DePaul Concert Orchestra
&
DePaul Symphonic Choir
Eric Esparza, conductor

St. Vincent de Paul Parish
1010 West Webster Avenue • Chicago
DePaul Concert Orchestra
DePaul Symphonic Choir
Eric Esparza, conductor

Program

Ludovico de Viadana (1560-1627)
Exultate Justi

Tomás Luis de Victoria (1548-1611)
Vere Languores

Andrew Bruhn (b. 1985)
   I. Magnificat
   II. Nunc Dimittis

Pawel Łukaszewski (b. 1968)
Angelus Domini (2006)
   DePaul Chamber Choir
   Eric Esparza, conductor

Leonard Bernstein (1918-1978)
Simple Song (1971)
   Emily Margevich, soprano
   Lisa Zilberman, piano
Igor Stravinsky (1882-1971)
*Symphony of Psalms* (1930)
- Psalm 38, Tempo quarter note = 92
- Psalm 49, Tempo eighth note = 60
- Psalm 150, Tempo quarter note = 48; Tempo half note = 84

DePaul Symphonic Choir
DePaul Concert Orchestra
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The DePaul Chamber Choir begins this afternoon’s performance with a selection of Renaissance and modern a cappella sacred motets whose lush harmonies and long lines will thrive in the reverberant acoustic of Saint Vincent DePaul Parish. Many thanks to Father Jeremy, Dr. Robert Beatty, and Mary Carter for generously opening St. Vincent’s beautiful sanctuary to us in the spirit of collaboration.

Ludovico de Viadana (1560-1627)

*Exultate Justi*

*Duration: 3 minutes*

Ludovico de Viadana was an Italian composer of the late Renaissance and early Baroque periods. While his music was instrumental in proliferating the figured bass technique of the early Baroque, *Exultate Justi* is in late Renaissance style, full of imitation and counterpoint. Beginning and ending with a homophonic statement of the beginning of Psalm 32, Viadana sets each new idea found within verses 2 and 3 with a creative new motive in imitation.

Tomás Luis de Victoria (1548-1611)

*Vere Languores*

*Duration: 5 minutes*

*Vere Languores* is a sacred motet by the famed Spanish Renaissance composer Tomás Luis de Victoria. Victoria was a significant composer of the Counter-Reformation, which sought (among other things) to realign church music with earlier practices such as a focus on text intelligibility as opposed to overly florid lines or different lines of text being simultaneously sung, and eschewing the use of secular melodies as the musical bases for sacred songs. Victoria sets each line of this motet with a text from Isaiah clearly, alternating between homophony and imitation, and with the creative use of text painting.

Andrew Bruhn (b. 1985)

*Songs from Luke (2017)*

*Duration: 4 minutes*

*Songs from Luke* was the winning composition of the 2017 ACDA Illinois Choral Competition Contest. Andrew Bruhn adapts the texts of the oft-paired *Magnificat* and *Nunc Dimittis* of the Evening Service and uses creative shifts in vocal texture and text-painting to evoke interest and mood.
Pawel Łukaszewski (b. 1968)

*Angelus Domini* (2006)

*Duration: 3 minutes*

Pawel Łukaszewski is the best-known Polish composer of choral music of his generation. An active conductor and teacher, his many compositions have been widely recorded. *Angelus Domini* uses sustained color chords to paint the annunciation from the angel Gabriel to Mary. Łukaszewski recalls chant in the tenor and bass voices, and uses the treble voices to sing of Mary’s response. The closing doxology uses interesting subdivision of the beat and homorhythmic text setting to build intensity.

Leonard Bernstein (1918-1978)

*Simple Song* (1971)

*Duration: 4 minutes*

Leonard Bernstein, the famed American composer and conductor celebrates a 100-year anniversary in 2018. *Simple Song* is from his *Mass*, an eclectic theatrical staging of portions of the traditional mass with added English texts that utilized jazz and rock instruments and twentieth century folk and jazz compositional techniques. Unlike the lively and boundary-pushing portions of the mass, the aptly named *Simple Song* is sweet folk-like sacred song of praise meant to recall innocent devotion.

*Notes by Eric Esparza.*

Igor Stravinsky (1882-1971)

*Symphony of Psalms*

*Duration: 25 minutes*

The Boston Symphony Orchestra commissioned Igor Stravinsky to make a new work for its 50th anniversary in 1930. They asked for something “popular.” Typically, Stravinsky’s response—the Symphony of Psalms—was iconoclastic. He later wrote: “I took the word [‘popular’], not in the publisher’s [Koussevitsky, also the music director of the BSO] meaning of ‘adapting to the understanding of the people’, but in the sense of ‘something universally admired’.” Indeed, his reasoning borders on the combative: “I even chose Psalm 150 in part for its popularity, though another and equally compelling reason was my eagerness to counter the many composers who had abused these magisterial verses as pegs for their own lyrico-sentimental ‘feelings’. The Psalms are poems of exaltation, but also of anger and judgement, and even of curses.”

The work’s three movements get progressively longer and are played without significant break. The first—terse and unsentimental—uses as its text Psalm
38, Verses 13 and 14. Given the overtly chant-like nature of the vocal lines, it is difficult to take seriously Stravinsky’s protest that he “was not aware of ‘Phrygian modes,’ ‘Gregorian chants,’ ‘Byzantinisms,’ or anything else of the sort, while composing this music.” It begins with block-like triads, which contrast with serpentine woodwind lines, before introducing the vocal parts which wind their way to an unforeseen conclusion to the movement.

The second movement is based on Psalm 39, Verses 2, 3, and 4. It opens with reference to a different sort of older music from the first movement’s chant: here, Baroque counterpoint, even with a three-flats key signature. This music is an enormous double-fugue, one instrumental and one vocal, so strict that Stravinsky later assessed it as being “too obvious.” Nevertheless, its fugue subject and resultant harmonies are piquant and thorny, befitting the text:

While the last movement, by far the longest, opens in a static, contemplative manner (journalist Tom Service has described it as “the slow, circling sighs and breathtaking evocation of static, infinite timelessness”), it seems to a listener, post-hoc, that this music is an introduction to the faster part of a traditional Finale. It is traditional in other ways as well; Stravinsky described “the allegro [as being] inspired by a vision of Elijah’s chariot climbing the heavens. Never before had I written anything quite so literal as the triplets for horn and piano to suggest the horses and chariot.” A brief remembrance of the beginning prompts more chariot-climbing, which stops abruptly.

Again, Tom Service: “[the] final music of the Symphony of Psalms, as Stravinsky creates repeating cycles of different metre and phrase, gives us a glimpse of a kind of musical eternity in the choir’s praise of the Lord.” I earlier described Stravinsky’s response to the BSO’s commission as “iconoclastic” but it’s precisely in moments like these that Stravinsky’s intentionally contrary nature pays off richly: the text of Psalm 150—“Praise him on high sounding cymbals: praise him on cymbals of joy: let every spirit praise the Lord. Alleluia,” a noisy set of images indeed—is set with a quietness, calm, peace, serenity, and straightforward beauty that is without parallel in the composer’s work.

Notes by Michael Lewanski.
**Biographies**

**Eric Esparza** is the Director of Choral Activities and Vocal Area Coordinator at DePaul University, where he conducts the DePaul Chamber Choir, Concert Choir, and teaches courses in Choral Music. Dr. Esparza is also the Artistic Director of Windy City Performing Arts. Previously, he served on the music faculty of Sam Houston State University School as conductor of the Concert Choir, and teacher of voice, diction, and music theory. Dr. Esparza was also the Founder, Artistic Director, and Conductor of International Voices Houston, Artistic Director of the United Nations Association International Choir, and Director of Ministries at St. Mark’s United Methodist Church in Houston, Texas.

Originally from San Antonio, Texas, he holds a Bachelor of Music in Vocal Performance and a Master of Music in Choral Conducting from the Shepherd School of Music at Rice University in Houston, Texas, where he studied with Dr. Joyce Farwell and Maestro Thomas Jaber. He also holds a Master of Arts degree in Arts Administration from Florida State University where he was a University Fellow and served as Assistant Conductor of the Florida State University Opera. Dr. Esparza earned the Doctor of Musical Arts degree in Choral Conducting from Boston University, where he studied with Dr. Ann Howard Jones. He remains active internationally as a singer, conductor, and music editor.

Conductor, educator, and writer **Michael Lewanski** is a champion of contemporary music and older repertoire alike. His work seeks to create deeper and more engaged connections between audiences, musicians, and the music that is part of their culture and history. He has been on the faculty of the DePaul University School of Music since 2007, where he conducts the Concert Orchestra, Ensemble 20+ (20th century and contemporary music), and works frequently with other ensembles. He is conductor of Ensemble Dal Niente, a Chicago-based new music group.

Michael has guest-conducted Lyric Opera of Chicago, chamber ensembles from the Chicago Symphony Orchestra, the Civic Orchestra of Chicago, the Toledo Symphony Orchestra, the Detroit Symphony Civic Youth Orchestra, the International Contemporary Ensemble (ICE), the Chicago Chamber Musicians, the Fifth House Ensemble, and many others. He has led over 100 world premieres. He was the Conducting Assistant for the Civic Orchestra of Chicago from 2010 to 2014. At the 2012 Darmstadt Summer Courses, Ensemble Dal Niente won the prestigious Kranichstein Music Prize under his direction. Michael has an extensive discography as both a conductor and a producer.
A native of Savannah, Georgia, he studied piano and violin; he made his conducting debut at age 13, leading his own composition. At 16, he was the youngest student ever accepted into the conducting class of the legendary Ilya Musin at the St. Petersburg Conservatory. Michael subsequently attended Yale University. His post-Yale education featured conducting study with Cliff Colnot and Lucas Vis.

Michael’s schedule for the 2017-2018 concert season includes concerts with DePaul School of Music ensembles, performances with Ensemble Dal Niente (at the Art Institute of Chicago, New York’s Metropolitan Museum of Art, residencies at Brown, Brandeis, Northwestern and University of Chicago), guest conducting engagements throughout the US and abroad, recording projects, and festival appearances.
PERSONNEL

SYMPHONIC CHOIR

Eric Esparza, conductor

Georgiana Adams*  Olivia Leone
Chuckie Aiello*  Miranda Levin
Ty Allen  Jack Macklin
Kais Ali  Connor Mannebach
Sebastian Armendáriz*  Emily Margevich
Rose Augustinsky  Alexander Mark
Lucy Baker*  Abagael Martin
Mallory Baker  Brandon Meng
Daniel Beatty*  Hanna-Grace Mowery
Pantelis Bolorakis  Lauryn Nelson*
Marisa Buchheit  Daniel O’Hearn*
Kellen Campbell  Brian O’Neill*
Gisselle Cervantes  Gia Pappas
Julia Clarke  Amanda Patino
Maria Consamus*  Tyler Ricco
Roy Curiale  Rudy Rosenmayer
Drew Curry*  Kelby Roth*
Angela De Venuto  Zach Roth
Webb Dieter  Declan Ryan
Carmani Edwards  Amon Saheljo
Madeline Ehlinger*  Drew Saiz*
Lauren Florek  Everett Sarich
Matt Galvan  Steven Schein*
Mason Goldberg  Liliana Schiller*
Jason Goulet*  Rachel Singh*
Stephanie Gubin  Betsy Sorensen*
Nick Guetterman  Sarah Szszol
Chase Gutierrez*  Julie Watkins
Ellie Heinzlen  Shannon Watkins
Erin Hogan*  Ryan Wolfe*
Daniel Irani  Chet Zenor
Ethan Isaacson  Angela Zúñiga*
Lauren Jacob
Radka Kasparcova  * denotes DePaul
Nicole Kelly  Chamber Choir
Brennan Kennedy  member
Zach Kuehn
Robby Kulik
Breanna Leach
**CONCERT ORCHESTRA**

*Michael Lewanski, conductor*

**VIOLIN 1**
- Farid Ishkinyaev, concertmaster
- Caitlin Edwards
- Wan-Chun Hu
- Vincent Wong
- Lina Mar Yamin Noronha
- Sungjoo Kang
- Marian Mayuga
- Yeyoung Yoon

**VIOLIN 2**
- Nelson Mendoza, principal
- Valentina Guillen
- Meghan Faw
- Alexandra Kagan
- Amber Daughtry
- Maria Campos
- William Bontempo
- Bernini Chan

**VIOLA**
- Seth Pae, principal
- Georges Mefleh
- Marc Hornig
- Michael Fuentes
- Jordan Martin

**CELLO**
- Vincent Ramirez-Boyce, principal
- Margaret Wenzel
- Timothy Sutton
- Malik Johnson
- Caley Koch
- Joel Rosen
- Isabella Kruger-Seiler
- Sarah Yang

**BASS**
- Andrew French, principal
- Austen Goebbel
- Mary Halm

**FLUTE**
- Rachael Dobosz
- Breanna Vazquez
- Eliza Fisher
- Rebecca Murray
- Jennifer Klimek

**OBEO**
- Lillia Woolschlager
- Carl Colvin
- Ashley Ertz
- Young Sun Yoo
- Ian Egeberg

**ENGLISH HORN**
- Lillia Woolschlager

**CLARINET**
- Julia Janda
- Ian Marino

**BASSOON**
- Cameron Keenan
- Elliot Cobb
- Carlos Ruiz

**CONTRABASSOON**
- Sandra Bailey

**HORN**
- Melody Lin
- Fernando Chapa
- Momo Hasselbring
- Jacob Nelson

**TRUMPET**
- J.R. Buzzell
- Valerie Kolb
- Mark Hale
- Claire Hendrickson
- Erin Marc-Aurele

**TROMBONE**
- Riley Leitch
- Matt Jarosch
- Colin Towbin

**BASS TROMBONE**
- David Behm

**TUBA**
- Kevin Wenglin

**TIMPANI**
- George Tantchev

**PERCUSSION**
- Miyu Morita
- Carley Yankuck

**PIANO**
- Ryan Senger
- John-Paul Pendowski

**HARP**
- Ben Melsky*

**ORGAN**
- David Plank

**LIBRARIANS**
- Rasa Mahmoudian
- Elliot Cobb

**ENSEMBLE ASSISTANT**
- Riley Leitch

*Guest
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For more information, please contact:
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Chicago, IL 60604-2287
(312) 362-7135 • scarper@depaul.edu
UPCOMING EVENTS

Tuesday, May 1 • 7:00 P.M.
Driehaus Museum • 40 East Erie Street • Chicago
DePaul Chamber Music Showcase

Friday, May 4 • 8:00 P.M.
Concert Hall
New Music DePaul

Saturday, May 5 • 8:00 P.M.
Concert Hall
DePaul Wind Symphony

Sunday, May 6 • 5:00 P.M.
Concert Hall
Faculty Artist Series: Janet Sung and Friends

Monday, May 7 • 7:00 P.M.
Recital Hall
Wagner Campos Studio Recital

Friday, May 18 • 7:30 P.M.
Sunday, May 20 • 2:00 P.M.
Concert Hall
DePaul Opera Theatre: The Judgment of Paris

Saturday, May 19 • 3:00 P.M.
Concert Hall
Percussion Ensemble

Saturday, May 19 • 8:00 P.M.
Concert Hall
African Drum Ensemble

Sunday, May 20 • 2:00 P.M.
Student Center • 2250 North Sheffield Avenue • Chicago
Jazz Orchestra

Monday, May 21 • 8:00 P.M.
Concert Hall
Composers Forum

The Jazz Showcase • 806 Plymouth Court • Chicago
Jazz Workshop and Jazz Ensemble
Wednesday, May 23 • 8:00 P.M.
Orchestra Hall • 220 South Michigan Avenue • Chicago
DePaul Symphony Orchestra

Thursday, May 24 • 7:00 P.M.
Recital Hall
Jazz Combos

Thursday, May 24 • 8:00 P.M.
Concert Hall
String Chamber Showcase

Friday, May 25 • 7:00 P.M.
Recital Hall
Baroque Chamber Concert

Friday, May 25 • 8:00 P.M.
Concert Hall
DePaul Wind Ensemble

Saturday, May 26 • 8:00 P.M.
Concert Hall
DePaul Concert Orchestra and Ensemble 20+

Sunday, May 27 • 3:00 P.M.
Concert Hall
Rami Solomonow Memorial Concert

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