Friday, November 11, 2022 • 7:30 PM  
Sunday, November 13, 2022 • 2:00 PM  
Jarvis Opera Hall

**IL RITORNO D’ULISSEE IN PATRIA**  
**BY CLAUDIO MONTEVERDI**

*Craig Trompeter, conductor  
Harry Silverstein, director*

**LIBRETTTO BY GIACOMO BADOARO**  
**BARENREITER EDITION BY RINALDO ALESSANDRINI**  
**FIRST PERFORMED AT TEATRO SANTI GIOVANNI E PAOLO, VENICE, IN 1639**

### Cast

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<thead>
<tr>
<th>Role</th>
<th>Actor</th>
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<tbody>
<tr>
<td>Human Fragility</td>
<td>Grace Ryan</td>
</tr>
<tr>
<td>Time</td>
<td>Steven Auster</td>
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<tr>
<td>Fortune</td>
<td>Brittney Sedgwick</td>
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<tr>
<td>Love</td>
<td>Danae Baroja</td>
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<tr>
<td>Jove</td>
<td>Steven Schein</td>
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<tr>
<td>Neptune</td>
<td>Michael Seybold</td>
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<tr>
<td>Minerva</td>
<td>Arlecia Ebert</td>
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<tr>
<td>Juno</td>
<td>Alexis Langlois</td>
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<tr>
<td>Ulysses</td>
<td>Quaine Hogan</td>
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<td>Penelope</td>
<td>Rachel Kye</td>
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<tr>
<td>Telemachus</td>
<td>Philip Duda</td>
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<td>Antinous</td>
<td>Steven Auster</td>
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<tr>
<td>Pisander</td>
<td>Volodymyr Lymar</td>
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<td>Anfinomus</td>
<td>Amanda Caban</td>
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<td>Eurymachus</td>
<td>Alan Krolikowski</td>
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<td>Melanthius</td>
<td>Carmen Vizin-Esquivel</td>
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<td>Eumaeus</td>
<td>Steven Schein</td>
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<tr>
<td>Irus</td>
<td>Dominic Reyes</td>
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<tr>
<td>Eurycleia</td>
<td>Amanda Caban</td>
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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. Masks are recommended, but not required inside the Holtschneider Performance Center.
CAST, CONTINUED

Phaeceans
Grace Ryan, Steven Auster, Brittney Sedgwick, Danae Baroja,
Philip Duda, Alexis Langlois, Volodymyr Lamar, Alan Krolikowski,
Carmen Visin-Esquivel, Steven Schein, Dominic Reyes, Amanda Caban

Celestial Choir
Brittney Sedgwick, Danae Baroja, Volodymyr Lymar, Dominic Reyes

Tritons
Carmen Visin-Esquivel, Grace Ryan, Alan Krolikowski, Steven Auster

ORCHESTRA

VIOLIN
Joanne Lin, concertmaster
Nikayla Kim
Yiyang Li
Victoria Liang

VIOLA
Ben Silberman
Sydney Johnson

CELLO
Lize Dreyer
Chad Polk

HARPSICHORD
Craig Trompeter
Nicholas Hutchinson

THEORBO
Brandon Acker*

*denotes guest musician

PRODUCTION TEAM & CREW

Conductor
Craig Trompeter

Director
Harry Silverstein

Musical preparation
Nicholas Hutchinson, Linda Hirt

Set Design
Noelle Thomas

Light Design
Daniel Friedman

Co-light Design
Bai Rosa

Costume Design
Rachel Lambert

Projection Design
Parker Molacek

Stage Manager
Shelby Krarup

Props Artisan
Rowan Doe

Production Manager
Michael Stults

Title Stage Manager
Hannah Zizza Stanfield

Performance translations provided by Kim P. Whitman by arrangement with Wolf Trap Opera
**SYNOPSIS**

**PROLOGUE**
In the allegorical prologue, Human Frailty is shown as subject to the whims of Time, Fortune, and Love.

**ACT I**
Penelope, the wife of Ulysses, laments the absence of her husband, who left for the Trojan War twenty years earlier. She expresses her sorrow to her nurse Euryclea. Penelope’s young maid Melanto and her lover Eurymachus sing of their love. They are in league with the suitors and plot to convince Penelope to take a lover. Phaeacian sailors bring the sleeping Ulysses onto the shore of Ithaca, his homeland. The angry Neptune has kept him from his home for ten years, but now Jove is able to convince him to end his persecution. Neptune is satisfied by turning the the Phaeacians and their ship to stone but leaves Ulysses alone.

Ulysses awakes abandoned and confused, but the goddess Minerva reveals to him that he has landed in his homeland and gives him instructions. He is to turn into an old beggar and go to his palace, where he will see Penelope and her suitors. Meanwhile, Melantho is trying unsuccessfully to convince Penelope to give up her mourning and marry one of the suitors.

Ulysses meets his old, faithful swineherd Eumaeus. Eumaeus is annoyed by the boorish glutton Irus, who is a follower of the suitors, but he is overjoyed, when Ulysses, in the form of an old beggar, informs him that his master will soon return.

**ACT II**
With the guidance of Minerva, Ulysses’ son Telemachus returns from a sea voyage in search of his father. Eumaeus informs him that his father will soon return, and he leaves for the palace. Left alone with Telemachus, the old beggar reveals that he is really his father Ulysses, who has finally returned after twenty years.

The suitors ask Penelope to love again but are terrified when Eumaeus enters and announces that Ulysses will soon return. They decide to intensify their wooing and to murder Telemachus. On his way to the palace, Ulysses sees Minerva again, and she promises her aid in the coming battle with the suitors.

The suitors are annoyed that Eumaeus has brought the old beggar into the palace, but they now offer Penelope presents and profess their love. Ulysses, as the old beggar, defeats the obnoxious Irus in a wrestling match.
Under the invisible influence of Minerva, Penelope proposes a contest in which whoever can most easily string Ulysses’ bow will win both her hand and the kingdom. The brash Anfinomous, Pisandrus and Antinous all attempt to string the bow but cannot bend it. Then the old beggar comes forward and asks to try. He easily strings the bow and shoots the suitors dead.

Act III
Following the massacre, Irus mourns the suitors and wonders who will feed and humor him now. He is ready to die. Penelope is skeptical about what has happened and feels that, for her, all love ends in tragedy. Neither Eumaeus nor Telemachus can convince her that Ulysses has finally returned and that it was he who killed the suitors. The goddesses Minerva and Juno ask Jove to allow Ulysses to live in peace. Jove then convinces Neptune to abandon his hatred.

Ulysses appears before Penelope restored to his true form, but she still refuses to believe he has returned. The gods could be playing tricks on her, and magic could make this man look like Ulysses. Then Euryclea reveals that she has seen on him the scar that Ulysses bore from an old wound. Finally, Ulysses describes for Penelope the decorations on her bed, something which only Ulysses would know. She is now convinced, and the joyous lovers are reunited.

Timings:
Act I 66 minutes
Act II 72 minutes
Act III 42 minutes
There will be two 12 minute intermissions
Craig Trompeter is the founder and Artistic Director of Chicago’s acclaimed Haymarket Opera Company. As cellist and violist da gamba he has performed with Second City Musick, the Chicago Symphony, Lyric Opera of Chicago, Chicago Opera Theater, Music of the Baroque, the Smithsonian Chamber Music Society, and the Oberlin Consort of Viols. He has performed at the Metropolitan Museum of Art, the Art Institute of Chicago, the Glimmerglass Festival, the Brooklyn Academy of Music, and the Valletta International Baroque Festival in Malta and has appeared as soloist at the Ravinia Festival, the annual conference of the American Bach Society, with the Chicago Symphony Orchestra, and with Music of the Baroque. Trompeter has recorded works of Mozart, Bologne, Biber, Boismortier, Marais, Vivaldi, Handel, Greene, Henry Eccles, and a potpourri of Elizabethan composers on the Harmonia Mundi, Cedille, and Centaur labels. As a modern cellist, he was a founding member of the Fry Street String Quartet and premiered several chamber operas by MacArthur Fellow John Eaton, performing as actor, singer and cellist. He has taught master classes at the Cleveland Institute of Music, Oberlin, Grinnell College, and the Chicago Musical College. In 2003 he founded the Feldenkrais® Center of Chicago where he teaches Awareness Through Movement® and Functional Integration®. He has given Feldenkrais workshops throughout the nation in universities, music conservatories, opera companies, and dance studios. Trompeter conducts the Early Music Ensemble at the University of Chicago and teaches Baroque Performance Practices at Northwestern University.

Harry Silverstein has been the Director of DePaul Opera Theatre since 1990 and instructs singers in performance techniques. Mr. Silverstein has professionally directed over 90 productions of 40 operas on 4 continents, including such theaters as Lyric Opera of Chicago, San Francisco Opera, English National Opera, and companies in Germany, The Netherlands, Australia, and Brazil, as well as American companies in New York, Dallas, Houston, and Seattle. Mr. Silverstein has staged contemporary works including premieres of works by Philip Glass as well as works from the standard operatic repertory. Recent projects include a new production of Magic Flute for San Francisco Opera with visual artist Jun Kaneko, which was recorded for video release and was the subject of a book now in its second printing, and Rigoletto which opened this season for San Francisco Opera and was simulcast to an audience of 30,000 at AT&T baseball park in San Francisco.

Noelle C. Thomas has designed scenery and costumes with DePaul Opera Theatre, The Purple Rose Theatre, Chicago Dramatists, TimeLine Theatre, Bay View Music Festival, Teatro Luna, and Collaboraction. Film/TV credits; Set Designer for Hulu’s Reservation Dogs, Amazon Prime’s Night Sky, Twentieth Century Fox’s Empire and properties for FX’s Fargo. Associate & Assistant Scenic Designer for Court Theatre, Northlight Theatre, Alley Theatre, Goodman Theatre, Yale Repertory, Milwaukee Repertory,
Paramount Arts Center, Timeline Theatre, Cleveland Playhouse, Syracuse, Writers Theatre & Glimmerglass Opera. She is a Joseph Jefferson Award Winner for Best Scenic Design with TimeLine Theater Company’s Awake and Sing. Noelle is a member of the Design Faculty at DePaul University’s The Theatre School and The School of Cinematic Arts.

Rachel Lambert (Costume Designer) is thrilled to be working with the DePaul School of Music again. Her Chicago design credits include productions with Goodman Theatre, The Second City, Northlight Theatre, Remy Bumppo Theatre, First Folio Theatre, The Gift, Eclipse Theatre, Greenhouse Theatre, BoHo Theatre, Underscore Theatre, Signal Ensemble and American Blues Theatre. Regionally she has designed for Peninsula Players and the Texas Shakespeare Festival.

Daniel Friedman (Lighting Designer) is a Chicago based lighting designer, Mr. Friedman is honored to be designing his second production with DePaul Opera Theatre. He has designed lighting with Drury Lane Theatre, Chicago Shakespeare Theater, Matter Dance Company, Momentary Theatre, The Gift Theatre, Studio Mangiameli, The Jacobians, Three Things Productions, Interrobang Theatre Project, Redtwist Theatre, Jackalope Theatre, First Floor Theatre, Red Tape Theatre, Emerald City Theatre, The Blind Owl, and Haven Theatre among many others across Chicago. Additionally, Mr. Friedman has served as an associate and assistant lighting designer on productions at San Francisco Opera, Folks Operetta, Lookingglass Theatre Company, Hartford Stage, Company, Goodman Theatre, Steppenwolf Theatre Company, Court Theatre, Victory Gardens Theatre, and Writers Theatre. Visit danielafriedman.com.

Bai Rosa (Co-Lighting Designer) is a theatre, dance, and opera lighting designer. Recent design credits include La Cage Aux Folles (Lafayette Civic Theatre), Richard III (The New School), Spring Awakening (Vanguard Theatre Company), Closing Night (HERE Performing Arts), The Hope Hypothesis (Voyage Theatre Company), and Sing Goddess (HERE Performing Arts). Bai has also been Lighting Director and Head Electrician on multiple national tours. Bailey has a BFA in Lighting Design from The Theatre School at DePaul University and an MFA in Lighting Design from Tisch School of the Arts at New York University.

Parker Molacek (he/him) is a Chicago-based projection designer currently in his fourth year of pursuing a BFA in Projection Design at DePaul University. He is excited to be working with the DePaul Opera Theater for the first time. Previous design credits include Henry IV, Squirrel Girl Goes to College, Mess Fest, The Gap (DePaul University), The Locusts, At The Vanishing Point (The Gift Theatre), and Carnival of the Animals (A&A Ballet). Recent assistant/programming credits include The Garbologists (Northlight Theatre), It Came From Outer Space (TheatreSquared and Chicago Shakespeare Theater), The Wizard of Oz (Music Theatre Wichita), and Die Kathrin (Folks Operetta).
Janai Brugger (BM '05)’s current 2022/23 season includes a return to The Metropolitan Opera for her role debut as Glauce in Cherubini’s Medea, a production of Puccini’s Turandot as Liu with Opera Colorado, and an LA Opera production of Mozart’s Le Nozze di Figaro as Susanna. Ms. Brugger recently received 2022 Grammy nominations for her involvement in the soundtrack of HBO Original, Lovecraft Country, and for her feature on Imani Winds’s album, Bruit. Ms. Brugger is a 2012 winner of the Operaalia, The World Opera Competition, also taking the Zarzuela Award and Audience Award, a winner of the Metropolitan Opera National Council Auditions, and a recipient of the 2021 3Arts Make a Wave Grant.

Brenton Ryan (BM '09)’s current 2022/23 season includes performances with San Francisco Opera as Eros in John Adams’ world premiere of Antony and Cleopatra, Triquet in Eugene Onegin, and La pere confesseur du couvent in Dialogues des Carmélites, as well as Loge in The Dallas Opera’s production of Das Rheingold, and Monostatos in Mozart’s Die Zauberflöte with both the Royal Opera House and The Metropolitan Opera. Mr. Ryan received a 2018 ‘Best Opera Recording’ Grammy for his work in a semi-staged performance of Wozzeck. He is a winner of the Birgit Nilsson prize at the 2016 Operalia, The World Opera Competition, and an alumnus of the Music Academy of the West.

Stephen Powell (CER 93/MM ’91) performed the role of Germont in Verdi’s La Traviata with Opera Hong Kong in October 2022 and headlines Opera Colorado’s 2022-23 season as the titular role in Verdi’s Rigoletto this November. Mr. Powell was nominated for a 2021 GRAMMY Award in the Classical Vocal Solo category for his latest album, American Composers at Play. Mr. Powell is a graduate of the Lyric Opera Center for American Artists (now the Lyric Opera of Chicago’s Patrick G. and Shirley W. Ryan Opera Center).

Yuriy Yurchuk (2012-14) performs the role of Il barone Douphol in La Traviata and Cesare Angelotti in Puccini’s Tosca with Royal Opera House, as well as the title role of Tchaikovsky’s Eugene Onegin with La Monnaie de Munt in the 2022/23 season. Mr. Yurchuk is an alumnus of The Royal Opera House Jette Parker Young Artist Programme and a prize winner of the Queen Sonja International Singing Competition (Norway).

Cecelia Hall (BM ’06)’s current 2022/23 schedule includes a return to Oper Frankfurt as a resident artist as Dorabella in Mozart’s Così fan tutte, Dido in Purcell’s Dido and Aeneas, and Zweite Dame in Mozart’s Die Zauberflöte, as well as two company debuts as the title role in Handel’s Serse at Opera Holland Park and Komische Oper Berlin. Ms. Hall is an alumnus of the Lyric Opera of Chicago’s Patrick G. and Shirley W. Ryan Opera Center, as well as the Metropolitan Opera’s Lindemann Young Artist Development Program.

Lindsay Metzger (BM ’10)’s 2022/23 season includes performances as Nerone in Haymarket Opera Company’s production of Monteverdi’s L’incoronazione di Poppea, the role of Sandman in Hansel und Gretel with Dallas Opera, Flora Bervoix (cover) in La Traviata at The Metropolitan Opera, and Stephano in Romeo et Juliette with San Antonio Opera. Ms. Metzger is an alumnus of the Lyric Opera of Chicago’s Patrick G. and Shirley W. Ryan Opera Center.

Daniel O’Hearn (MM ’20, BM ’18) was a Finalist of the 2022 Metropolitan Opera Laffont Competition. He is current member of the Sante Fe Opera Apprentice Singers and was a resident artist with Utah Opera (2021/22 season), performing the roles of Bill in Dove’s Flight and Spoletta in Puccini’s Tosca.

Jared Esguerra (BM ’12) joined Opera St. Louis in 2022 for productions of Bizet’s Carmen (Don Jose cover) and Frank in Tobias Picker’s Awakenings. Mr. Esguerra is an alumnus of Chautauqua Opera, Crested Butte Opera Studio, Bel Canto at Caramoor (now Teatro Nuovo), and Sarasota Opera.
Eric Delagrange (MM ‘15) is now represented by Quintana Artist Management. He makes his company and role debut as Superintendent Budd in *Albert Herring* with The Princeton Festival, as well as Prince Gremin in *Eugene Onegin* with Music Academy of the West in the 2022 season. He was recently named a winner of the Philadelphia District for the 2022 Metropolitan Opera Laffont Competition. Mr. Delagrange is a recent graduate of the Academy of Vocal Arts.

Emily Margevich (MM ‘19/BM ‘17) is in her third year as a Resident Artist with the Academy of Vocal Arts. She performed the title role of *Rusalka* in summer 2022 with the LAWSOW summer workshop. Ms. Margevich is a 2nd prize winner of the 2021 Jensen Foundation Vocal Competition and an alumna of the Janiec Opera Company of the Brevard Summer Institute. Emily will sing Violetta in *La Traviata* at the Academy of Vocal Arts in Spring 2023.

Madeline Ehlinger (BM ‘18) was a recent winner of the 2022 Metropolitan Opera Laffont Competition – Pittsburgh District. She is in her second year as a Resident Artist with Pittsburgh Opera. Upcoming roles include The Elf in Hertzberg’s *The Rose Elf*, and Young Woman/Old Woman in Cerrone’s *In a Grove*. Ms. Ehlinger is an alumna of Central City Opera’s Bonfils-Stanton Foundation Apprentice Artist and Studio Artist Training Programs.

Steve Wallace (MM ‘13) composed, produced, and performed the theme song for the reboot of YO MTV RAPS, which debuted on Paramount+ on May 24th. He recently performed the role of Tito in *La Clemenza di Tito* with Bronx Opera Company. Mr. Wallace is also a composer with BMI's Lehman Engel Workshop and the Theatre Now NY's Writer's Lab.

LaRob K. Rafael (BM ‘15) recently led a post-show dialogue following the performance of Terence Blanchard’s *Fire Shut Up in My Bones* at Lyric Opera of Chicago. Mr. Rafael is a member of the 4th Cohort of Sphinx LEAD and is the Artistic Director of the organization Hearing in Color. He also is a program host for Chicago's Classical music station, WFMT.

Maria Consamus (BM ‘19) is a 2022 Gerdine Young Artist with Opera Theatre of Saint Louis.

Ryan Wolfe (BM ‘18) was a 2022 Lotte Lenya Competition Semifinalist. Last summer, he joined the Des Moines Metro Opera for the 2022 season as an Apprentice Artist.

Suzanne Nance (MM ’05), President & CEO of All Classical Public Media, Inc. in Portland, has been honored as part of *Portland Business Journal*’s 2022 Women of Influence.

Molly Burke (CER ‘15/MM ’13) joined Houston’s Opera in the Heights production of *Eugene Onegin* as Filippieva in April 2022.

Esther Rayo (MM ’17) made her debut at the Herbst Theatre in San Francisco as she represented LIEDER ALIVE with a program of Classical Spanish Songs as part of InterMusic SF.

Anna Caldwell (MM ’16) starred as Krysia in Chicago Fringe Opera's March 2022 production of Hegge and Scheer’s *Two Remain*.

Lauren Auge (MM ’11) was recently chosen as one of ten featured artists in the NYIOP Anonymous Audition Project. Last summer, Ms. Auge travelled to the Czech Republic to perform as a Voice Fellow with Opernfest Prague.

Marieke de Koker (BM ’21) was selected as recipient of the Alsop Entrepreneurship Award and intends to launch a new organization for Pan-African vocal music.

Lucy Baker (BM ’22) will be performing the role of Dorabella at the Curtis Institute and has been engaged to begin at the Ryan Opera Center at Lyric Opera of Chicago in the fall of 2023.
DePaul Opera Theater acknowledges our colleague Linda Hirt, who is retiring after 42 years at the School of Music. Linda has been an integral part of the growth of the opera program. Linda began coaching the singers musically and with their languages, as well as playing for all of the opera rehearsals. She eventually helped shepherd the growth of the opera program from two performances to a public of 150 to the very substantial program it is today: three fully produced operas each year in our new and wonderful Jarvis Opera Hall.

Linda has been a valued and important member of the voice faculty and mentor for many successful students. Linda is a special artist and friend, and we will miss her. We wish Linda all the very best in retirement.
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**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.

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As of September 14, 2022
DePaul Opera Theatre presents

Così fan tutte
Wolfgang Amadeus Mozart

libretto by Lorenzo Da Ponte; sung in Italian with English titles
Emanuele Andrizzi, conductor
Harry Silverstein, director

March 8, 2023 • 7:30 PM
March 10, 2023 • 7:30 PM
March 12, 2023 • 2:00 PM

Albert Herring
Benjamin Britten

Catherine O’Shaughnessy, conductor
Harry Silverstein, director

May 31, 2023 • 7:30 PM
June 2, 2023 • 7:30 PM
June 4, 2023 • 2:00 PM

Sasha and Eugene Jarvis Opera Hall
800 West Belden Avenue • Chicago

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Annual Spring Gala

Please save the date for the DePaul University School of Music Annual Spring Gala on Saturday, May 20, 2023.

Join us for this festive evening – the School’s only fundraiser – celebrating the talents of our students and our 2023 Pro Musica Awardee. We look forward to welcoming you to this celebratory evening with all of the proceeds benefitting the students of the DePaul University School of Music.

For more information about the evening, please contact Pedro Guerrero, Assistant Director of Development at pedro.guerrero@depaul.edu
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D E P A U L  U N I V E R S I T Y  S C H O O L  O F  M U S I C

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December 4 • 3:00 P.M.
Allen Recital Hall
Chamber Music Chicago

April 16 • 3:00 P.M.
Allen Recital Hall
Chamber Music Chicago

H P C  C H A M B E R  S E R I E S

April 22 • 8:00 P.M.
Gannon Concert Hall
Brentano String Quartet

S C H O O L  O F  M U S I C

November 12 • 7:00 P.M.
Allen Recital Hall
DePaul Baroque Ensemble

November 14 • 7:00 P.M.
Allen Recital Hall
String Chamber Showcase II

November 14 • 8:00 P.M.
Gannon Concert Hall
Trombone Choir & Brass Ensemble

F A C U L T Y  A R T I S T  S E R I E S

November 13 • 7:00 P.M.
Allen Recital Hall
Michael Hovnanian & Jeremy Attanaseo, double bass

January 13 • 7:00 P.M.
Allen Recital Hall
Stephen Balderston, cello

January 22 • 3:00 P.M.
Allen Recital Hall
Mark Maxwell, guitar

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

Holtschneider 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
800 West Belden Avenue • Chicago
music.depaul.edu • 773.325.5200
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