



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

*Ronald Caltabiano, DMA, Dean*

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Saturday, February 29, 2020 • 8:00 PM

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DEPAUL CONCERT  
CHOIR

*Dr. Eric Esparza, conductor*

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Mary Patricia Gannon Concert Hall  
2330 North Halsted Street • Chicago

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Saturday, February 29, 2020 • 8:00 PM  
Gannon Concert Hall

# DEPAUL CONCERT CHOIR

*Dr. Eric Esparza, conductor*

**ANNA KOVALEVSKA, PIANO**

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## PROGRAM

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Marc-Antoine Charpentier (1645-1704)

Le Reniement de St. Pierre, H. 424 (circa 1680-1700)

Kyle Cortés, Jesus

Katherine Cosenza Starr, Peter

Colin Safley, Historicus

Julia Clarke, Ostiaria

Lauren Florek, Ancilla

Alan Krolikowski, Cognatus Malchi

Johann Sebastian Bach (1685-1750)

Cantata No. 159, *Sehet, wir gehn hinauf gen Jerusalem*, BWV 159 (1729)

Colin Safley, bass

Lucy Baker, alto

Kyle Cortés, tenor

Josef Rheinberger (1839-1901)

Stabat Mater, Op. 138 (1884)

- Intermission -

Théodore Dubois (1837-1924)

The Seven Last Words of Christ (1867)

Stephanie Gubin, soprano

Daniel O'Hearn, tenor

Kevin Wheatle, bass

*The Music Alumni office extends a special welcome to alumnus Dennis J. Newman and his family to tonight's concert, as we recognize his lifetime of service to the Chicagoland music community and dedication to liturgical music.*

## BIOGRAPHIES

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**Dr. Eric Esparza** is the Director of Choral Studies and Vocal Area Coordinator at DePaul University, where he conducts the DePaul Concert Choir and Symphonic Choir, and teaches courses in choral music. Dr. Esparza also serves as the School of Music's Diversity Advocate. Outside of DePaul, Dr. Esparza is the Artistic Director of Windy City Performing Arts and the Repertoire & Resources Chair for Lifelong Singing on the Board of Illinois-American Choral Directors Association. Previously, he served on the music faculty at Sam Houston State University, and was also Artistic Director of International Voices Houston, and the United Nations Association International Choir.

Originally from San Antonio, Esparza holds a Bachelor of Music degree in Vocal Performance as well as the Master of Music degree in Choral Conducting from the Shepherd School of Music at Rice University in Houston, 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. 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.

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## PROGRAM NOTES

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This evening's concert is centered around events relating to the Passion of Jesus Christ, in which he was betrayed by one of his disciples, denied by the others, and crucified in what Christians believe is the ultimate act of redemption. Tonight's selections loosely follow the events of Maundy Thursday and Good Friday. *Le Reniement de St. Pierre* (The Denial of St. Peter) by Marc-Antoine Charpentier (1645-1704) is a short Baroque oratorio in which Jesus declares to his disciples that they will all betray him. They all deny it, in particular Peter, who swears on his life that he would never do such a thing. Jesus declares that before the evening is over Peter will deny him three times. After Jesus is arrested and taken to the palace of the High Priest, Peter follows afar to observe the action. Through the course of these events Peter indeed denies Jesus three times before the cock crows. Scored for continuo, 5-voice chorus, and soloists, Charpentier uses a variety of vocal textures to paint each scene, and sharp dissonances in the final chorus to highlight Peter's weeping as the gravity of his betrayal sets in. The year of composition is unknown, but is estimated to be between 1680 and 1700.

J.S. Bach's Cantata No. 159 is a Passion cantata written in 1729. It opens with a bass arioso declaring "We are going up the path to Jerusalem" set to a series of ascending lines, punctuated by alto recitatives that reflect painfully on the cruel events that Jesus must endure through his Passion. An aria for alto follows in which the singer resolves to follow the path of Jesus through any adversities. Throughout this aria, Bach inserts the chorale melody 'O Sacred Head Now Wounded' for sopranos with a text similar to that of the soloist. After a short tenor recitative, the bass soloists sing "It is finished" describing the redemptive work of Jesus. The cantata concludes with a four-part chorale in which the choir sings of the inspiration the soul can take from the events of the Passion.

The *Stabat Mater* is one of the great sequences of the Catholic Church. Popularized in the 14th-century, it describes the suffering of Mary, the mother of Jesus, as she watched her son being crucified. The text is based on various passages from the Holy Scriptures and has a notable rhyme scheme of aabccb. Josef Rheinberger (1839-1901) sets the text in a conservative German Romantic style, altering texture, color, dynamics, and other expressive elements with each new section of text.

Théodore Dubois (1837-1924) wrote *The Seven Last Words of Christ* in 1867 for St. Clotilde in Paris, where he was the *maitre de chapelle*. The work is in eight movements (an introduction followed by a movement for each of the seven words). Though the text is largely from scripture, Dubois embellishes the text of some of the solo work to heighten the drama. The frequent repetition of text and musical motives as well as the use of extended musical interludes highlight the meditative nature of the work. This oratorio was in instant success after its premiere and was the most frequently performed French Romantic oratorio through the beginning of the twentieth century.

*Notes by Dr. Eric Esparza*

## PERSONNEL

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### DEPAUL CONCERT CHOIR

Dr. Eric Esparza, conductor

Anna Kovalevska, pianist

Georgiana Adams

Auggie Ahn

Lucy Baker

Mitchell Barrett

Frank Bisconti

Pantelis Bolarakis

Alex Cefali

Julia Clarke

Kyle Cortés

Drew Curry

Marieke de Koker

Christie Duffer

Jade Ferrell

Lauren Florek

Stephanie Gubin

Tess Hasan

Ellie Heinzen

Erin Hogan

Cole Ichida

Reever Julian

Alona Kamynina

Alan Krolikowski

Brennan Kennedy

Lauryn Nelson

Daniel O'Hearn

Stephanie Popik

Jason Rico

Declan Ryan

Colin Safley

Everett Sarich

Steven Schein

Rachel Singh

Ruben Stasevsky

Adam Stubitsch

Justin Thums

Carmen Vizin-Esquivel

Kevin Wheatle

*Super titles by Gia Pappas*

## TICKETS AND PATRON SERVICES

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2330 North Halsted Street | Monday–Friday | 10 AM–3 PM\*

\*Seasonal hours apply, but we are always open 90 minutes prior to concert start times.

**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.

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**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:** The HPC Café, located next to the HPC Box Office, is open for some performances, offering limited snack and beverage items. 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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**Phones and Paging Devices:** All electronic devices—including cellular phones, pagers and wristwatch alarms—should be turned off 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](http://go.depaul.edu/musicevents).

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*As of September 30, 2019*



ANNUAL SPRING GALA

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PLEASE SAVE THE DATE FOR THE  
DePaul University School of Music Annual Spring Gala

THE EVENING OF  
Saturday, May 16, 2020

# A Celebration of Ireland

FEATURING

Anthony Kearns of The Irish Tenors  
DePaul Symphony Orchestra with Maestro Cliff Colnot

AND THE PRESENTATION OF THE

2020 DePaul Pro Musica Award to Mary Patricia Gannon

Join us for this festive evening—the School’s only fundraiser—celebrating the arts and culture of Ireland and our 2020 Pro Musica Awardee. We look forward to welcoming you to this celebratory evening with all proceeds benefitting the students of DePaul School of Music.

For more information about the evening, please contact:  
Director of Development Aubrie Willaert at 312.362.8585 or [a.willaert@depaul.edu](mailto:a.willaert@depaul.edu)

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### Ensembles In Residence

April 5 • 3:00 P.M.  
Allen Recital Hall  
Chamber Music Chicago

April 15 • 8:00 P.M.  
Gannon Concert Hall  
Ensemble Dal Niente

May 31 • 7:00 P.M.  
Gannon Concert Hall  
Oistrakh Symphony

### HPC Chamber Series

April 26 • 2:00 P.M.  
Gannon Concert Hall  
American Brass Quintet

### School of Music

March 1 • 5:00 P.M.  
Allen Recital Hall  
String Chamber Showcase I

March 2 • 7:00 P.M.  
Dempsey Corboy Jazz Hall  
Jazz Combos I

March 2 • 7:00 P.M.  
Allen Recital Hall  
String Chamber Showcase II

### Faculty Artist Series

March 1 • 2:00 P.M.  
Allen Recital Hall  
Jeff Ray, voice

April 1 • 7:00 P.M.  
Allen Recital Hall  
Charles Vernon, trombone

April 18 • 7:00 P.M.  
Allen Recital Hall  
George Vatchnadze, piano

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*For ticketing information and a complete list of concerts visit:  
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