

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)

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

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DDD

8.573064

Playing Time
79:38



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