



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Saturday, May 23, 2026 • 7:00 PM

NOAH OCHANDER

Graduate Recital

Brennan Family Recital Hall
2330 North Halsted Street • Chicago

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Brennan Recital Hall

NOAH OCHANDER, BASS TROMBONE

Graduate Recital

YOKO YAMADA, PIANO

PROGRAM

Carlos Salzedo (1885–1961)
Pièce Concertante, Op. 27 (1910)

Charles Ives (1874–1954)
Selections from 114 Songs (1922)
I. The Light that is Felt
II. Evening
III. A Night Song
IV. Ilmenau (Over All the Treetops)

Edward Gregson (b. 1945)
Tuba Concerto (1976)
I. Allegro deciso
II. Lento e mesto
III. Allegro giocoso

- Intermission -

Eric Ewazen (b. 1954)
Ballade for Bass Trombone, Harp, and Strings (1996)

Hannah Kim, Benjamin Mora Neira,
Carlysta Tran, & Hayla Martinez Gonzalez, violin
Tiana Moritz & Sophia Schoelch, viola
Alex Moore & Marc Vredenburg, cello
Tony Sanfilippo, double bass
Ksenia Sushkevich-Ramadan, harp
Leo Ernest Garcias Leite, conductor

Noah Ochander is from the studios of Mark Fisher & Charles Vernon. This recital is presented in partial fulfillment of the degree Master of Music.

As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted.

Peter Michael Braun (b. 1936)

Drei Choräle (1979)

III. Verleih uns Freiden

Amanda Pinos Fernandez, Lawson Quesinberry,
& Ryan Saladin, trombone

PROGRAM NOTES

Carlos Salzedo (1885–1961)

Pièce Concertante, Op. 27 (1910)

Duration: 7 minutes, 15 seconds

Born in Arcachon, France, in 1885, Carlos Salzedo is best known for his pivotal role in establishing the harp as a respected solo instrument. He entered the Paris Conservatory at the age of nine and earned the *Premier Prix* in both harp and piano by 16. In 1909, he moved to the United States after receiving an invitation from Arturo Toscanini to perform at the Metropolitan Opera in New York. Salzedo went on to make significant contributions to musical life in America, including co-founding the International Composers' Guild, founding the National Harp Association, and establishing the harp department at the Curtis Institute of Music.

Described as “promising” by Gabriel Fauré, the *Pièce Concertante*, Op. 27 is one of Salzedo's earliest successful compositions—and his only work for trombone. The piece belongs to the tradition of *morceaux de concours*, works written for students at the Paris Conservatory, many of which were composed for tenor trombone in response to technical developments in the instrument at the time. Structured as a theme and variations, *Pièce Concertante* opens with a melancholic, aria-like statement before moving through contrasting dance-like sections and culminating in a fiery finale.

Charles Ives (1874–1954)

Selections from 114 Songs (1922)

Duration: 10 minutes

Though regarded as one of the foremost American composers of the 20th century, Charles Ives spent much of his professional life as an actuary and insurance executive. Raised in an influential musical family in Danbury, Connecticut, Ives was immersed in music from an early age. He maintained a deep connection to music throughout his life, composing extensively and serving as an organist alongside his business career. Despite significant health challenges—including heart attacks in 1907 and 1918—Ives produced some of his most innovative and prolific work during this period.

Published in 1922, Ives' *114 Songs* represents a remarkable cross-section of his compositional output, spanning decades of stylistic exploration. “The Light That Is Felt” (1904) is a serene, aria-like work marked by late-Romantic lyricism and Impressionistic harmony. In contrast, “Evening” (1921) reveals Ives's more Modernist tendencies, with dense harmonies and distinctive textures. “A Night Song” (1895)

offers a playful and buoyant character, highlighting a lighter side of his musical voice. "Ilmenau" (1907), set to Goethe's *Wandrer's Nachtlied II*, evokes a contemplative atmosphere, and its expressive depth recalling the world of Mahler's *Lieder*.

Edward Gregson (b. 1945)

Tuba Concerto (1976)

Duration: 18 minutes

Born in Sunderland, England in 1945, Edward Gregson is a leading British composer whose works span orchestral, chamber, and wind band repertoire. A graduate of the Royal Academy of Music in London, he later served as its Principal from 1996 to 2008. Gregson is known for his clear formal structures, rhythmic vitality, and a harmonic language that is both accessible and refined.

Composed in 1976 for John Fletcher, principal tubist of the London Symphony Orchestra, the Tuba Concerto stands as one of the cornerstone works in the instrument's repertoire. The concerto highlights the tuba's remarkable versatility, moving fluidly between lyrical, vocal lines and passages of agility and brilliance. Cast in three movements, the work opens with a bold and expansive first movement, followed by a contrasting central movement of introspective lyricism. The final movement brings a sense of playfulness and drive, demanding both technical precision and expressive flair as it propels the work to an energetic conclusion.

Eric Ewazen (b. 1954)

Ballade for Bass Trombone, Harp, and Strings (1996)

Duration: 14 minutes

Born in Cleveland, Ohio, in 1954, Eric Ewazen is a prominent American composer known for his richly lyrical style and significant contributions to the brass repertoire. A graduate of the Eastman School of Music and The Juilliard School, Ewazen has spent much of his career teaching at Juilliard while maintaining an active presence as a composer. His music often blends tonal warmth with contemporary harmonic language, drawing influence from Romantic and early 20th century traditions while remaining accessible to modern audiences.

Ballade for Bass Trombone, Harp, and Strings exemplifies Ewazen's lyrical style and sensitivity to color. Adapted from his *Ballade for Clarinet* (1986) at the request of bass trombone virtuoso Charles Vernon, the work reimagines the original's flowing lines for the bass trombone, highlighting its rich, vocal quality. Scored for an unusual yet

complementary ensemble, the piece unfolds in a single movement, balancing moments of introspection with climactic intensity while maintaining a sense of transparency and warmth throughout.

Peter Michael Braun (b. 1936)

Drei Choräle (1979)

Duration: 7 minutes

Born in Wuppertal, Germany in 1936, Peter Michael Braun was a German composer, teacher, pianist, and conductor. He studied in Cologne and Detmold with figures including Frank Martin, Bernd Alois Zimmermann, Giselher Klebe, and Herbert Eimert, and later became professor of composition and theory at the Mannheim–Heidelberg State College of Music. His wide-ranging output includes orchestral, chamber, vocal, sacred, and electronic music.

Drei Choräle for four trombones was written in 1979 and is based on three chorale melodies associated with J. S. Bach: "O Haupt voll Blut und Wunden," "Ach Gott vom Himmel, sieh darein," and "Verleih uns Frieden gnädiglich." The work moves from free tonality toward freer rhythmic writing, with the final chorale shaped by the players' breath. Across the three movements, Braun transforms familiar chorale material through imitation, concealment, variation, and expansive chordal textures, creating a work that connects the trombone's sacred associations with a distinctly modern harmonic language.

Notes by Noah Ochander

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