by Aira Balada