

# program

Concertino for Trombone & Piano (1837)

Ferdinand David

I. Allegro maestoso

(1810-1873)

II. Andante, marcia funebre

III. Allegro maestoso

Taiko Young, piano

Gudari: Miradas Del Horizonte (2020)

Ricardo Molla

I. The Gudari Begins His Path

Alexia Wixom, violin

Eden Agabs, violin

Christian Ruelas, viola

Riley Kee, cello

## *Intermission*

Sonata for Trombone and Piano (1993)

Eric Ewazen

I. Allegro maestoso

(b. 1954)

II. Adagio

III. Allegro giocoso

Taiko Young, piano

Libertango (1974)

Astor Piazzolla

(1921-1992)

Riley Kee, cello

Taiko Young, piano

# program notes

## Sonata for Trombone and Piano (1993)

Ferdinand David  
(1810-1873)

The story of the *Concertino* begins with Felix Mendelssohn, the world-renowned composer and conductor of the Gewandhaus Orchestra of Leipzig in the 1830s and 40s. He was friends with Karl Traugott Queisser, a preeminent trombone soloist and member of the Gewandhaus Orchestra playing viola. Queisser appeared many times as a soloist with the orchestra often performing concertos transcribed for trombone solo and orchestra. Mendelssohn was greatly impressed by Queisser's playing and initially promised to write a concerto for the orchestra and Queisser as a trombone soloist. Given Mendelssohn's busy schedule and recent marriage, however, it never came to fruition, so Mendelssohn enlisted the help of (the then-young) Ferdinand David, the Gewandhaus concertmaster. David, a virtuoso violinist, had collaborated many times with Mendelssohn over their careers, most notably in 1844 when David was the premiere soloist of Mendelssohn's *Violin Concerto in E major*, his last major work. While not as prolific as Mendelssohn, David was a proficient composer in his own right and composed the *Concertino* in 1837 for Queisser. It premiered with great success and is arguably David's most famous work.

The *Concertino* is structured in three continuous movements, The middle "funeral march" movement is flanked by two allegro sections based on the same thematic material. It is a prime example of mid-nineteenth century romanticism in Germany. Heroic rhythmic gestures combined with beautiful lyrical sections come together in this work to allow the soloist to display a large expressive range without great technical demands.

## Gudari: Miradas Del Horizonte (2020)

Ricardo Molla

Ricardo Mollá has composed tens of pieces for different musical formations, specially for brass. Ricardo has been trombone soloist in the Malaysian Philharmonic Orchestra and the Danish National Symphony Orchestra. Nowadays, he splits his time between collaborations with different professional orchestras and solo recitals.

Gudari ('warrior' in vasque language) is a three movement piece composed for Alberto Urretxo, Bilbao Symphony Orchestra's principal trombone.

The piece introduces three moods of a Gudari who decides to begin a new retrospective journey in his life looking for new horizons: first, The Gudari begins his path captures a feeling of hope for the future and the wish to meet new challenges; in Under the Celestial Firmament, our protagonist faces his own fears and the solitude that reality itself carries with it; finally, in The Eternal New Horizon, the Gudari realizes one never stops learning from life and the challenges within.

# program notes

## Sonata for Trombone and Piano (1993)

Eric Ewazen  
(b. 1954)

Eric Ewazen was born in 1954 in Cleveland, Ohio. He studied composition with Samuel Adler, Milton Babbitt, Warren Benson, Gunther Schuller, and Joseph Schwanter at the Eastman School Music, Tanglewood, and The Julliard School. He has been a member of faculty at Julliard since 1980.

Eric Ewazen's *Sonata for Trombone and Piano* was completed in the spring of 1993. The work was commissioned by and is dedicated to Michael Powell, who premiered the work at the 1993 Aspen Music Festival, with the composer at the piano.

Mr. Ewazen writes: "The trombone, with its golden resonant tone and beautiful baritone range, is an instrument which has always appealed to me. I sought to create a piece exploring all the many facets of its expression. The first movement is a clearly delineated sonata-allegro form, using carefully structured developmental procedures to shape a dramatic build-up. The second movement is melancholy pavane, with resonant piano chords underlying a soulful trombone aria. The last movement, a bravura rondo, is a joyous affirmation of life with energetic rhythms, tuneful melodies and colorful, virtuosic textures."

## Libertango (1974)

Astor Piazzolla  
(1921-1992)

Astor Pantaleón Piazzolla was an Argentine tango composer, bandoneon player, and arranger. His works revolutionized the traditional tango into a new style termed nuevo tango, incorporating elements from jazz and classical music. A virtuoso bandoneonist, he regularly performed his own compositions with a variety of ensembles. In 1992, American music critic Stephen Holden described Piazzolla as "the world's foremost composer of Tango music".

Libertango was recorded and published in 1974 in Milan. The title is a portmanteau merging "Libertad" (Spanish for "liberty") and "tango", symbolizing Piazzolla's break from classical tango to tango nuevo.