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# Doctoral Recital

Edward C. Wellman III, trombone

Runze Li, piano

March 27, 2026, 7:30 p.m.

Grusin Music Hall

## PROGRAM

### Concerto in F minor for Trombone and Piano

George Frideric Handel (1685-1759)

trans./ed. Keith Brown

- I. Grave
- II. Allegro
- III. Largo
- IV. Allegro

*Runze Li, piano*

### Blue Wolf for unaccompanied trombone

Brad Edward (b. 1963)

# **Lieder eines fahrenden Gesellen (Songs of a Wayfarer)**

Gustav Mahler (1860-1911)

trans. Douglas Sparkes

- I. Wenn mein Schatz Hochzeit macht
- II. Ging heut' morgens übers Feld
- III. Ich hab' ien glühend Messer
- IV. Die zwei blaumen Augen von meinem Schatz

*Runze Li, piano*

## **Intermission**

# **Sonata for Trombone and Piano**

Eric Ewazen (b. 1954)

- I. Allegro Maestoso
- II. Adagio
- III. Allegro Giocoso

*Runze Li, piano*

# PROGRAM NOTES

## Concerto in F minor for Trombone and Piano

George Frideric Handel (1685-1759)

trans./ed. Keith Brown

Although widely performed today as part of the trombone repertoire, *Concerto in F Minor* originated as Handel's *Oboe Concerto No. 3 in G minor, HWV 287*, an early instrumental work likely composed during his years in Hamburg in the first decade of the eighteenth century. Later adapted for trombone, the concerto preserves the formal clarity and expressive balance characteristic of Handel's Baroque style while revealing the trombone's capacity for both lyricism and technical agility.

Structured in four contrasting movements—slow, fast, slow, fast—the work reflects the influence of the Italian concerto tradition that shaped much of Handel's early writing. The opening movement serves as a brief expressive introduction, followed by an energetic Allegro marked by rhythmic vitality and sequential development. The third movement, a sarabande, provides the emotional center of the work through sustained melodic writing, while the final Allegro closes with brilliance and momentum.

## **Blue Wolf for unaccompanied trombone**

Brad Edward (b. 1963)

“Although not programmatic and not directly related to wolves, this piece is inspired by a Joni Mitchell song, *The Wolf that Lives in Lindsey*, from her *Mingus* album. The juxtaposition of recorded wolf sounds and Mitchell’s somewhat unnerving guitar playing has always been quite striking to me. On a lighter note, I have also enjoyed some of the blues guitar background music in the Nickelodeon children’s show, *Blue’s Clues*. Those two titles combine rather nicely into *Blue Wolf*.”  
—Background provided by Brad Edwards

## **Lieder eines fahrenden Gesellen (Songs of a Wayfarer)**

Gustav Mahler (1860-1911)

Composed between 1883 and 1885, *Lieder eines fahrenden Gesellen (Songs of a Wayfarer)* is one of Mahler’s earliest major works and offers an early glimpse into the emotional and musical language that would later define his symphonies. The four-song cycle sets texts written by Mahler himself, tracing the inner journey of a wandering traveler confronting heartbreak, memory, and resignation after lost love. Though originally scored for voice and orchestra, Mahler also prepared a version with piano accompaniment, preserving the intimacy of the cycle while allowing the vocal line to remain central.

The work unfolds as a psychological progression: sorrow and disbelief in the opening song give way to fleeting encounters with nature, bitterness, and finally a fragile sense of peace. Mahler's writing frequently juxtaposes simple folk-like melody with sudden harmonic shifts and darker emotional undercurrents, a contrast that became a hallmark of his mature style. Musical ideas from the cycle later reappear in his *Symphony No. 1*, particularly in the first movement, revealing the close relationship between his songs and symphonic writing.

## **Sonata for Trombone and Piano**

Eric Ewazen (b. 1954)

Composed in 1993, Eric Ewazen's *Sonata for Trombone and Piano* has become one of the most frequently performed works in the contemporary trombone repertoire. Written for trombonist Michael Powell, then a faculty member at Juilliard School, the sonata reflects Ewazen's long-standing interest in writing for brass instruments and his ability to combine lyricism, rhythmic vitality, and accessible harmonic language within a distinctly modern idiom.

The work follows a traditional three-movement design, though each movement presents a highly individual character. The opening movement is expansive and energetic, built from broad melodic gestures and shifting rhythmic momentum that establish an equal partnership between trombone and piano.

The second movement offers a contrasting lyrical center, with sustained melodic writing and warm harmonic color that emphasize the instrument's vocal qualities. The final movement is animated and technically demanding, driven by syncopated rhythms and bright motivic interplay that bring the work to an energetic conclusion.

Although firmly tonal, Ewazen's harmonic language frequently incorporates extended chords, modal inflections, and unexpected shifts of color, giving the music richness without abandoning immediacy. The sonata's enduring place in the repertoire reflects both its idiomatic writing for trombone and its balance of virtuosity and expressive depth.



# TEXTS AND TRANSLATIONS

## Lieder eines fahrenden Gesellen (Songs of a Wayfarer)

Gustav Mahler (1860-1911)

### I. Wenn mein Schatz Hochzeit macht

Wenn mein Schatz Hochzeit macht,  
Fröhliche Hochzeit macht,  
Hab' ich meinen traurigen Tag!  
Geh' ich in mein Kämmerlein,  
Dunkles Kämmerlein,  
Weine, wein' um meinen Schatz,  
Um meinen lieben Schatz!

Blümlein blau! Verdorre nicht!  
Vöglein süß! Du singst auf grüner Heide.  
Ach, wie ist die Welt so schön!  
Ziküth! Ziküth!  
Singet nicht! Blühet nicht!  
Lenz ist ja vorbei!  
Alles Singen ist nun aus.  
Des Abends, wenn ich schlafen geh',  
Denk' ich an mein Leide.  
An mein Leide!

## II. Ging heut' morgens übers Feld

Ging heut morgen übers Feld,  
Tau noch auf den Gräsern hing;  
Sprach zu mir der lust'ge Fink:  
"Ei du! Gelt? Guten Morgen! Ei gelt?  
Du! Wird's nicht eine schöne Welt?  
Zink! Zink! Schön und flink!  
Wie mir doch die Welt gefällt!"

Auch die Glockenblum' am Feld  
Hat mir lustig, guter Ding',  
Mit den Glöckchen, klinge, kling,  
Ihren Morgengruß geschellt:  
"Wird's nicht eine schöne Welt?  
Kling, kling! Schönes Ding!  
Wie mir doch die Welt gefällt! Heia!"

Und da fing im Sonnenschein  
Gleich die Welt zu funkeln an;  
Alles Ton und Farbe gewann  
Im Sonnenschein!  
Blum' und Vogel, groß und klein!  
"Guten Tag, ist's nicht eine schöne Welt?  
Ei du, gelt? Schöne Welt?"

Nun fängt auch mein Glück wohl an?  
Nein, nein, das ich mein',  
Mir nimmer blühen kann!

### **III. Ich hab' ein glühend Messer**

Ich hab' ein glühend Messer,  
Ein Messer in meiner Brust,  
O weh! Das schneid't so tief  
In jede Freud' und jede Lust.  
Ach, was ist das für ein böser Gast!  
Nimmer hält er Ruh', nimmer hält er Rast,  
Nicht bei Tag, noch bei Nacht, wenn ich schlief.  
O Weh!

Wenn ich in dem Himmel seh',  
Seh' ich zwei blaue Augen stehn.  
O Weh! Wenn ich im gelben Felde geh',  
Seh' ich von fern das blonde Haar  
Im Winde wehn.  
O Weh!

Wenn ich aus dem Traum auffahr'  
Und höre klingen ihr silbern' Lachen,  
O Weh!  
Ich wollt', ich läg auf der schwarzen Bahr',  
Könnt' nimmer die Augen aufmachen!

#### **IV. Die zwei blauen Augen von meinem Schatz**

Die zwei blauen Augen von meinem Schatz,  
Die haben mich in die weite Welt geschickt.  
Da mußst' ich Abschied nehmen vom allerliebsten Platz!  
O Augen blau, warum habt ihr mich angeblickt?  
Nun hab' ich ewig Leid und Grämen.

Ich bin ausgegangen in stiller Nacht  
Wohl über die dunkle Heide.  
Hat mir niemand Ade gesagt.  
Ade! Mein Gesell' war Lieb' und Leide!

Auf der Straße steht ein Lindenbaum,  
Da hab' ich zum ersten Mal im Schlaf geruht!  
Unter dem Lindenbaum,  
Der hat seine Blüten über mich geschneit,  
Da wußt' ich nicht, wie das Leben tut,  
War alles, alles wieder gut!  
Alles! Alles, Lieb und Leid  
Und Welt und Traum!

*Translation copyright © by Emily Ezust*

### **I. When my darling has her wedding-day**

When my darling has her wedding-day,  
her joyous wedding-day,  
I will have my day of mourning!  
I will go to my little room,  
my dark little room,  
and weep, weep for my darling,  
for my dear darling!

Blue flower! Do not wither!  
Sweet little bird - you sing on the green heath!  
Alas, how can the world be so fair?  
Chirp! Chirp!  
Do not sing; do not bloom!  
Spring is over.  
All singing must now be done.  
At night when I go to sleep,  
I think of my sorrow,  
of my sorrow!

### **II. I walked across the fields this morning**

I walked across the fields this morning;  
dew still hung on every blade of grass.  
The merry finch spoke to me:  
"Hey! Isn't it? Good morning! Isn't it?  
You! Isn't it becoming a fine world?"

Chirp! Chirp! Fair and sharp!  
How the world delights me!"

Also, the bluebells in the field  
merrily with good spirits  
tolled out to me with bells (ding, ding)  
their morning greeting:  
"Isn't it becoming a fine world?  
Ding, ding! Fair thing!  
How the world delights me!"

And then, in the sunshine,  
the world suddenly began to glitter;  
everything gained sound and color  
in the sunshine!  
Flower and bird, great and small!  
"Good day, is it not a fine world?  
Hey, isn't it? A fair world?"

Now will my happiness also begin?  
No, no - the happiness I mean  
can never bloom!

### **III. I have a red-hot knife**

I have a red-hot knife,  
a knife in my breast.  
O woe! It cuts so deeply  
into every joy and delight.

Alas, what an evil guest it is!  
Never does it rest or relax,  
not by day or by night, when I would sleep.  
O woe!

When I gaze up into the sky  
I see two blue eyes there.  
O woe! When I walk in the yellow field,  
I see from afar her blond hair  
waving in the wind.  
O woe!

When I start from a dream  
and hear the tinkle of her silvery laugh,  
O woe!  
Would that I lay on my black bier -  
Would that I could never again open my eyes!

#### **IV. The two blue eyes of my darling**

The two blue eyes of my darling -  
they have sent me into the wide world.  
I had to take my leave of this well-beloved place!  
O blue eyes, why did you gaze on me?  
Now I will have eternal sorrow and grief.

I went out into the quiet night  
well across the dark heath.  
To me no one bade farewell.

Farewell! My companions are love and sorrow!

On the road there stands a linden tree,  
and there for the first time I found rest in sleep!  
Under the linden tree  
that snowed its blossoms onto me -  
I did not know how life went on,  
and all was well again!  
All! All, love and sorrow  
and world and dream!

## **ABOUT THE PERFORMER**

**Ed Wellman** is a Doctor of Musical Arts candidate in Trombone Performance and Pedagogy at the University of Colorado Boulder, where his work focuses on performance, pedagogy, and research. He holds both a Bachelor of Music Education and a Master of Music in Trombone Performance from the University of Northern Colorado.

Prior to beginning doctoral study, Wellman spent eight years as a high school band director in Colorado, where he taught concert band, jazz ensemble, marching band, and private lessons while mentoring students across a wide range of musical backgrounds and ability levels. His students have earned placement in honor ensembles, pursued collegiate music study, and continued into professional musical settings.



Wellman is an active performer and educator throughout Colorado's Front Range, with experience in solo, chamber, jazz, commercial, and large ensemble settings. He is a member of the Denver-based brass band Guerrilla Fanfare, an ensemble recognized for its dynamic performances and broad community presence across the region. His performing experience includes appearances alongside Jeff Hamilton, Deborah Brown, Chris Potter, The New York Voices, Joey DeFrancesco, and Bill Watrous. His doctoral studies are centered on continued growth as a complete trombonist in orchestral, solo, jazz, and contemporary settings, while strengthening his work as an educator.

He is grateful for the opportunity to continue growing as both performer and educator through doctoral study and extends sincere thanks to his teachers, colleagues, students, friends, and family for their continued support.

Pianist **Runze Li** is a third-year MM student at the University of Colorado Boulder's College of Music, where he also serves as a teaching assistant. With extensive experience in collaborating with singers and instrumentalists, Runze has worked in various settings, including art songs, operas, musical theater, and choirs. He has performed with strings, woodwinds, and brass in chamber music. Runze was also a piano accompanist at Shandong University, playing for

various studios and the university choir. He earned his Bachelor of Arts at Shandong University. His principal teachers include Alexandra Nguyen, Margaret McDonald, and Wenci Fan. Runze has attended prestigious festivals such as SongFest and Castleman String Quartet Program. He has worked with renowned pianists like Anne Epperson, Margo Garrett, Graham Johnson, Roger Vignoles, and Martin Katz and participated in master classes with these distinguished artists. He has also worked with esteemed composers such as Libby Larsen and John Musto.

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