



# DEPAUL UNIVERSITY

## SCHOOL OF MUSIC

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Saturday, November 15, 2025 • 4:00 PM

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# KEVIN WHEATLE

*Certificate Recital*

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Murray and Michele Allen Recital Hall  
2330 North Halsted Street • Chicago

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Saturday, November 15, 2025 • 4:00 PM

Allen Recital Hall

# KEVIN WHEATLE, BASS-BARITONE

*Certificate Recital*

LEO RADOSAVLJEVIC, PIANO

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## PROGRAM

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Joseph Hadyn (1732–1809)

Und Gott sprach...Rollend in schäumenden Wellen from Die Schöpfung, Hob. XXI:2 (1798)

Franz Schubert (1797–1828)

Fahrt zum Hades D 526 (1817)

Gruppe aus dem Tartarus, Op. 24 No 1, D 583 (1817)

Auf der Donau, Op. 21 No 1, D 553 (1817)

Am Meer from Schwanengesang, D 957 (1828)

Benjamin Britten (1913–1976)

Come on boy...we live and let live from Peter Grimes, Op.33 (1945)

O beauty, o handsomeness, goodness... from Billy Budd, Op.50 (1951)

Mildred Lund Tyson (1895–1989)

Sea Moods (1934)

– Intermission –

Manuel de Falla (1876–1946)

Olas Gigantes (1899)

Ruperto Chapí (1851–1909)

La lluvia ha cesado from La Tempestad (1882)

Daniel Catán (1949–2011)

Act 1, scene 9 of Florencia en el Amazonas (1996)

Act 2, scene 15 of Florencia en el Amazonas (1996)

Béla Bartók (1881–1945)

A könnyek tava (sixth door from Bluebeard's Castle)

A feleségek (seventh door from Bluebeard's Castle) (1911)

Carmen Vizin-Esquivel, soprano

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*Kevin Wheatle is from the studio of Viktoria Vizin. This recital is presented in partial fulfillment of the degree Certificate of Music.*

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

## PROGRAM NOTES

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Joseph Haydn (1732–1809)

**Und Gott sprach...Rollend in schäumenden Wellen from Die Schöpfung, Hob. XXI:2 (1798)**

*Duration: 4 minutes, 20 seconds*

Joseph Haydn's *The Creation* shows elements of the Earth's creation since he composes the work with the orchestra providing more than just harmonic support to solo voices. We see the creation unfold in depictions of the first light, oceans and waves, and land in this selection from the beginning of the work as Raphael describes water rushing and hills and valleys forming based on the word of God. The aesthetics of Haydn's music through emotional rhetoric and connection with his audience allows for his mastery in text painting and colorful orchestration.

Franz Schubert (1797–1828)

**Fahrt zum Hades D 526 (1817)**

**Gruppe aus dem Tartarus, Op. 24 No 1, D 583 (1817)**

**Auf der Donau, Op. 21 No 1, D 553 (1817)**

**Am Meer from Schwanengesang, D 957 (1828)**

*Duration: 15 minutes*

Franz Schubert's mastery of Lied and emotive harmonic devices allows for an imaginative experience as the audience member and a transformative and encompassing experience as the performer. Within his vast collection of songs lies heavier text, almost on the operatic side; "Fahrt zum Hades" exploring the pain of a wanderer's journey into the underworld and their never-ending disappointment and unsatisfaction; "An der Donau" in its reflective atmosphere where we see through the lens of the narrator a fallen world and what once existed and no longer exists; "Gruppe aus dem Tartarus" depicting a stark and eerie reality of the deepest parts of the underworld; "Am Meer" reflecting on past love and lost during final moments facing the sea.

Benjamin Britten (1913–1976)

**Come on boy...we live and let live from Peter Grimes, Op.33 (1945)**

**O beauty, o handsomeness, goodness... from Billy Budd, Op.50 (1951)**

*Duration: 8 minutes, 10 seconds*

An iconic composer through his synthesis of the past and future tonality devices, Benjamin Britten has carved out what appears avant-garde in the context in familiar musical writing reflective of the Classical era, and has contributed to the significance that is English opera.

The stories which encompass Britten's music contain burdensome themes and oppressive aspects within the cultural context he places his operas. Such is that in *Peter Grimes* where public opinion weighs on a social outcast for indecent behavior or in *Billy Budd* where being different is subjected to scrutiny and judgement. Both selections highlight a sense of self image and perception in society that bears risk otherwise.

Mildred Lund Tyson (1895–1989)

**Sea Moods (1934)**

*Duration: 2 minutes, 30 seconds*

A native of Illinois, Mildred Lund Tyson composed "Sea Moods", and it's a mysterious work that leaves the listener wondering. The text evokes such power and strength through contemplative musical progression. The sense of longing builds, allowing for divisive sections present throughout the work to trace a journey from the first introduction.

Manuel de Falla (1876–1946)

**Olas Gigantes (1899)**

*Duration: 2 minutes, 35 seconds*

In his piece "Olas Gigantes" we hear what seems to be an Impressionistic approach taken by Manuel de Falla: the listener can experience the storm which the text describes by the harmonic coloring and rhythmic fluidity that lends itself to the natural speech of the text. It's interesting to highlight DeFalla's interest in France during his period in Paris and his respect for the music of Debussy during his life.

Ruperto Chapí (1851–1909)

**La lluvia ha cesado from La Tempestad (1882)**

*Duration: 6 minutes*

"La tempestad" is a well-known zarzuela work in the repertoire having some of the most intense melodramatic scenes and colorful harmony that expands a horrific story of murder and mystery, as a child is left motherless in the hands of an innkeeper who believes the criminal hasn't been found and has reason to believe the identity of said criminal. "La Lluvia ha cesado" is an opening monologue introducing the innkeeper, Simón, recalling the dreaded night he once faced as a tempest subsides once again and feelings of guilt and lack of peace within himself as the skies clear once again and the mystery remains unsolved.

Daniel Catán (1949–2011)

**Act 1, scene 9 of *Florencia en el Amazonas* (1996)**

**Act 2, scene 15 of *Florencia en el Amazonas* (1996)**

*Duration: 4 minutes*

Daniel Catán premiered *Florencia en el Amazonas* on October 25, 1996, at the Houston Grand Opera. Inspired by the novel *El amor en el tiempo de colera* by Gabriel García Márquez, he and his pupil, Marcela Fuentes–Berain, develop a libretto that tells the story of Florencia, an operatic soprano who travels to her city of Manaus to perform at the opera house in hopes of summoning her missing lover: Crisobal, a butterfly hunter. On the steamboat that will transport her up the Amazon River are fellow passengers that travel to see the performance. The significance of these passengers depicts birth and rebirth of love: the healing of a broken marriage among Paula and Alvaro, and the birth of romance between Rosalba and Arcadio. In Act 1 Scene 9, Riolobo, an arch between reality and the spirit world, attempts to save the passengers from destruction aboard the steamboat during a great storm. We continue into Act 2 Scene 15 following the aftermath: Paula has lost her husband; Rosalba has decided to continue her career endeavors as a journalist and cease a relationship with Arcadio. Riolobo asks the gods of the Amazon for peace and protection over its people.

Béla Bartók (1881–1945)

**A könnyek tava (sixth door from *Bluebeard's Castle*)**

**A feleségek (seventh door from *Bluebeard's Castle*) (1911)**

*Duration: 23 minutes, 37 seconds*

Béla Bartók has developed nationality and an evolution of style and synthesis in the compositional style of Hungarian music that lends on the primitive constructs of folk music and its adaptive nature in rhythmic permutations and the avant-garde that is contemporary opera of the 20th century. *Bluebeard's Castle* tells the story of Judith and her newfound marriage to Duke Bluebeard. The 6th and 7th door are confrontations of the dark secrets held within the castle and that become a reckoning for both characters. One thing the listener will notice is the emotional unraveling heard in the music. The dramatic tension of both characters' psychologies unfolding is the most important element that highlights Bartók's intentions.

*Notes by Kevin Wheatle*



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