



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Sunday, May 12, 2024 • 2:00 PM

DEPAUL CHOIRS
AND CONCERT
ORCHESTRA

Dr. Eric Esparza, conductor

Sasha and Eugene Jarvis Opera Hall
2330 North Halsted Street • Chicago

Sunday, May 12, 2024 • 2:00 PM
Jarvis Opera Hall

DEPAUL CHOIRS & CONCERT ORCHESTRA

Dr. Eric Esparza, conductor

BORIS KRIVOSHEIN, PIANO

PROGRAM

Francis Poulenc (1899-1963)
Ave Maria from *Dialogues of the Carmelites* (1956)

Francis Poulenc (1899-1963)
Ave Verum Corpus (1952)

Stacey Gibbs (b. 1962)
Now Let Me Fly (2015)

Sara Bareilles (b. 1979)
You Matter to Me from *Waitress: The Musical* (2015)

Richard Rodgers (1902-1979)
Sing for Your Supper from *The Boys from Syracuse* (1938)
DePaul Chamber Choir

- Intermission -

Georg Benda (1722-1795)
Cantata: "Herr sende den Schöpfer der Tugend"
(ed. Dr. Eric Esparza) (ca. 1780)*
Tessa Newman & Aunika Bull, sopranos
Aidan Costanzo, bass

Georg Benda (1722-1795)
Cantata: "Erwache von dem Sündenschlafe"
(ed. Dr. Eric Esparza) (ca. 1780)*
Jack Sullivan, tenor
Cameron Kidd, soprano
Jules Furgal, mezzo-soprano
DePaul Symphonic Choir

**denotes contemporary premiere*

As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted. Masks are recommended, but not required inside the Holtschneider Performance Center.

BIOGRAPHIES

Dr. Eric Esparza is the Director of Choral Studies at DePaul University in Chicago, Illinois, where he conducts DePaul's Chamber Choir and Concert Choir, and teaches courses in choral music. He is also on the faculty of the InterHarmony International Music Festival. Dr. Esparza has served on the board of IL-ACDA, and has previously served as Artistic Director of Windy City Performing Arts, International Voices Houston, and the United Nations Association International Choir. Dr. Esparza holds degrees from Rice University, Florida State University, and earned the Doctor of Musical Arts degree from Boston University, where he studied with Dr. Ann Howard Jones. He is a published arranger of choral music, and an active editor of solo and vocal music from early manuscript and print sources. Dr. Esparza remains active internationally as a conductor, singer, voice teacher, and lecturer.

PROGRAM NOTES

Francis Poulenc (1899-1963)

***Ave Maria* from *Dialogues of the Carmelites* (1956)**

Duration: 2 minutes

Poulenc's *Ave Maria* comes from Act 2 of his opera, *Dialogue of the Carmelites*. At this juncture, the women in the opera struggle with the grief of the prioress (their leader) while navigating the sociopolitical tumult of the French Revolution. They turn to this hymn for comfort in an anti-clericalism era.

Francis Poulenc (1899-1963)

***Ave Verum Corpus* (1952)**

Duration: 2 minutes 20 seconds

Ave Verum Corpus is a motet in similar style. In both settings the accompaniment is minimal, allowing the thoughts and words of the nuns/singers to be the focal point not only in these pieces, and the small cellular phrases that Poulenc uses alternate between modal and dissonant harmonies.

Stacey Gibbs (b. 1962)

***Now Let Me Fly* (2015)**

Duration: 4 minutes 15 seconds

Stacey Gibbs is well known for his energetic spirituals arrangements that honor the original tune. This piece combines Albert Brumley's *I'll fly away* with the traditional spiritual *Now Let Me Fly*. Brumley's tune can be heard in the beginning section, creating this sense of longing. As the tempo picks up, the spiritual becomes the focus of the piece as we celebrate overcoming life's adversities. Gibbs composes a unique SSAA setting that showcases the full prowess of the treble voice in this glorifying, hopeful song.

Sara Bareilles (b. 1979)

***You Matter to Me* from *Waitress: The Musical* (2015)**

Duration: 4 minutes 30 seconds

The smash hit musical *Waitress* initially graced Broadway stages in 2016, after its premiere in 2015 at the American Repertory Theatre in Cambridge, MA. An instant success, the musical featured music by Sara Bareilles with lyrics Jessie Nelson. With an all-women production team, the musical tells the story of Jenna Hunterson, a waitress and gifted baker, who finds herself pregnant and in an abusive marriage. With a support system of her female co-workers and friends, and a new budding romance with her doctor, she carries on resiliently in her journey of becoming a mother. Jenna sings *You Matter to Me* as she writes a letter to her soon-to-be-born

baby. A tender moment of love and care, she dreams of a life where her child will know how cared for they are.

Richard Rodgers (1902-1979)

Sing for Your Supper from *The Boys from Syracuse* (1938)

Duration: 3 minutes 45 seconds

Sing For Your Supper is a Rogers & Hart American popular song, which was written for their 1938 musical, *The Boys From Syracuse*. With a plot based off of the Shakespeare play *The Comedy of Errors*, the score featured swing and contemporary rhythms to tell the comedic tale of mixed-up identical twins, shipwrecks, and wives. The song *Sing For Your Supper* was sung as a trio featuring the characters Adriana, Luciana, and Luce performing for their next meals, using metaphors of song birds never needing to search for their next crumb of bread in order to be fed. This lighthearted song has remained a popular American classic to this day.

Georg Benda (1722-1795)

Cantata: “Herr sende den Schöpfer der Tugend”

(ed. Dr. Eric Esparza) (ca. 1780)*

Cantata: “Erwache von dem Sündenschlafe”

(ed. Dr. Eric Esparza) (ca. 1780)*

Duration: 50 minutes

Georg Benda was a Bohemian composer, violinist, and choirmaster. At the age of 19, Benda was given the position of second violin in the chapel of Berlin by Fredrick the Great. He later achieved the position of Kapellmeister under the Duke of Gotha, where he further developed his compositional skills, specializing in sacred works. Aside from his many cantatas, his most valuable contributions include his development of the melodrama, a theatrical style including spoken text over a musical score. Notable melodramas of his include *Ariadne auf Naxos*, *Medea*, and *Almansor und Nadine*. Benda's work for the theater served as an influence for operatic works by Mozart, Carl Maria von Weber, and Beethoven. Benda's cantatas, written circa 1780, share the structural components found in the cantatas of his fellow German composers Bach and Telemann. Both begin with a large chorus, followed by a mixture of recitatives, arias, and duets, and both contain a chorale in which all musicians join together in a hymn-like setting of a melody that would have been easily recognizable to those in attendance. *Herr sende den Schöpfer der Tugend* was written for the Feast of Pentecost, when the Christian church celebrates the coming of the Holy Spirit to dwell within each person, illuminating the path between right and wrong, eliminating all barriers between people and God, and completing the revelation of the Holy Trinity to humankind. *Erwache von dem Sündenschlafe* may have been written for the 27th Sunday after Trinity,

an observation which only occurs in years in which Easter is as early in the calendar as possible (The date of Easter changes each year). It would have been the last Sunday of the church year, and carries a particularly foreboding tone, perhaps in contrast to the penitential season of Advent which would follow. The use of disjunct melodies, jagged rhythmic figures, and minor and diminished harmonies highlight the consternation of the singers as they warn of God's wrath.

Notes by Eric Esparza, Jules Furgal, Grace Ryan & Michael Seybold

DEPAUL CONCERT ORCHESTRA PERSONNEL

VIOLIN

Sonya Jones,
concertmaster

Hayla Martinez Gonzalez

Rosee Head

Nicole Kwasny

Kevin Zhang

Teo Lubecke

Olha Tytarenko

Kai Zaragoza,
principal 2nd

To Wang

Ella Dodge

Cecilia McIntyre

Michelle Ma

Angela Rojas

VIOLA

Casey Leb kicker,
principal

David Phetmanysay

Mason Spencer

Alejandra Contreras

Caradoc Crandall

Julia Seabron

CELLO

Alyssa McKayla Feters,
principal

Jesus Javier Avila

Michael Jensen

Ramida Nivasnanda

Clara Dodge

BASS

Adam Wang, *principal*

Lily Enderle

FLUTE

Chaosupeí Gao

Beatrice Larson

OBOE

Bryan Rodriguez

Laura Adkins*

BASSOON

Jason Huang

HORN

Emily Groenenboom

John Perez

Amanda Vicens

TRUMPET

Edwin Garduza

Maria Merlo Martinez

TIMPANI

Tobey Ferguson

*denotes guest musician

DEPAUL SYMPHONIC CHOIR PERSONNEL

DePaul Concert Choir

Nithya Abraham
 Cooper Akin
 Grace Alberts
 Justin Bach
 Danaelyn Baroja
 William Berberich
 Olga Berman
 Nina Bertuca
 Aunika Bull
 Alexander Cefali
 Justin Chen
 Aidan Costanzo
 Sean Danielson
 Rowan Foley
 Katherine Fosco
 Analia Freyer
 Duffy Geist
 Shayla Glaser
 Gabriela Gonzalez
 Lilly Groth
 Ryan Holmes
 Cole Ichida
 David Kakareko
 Ellis Korblick Joy
 Elliot Kovitz
 Ella Kozak
 Alan Królikowski
 Sam Kudra
 Grant Lendvay
 Sofia LoConte
 Volodymyr Lymar
 Clara Lyons Jasper
 Kaitlyn Meixensperger
 Kyle Moore
 Edward Nicholson

Mia Otero
 Clara Pancake
 Jennifer Parr
 Rylie Peck
 Kyla Peyser
 Dominic Reyes
 Dominic Rinker
 Madelyn Rouse
 Steven Schein
 Samantha Scott
 Michael Seybold
 Jack Shao
 Caden Shapiro
 Sierra Shoemaker
 Jack Sullivan
 Justin Torzala
 Tyler Whitney
 Isabella Williford
 Aly Woytowicz

DePaul Chamber Choir

Sophia Altamirano
 Brooke Craig
 Macrina Forest
 Jules Furgal
 Stephanie Gubin
 Puck Hubbman
 Cameron Kidd
 Tessa Newman
 Marco Rivera Rosa
 Cristina Rosheger
 Madelyn Rouse
 Grace Ryan
 Destiny Strothers
 Grace Thompson
 Carmen Vizin-Esquivel

Benda Cantatas, tenors & basses:

Billy Berberich
 Aidan Costanzo
 Daniel DePhillips
 Duffy Geist
 Cole Ichida
 David Kakareko
 Ellis Korblick Jay
 Elliot Kovitz
 Alex Ladner
 Grant Lendvay
 Dominic Reyes
 Steven Schein
 Michael Seybold
 Jack Sullivan
 Tyler Whitney

TICKETS AND PATRON SERVICES

We hope you enjoy each and every concert experience you attend at the Holtschneider Performance Center (HPC). We encourage you to share your experiences when visiting our concert and recital halls. It's our pleasure to answer any questions or concerns you may have when visiting or planning your visit. Please don't hesitate to contact us with any questions or concerns:

HPC Box Office Information

2330 North Halsted Street | Tuesday-Saturday | 10 AM–3 PM*

773-325-5200 | musicboxoffice@depaul.edu

*Seasonal hours apply, but we are always open 90 minutes prior to all ticketed events.

Accessibility: HPC is dedicated to providing access for all patrons. We ask that you please contact the HPC Box Office at least two weeks prior to your performance date to request accessibility services.

Cameras and Recorders: The taking of photographs or the recording of concerts held at HPC is strictly prohibited. By attending this concert, you consent to be photographed, filmed and/or otherwise recorded. Your entry constitutes your consent to such and to any use, in any and all media throughout the universe in perpetuity, of your appearance, voice and name for any purpose whatsoever in connection with HPC and DePaul University School of Music.

Concert Dress: At any given concert, you will observe some concertgoers dressed up and others dressed more casually. Many patrons wear business attire or casual business attire. We encourage you to wear whatever makes you feel most comfortable.

Food and Beverage: While drinks, with lids, are allowed in performance spaces, food is never allowed.

Fire Notice: The exits indicated by a red light nearest your seat is the shortest route to the lobby and then outside to the street. In the event of fire or any emergency, please do not run. Walk to that exit.

Late Seating: Late seating breaks usually occur after the first piece on the program or at intermission in order to minimize disturbances to other audience members and those performing on stage. Late patrons will be seated at appropriate breaks at the discretion of the house management staff.

No Smoking: All public spaces in HPC are smoke-free.

Phones and Paging Devices: All electronic devices—including cellular phones, pagers and wristwatch alarms—should be on silent while in any concert or recital hall.

Website: For information about HPC, the DePaul University School of Music, and its upcoming concerts or events, please visit go.depaul.edu/musicevents.

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UPCOMING EVENTS
DEPAUL UNIVERSITY SCHOOL OF MUSIC

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May 18 • 8:00 P.M.
Gannon Concert Hall
DePaul Symphony Orchestra

May 28 • 7:00 P.M.
Allen Recital Hall
DePaul String Chamber Showcase II

May 20 • 8:00 P.M.
Gannon Concert Hall
DePaul Percussion Ensemble

May 28 • 7:00 P.M.
Dempsey Corboy Jazz Hall
DePaul Jazz Combos I

May 21 • 7:00 P.M.
Allen Recital Hall
DePaul Baroque Ensemble

May 29 • 7:00 P.M.
Allen Recital Hall
Wind/Mixed Chamber Showcase I

May 23 • 7:00 P.M.
Allen Recital Hall
DePaul String Chamber Showcase I

May 29 • 7:00 P.M.
Dempsey Corboy Jazz Hall
DePaul Jazz Combos II

May 24 • 8:00 P.M.
Gannon Concert Hall
DePaul Concert Orchestra

May 30 • 7:00 P.M.
Dempsey Corboy Jazz Hall
DePaul Jazz Combos III

May 26 • 6:00 P.M.
Gannon Concert Hall
DePaul Brass Ensemble

May 31 • 7:00 P.M.
Dempsey Corboy Jazz Hall
DePaul Jazz Workshop

*For ticketing information and a complete list of concerts visit:
go.depaul.edu/musicevents.*

Holtzheimer Performance Center

2330 North Halsted Street • Chicago

Gannon Concert Hall, Allen Recital Hall, Brennan Recital Hall • HPC First Floor

Dempsey Corboy Jazz Hall • HPC Second Floor

Sasha and Eugene Jarvis Opera Hall

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