



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

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Saturday, May 9, 2026 • 8:00 PM

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DEPAUL CHOIRS &  
DEPAUL CONCERT  
ORCHESTRA

*Eric Esparza & Michael  
Lewanski, conductors*

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Mary Patricia Gannon Concert Hall  
2330 North Halsted Street • Chicago

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Saturday, May 9, 2026 • 8:00 PM

Gannon Concert Hall

# DEPAUL CHOIRS & DEPAUL CONCERT ORCHESTRA

*Eric Esparza & Michael Lewanski, conductors*

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## PROGRAM

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Ana Lara (b. 1959)  
**Canticum Sacrum (2000)**

Olga Berman (b. 2004)  
**Agnus Dei (2026)**

Fanny Mendelssohn Hensel (1805–1847)  
**Hiob (1831)**

1. *Chor* "Was ist ein Mensch"
2. *Arioso Larghetto*  
"Warum verbirgst Du dein Antlitz"
3. *Chor Vivace*  
"Leben und Wohltat hast Du an mir getan"

- Brief Intermission -

Josef Haydn (1732–1809)  
***Missa in tempore belli* (Mass in a Time of War) (1796)**

1. Kyrie. Largo – Allegro moderato
2. Gloria. Vivace
3. Credo. Allegro
4. Sanctus. Adagio
5. Benedictus. Andante
6. Agnus Dei. Adagio – Allegro con spirito

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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.*

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## BIOGRAPHIES

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**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.

Conductor, curator, educator, and writer **Michael Lewanski** is a champion of new and old musics. He seeks to create engaged connections between audiences, musicians, composers, and the music that is part of their culture, society, and history. His work hopes to be part of collective, systemic change in the classical music industry. He is conductor of Ensemble Dal Niente and Associate Professor of instrumental ensembles at the DePaul University School of Music, where his work focuses on helping the next generation of musicians become thoughtful artistic citizens.

Michael was Curatorial Director of Ear Taxi Festival 2021, a festival of 21st century Chicago music. He was resident conductor of the 2017 and 2019 SoundSCAPE Festivals in Italy. His guest conducting engagements have been wide-ranging and stylistically diverse, working with organizations such as the Chicago Symphony Orchestra's MusicNOW Series, the Civic Orchestra of Chicago, the Toledo Symphony Orchestra, the State Symphony Orchestra of Turkmenistan, Ensemble CEPROMUSIC (Mexico City), the Seattle Modern Orchestra, and many others. He has led hundreds of 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 on US- and Europe-based labels.

A native of Savannah, Georgia, he studied piano and violin in his youth; 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 attended Yale University. His post-Yale education included conducting study with Cliff Colnot and Lucas Vis. He is based in Chicago, and respectfully acknowledges the Potawatomi, Ojibwe, Odawa, Ho-Chunk, Myaaamia, Menominee, Peoria, and Illinois Confederacy among other tribal nations as custodians of the traditional Native land on which he lives and works.

## PROGRAM NOTES

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Ana Lara (b. 1959)

### **Canticum Sacrum (2000)**

*Duration: 10 minutes*

In 1997, to commemorate the 25th anniversary of the Festival Internacional Cervantino, Mexican composer Ana Lara was commissioned to write a vocal work, resulting in the Requiem for mixed a cappella choir, dedicated to the Cappella Cervantina, which premiered it in the city of Guanajuato during the Festival. Ana Lara's Requiem is based primarily on the Requiem Mass of the Gregorian chant, and in its composition, the composer employed a series of techniques (mainly what she herself defines as heterophonic polyphony) reminiscent of the music of the great Hungarian composer György Ligeti (1923–2006). Simply put, the heterophonic polyphony of Ana Lara's Requiem means that the 16 voices sing the same text and melody, but with different rhythms. During the composition process of the Requiem, Ana Lara remained largely faithful to the original Gregorian chant melodies of the Requiem Mass, making only minor adjustments to emphasize certain musical elements. Three years after composing the Requiem, Ana Lara returned to the original vocal score and, in 2000, created an adaptation for strings, not of the entire Requiem, but of certain sections (*Introit, Lux Aeterna, Agnus Dei*), which were combined into a new work entitled *Canticum Sacrum*, Sacred Song, due to its evident spiritual connotation. *Canticum Sacrum* is dedicated to the painter Magali Lara (the composer's sister) and was premiered by the Orquesta de Cámara de Bellas Artes, conducted by Francisco Savín, on July 4, 2002.

### *Note by Juan Arturo Brennan*

Fanny Mendelssohn Hensel (1805–1847)

### **Hiob (1831)**

*Duration: 11 minutes*

The death in Berlin on 14 May 1847 of 'Fanny Hensel, born Mendelssohn Bartholdy', as she styled herself in her first publications, closed one of the richest and most remarkable musical sibling partnerships in music history. Born into a family distinguished for its men's and women's intellectual and cultural prowess, she and her brother Felix—four years her junior, who would outlive her by less than six months—received their early musical and general education side by side, and lived out their musical and compositional activities in close dialogue with each other. That said, there were differences. The

fact that she died at the family home, Leipzigerstraße 3, to which they had moved in 1825—while Felix was in Frankfurt, *en route* back from a concert tour to England during which he had introduced audiences to his oratorio *Elijah*—speaks vividly to the differing opportunities that family and society (and seemingly Fanny herself) felt appropriate to brother and sister; as her father Abraham had decreed in 1820:

Music will perhaps become his [Felix's] profession, whilst for you it can and must be only an ornament, never the root of your being and doing.

A crucial and enduring element in the musical education of the siblings was their exposure to the choral music of J.S. Bach. And vital to this was their joining, in 1820, the Sing-Akademie zu Berlin, founded in 1791 by Carl Friedrich Christian Fasch and continued after his death by Carl Friedrich Zelter (1758–1832), close musical associate of his slightly older contemporary Johann Wolfgang von Goethe (1749–1832). Another key moment arrived in 1824, when Felix was gifted a manuscript copy of the score of the *Matthäus-Passion* by his grandmother: this became a major object of study for the next five years, culminating in the famous public revival of the work in performances by the Sing-Akademie, conducted by Felix, on 11 March 1829 and again, three weeks later, on Bach's birthday. In January that year Fanny had become engaged to the artist Wilhelm Hensel; they were married in October (Felix was again absent, having travelled to Great Britain following the Bach performances), whereupon Fanny shortly became pregnant with her only child, Sebastian Ludwig Felix (1830–1898), whose names succinctly encapsulate, in chronological order, his mother's musical lodestars.

During the 1820s Fanny's compositions had chiefly been in the small-scale, private genres of the *Lied* and *Klavierstück*, but Sebastian's first birthday, in 1831, occasioned the *Lobgesang*, the first of a series of three cantatas composed between February and November, which, in their scaling up of forces and ambition, marked an important development in the career of Fanny Hensel as a composer. *Hiob*, which followed, marked her second wedding anniversary; it would remain unpublished until 1992. If the theodical Book of Job seems an odd choice in the context of nuptial remembrance, the reason may be the raging European cholera epidemic, one of the last victims of which, in early November, would be Fanny's Aunt Henriette, and which was more nearly reflected in the third cantata, *Höret zu, merket auf*. In selecting texts for the three movements of *Hiob*, Fanny reordered

their biblical sequence (they come respectively from Chapters 7, 13, and 10) so as to create a movement from negativity to the relative positivity of the third movement, set in G major as opposed to the G minor of the opening movement, in which contrapuntal and chromatic writing clearly reference the baroque, and one senses a striving toward the kind of monumentality associated with the opening chorus of the *Matthäus-Passion*. The closing half-cadence that prepares the middle movement *Arioso*, in C minor, strongly reflects another Bach work, the cantata *Gottes Zeit ist die allerbeste Zeit*, BWV 106, the so-called *Actus tragicus*, which had been published in 1830 and was beloved of both Fanny and Felix. Although the last movement of *Hiob* is by no means lacking in contrapuntal and chromatic detail, especially in the larger harmonic scheme, the baroque topos is less evident here, such that in addition to its emotional trajectory, the cantata as a whole can be experienced as a kind of music-historical journey, from the evocation of Bach's world to the real-time early romantic environment of 1830s Germany.

### Note by Nicholas Marston

Josef Haydn (1732–1809)

#### ***Missa in tempore belli* (Mass in a Time of War) (1796)**

*Duration: 40 minutes*

In 1796, when Haydn was composing this first of his six late masses, Europe was in turmoil. Napoleon's army was winning one battle after another in Italy and now threatened the entire continent. In August, the government in Vienna ordered its troops to be mobilized and prepared for war. Although Haydn was ostensibly writing a mass to celebrate the name day of the Princess Hermenegild of Esterhazy, the wife of his employer, he could hardly ignore the atmosphere all around him. While he did not often express political views, his title for this mass, *Missa in tempore belli* (*Mass in Time of War*), as well as its music reflect a sense of foreboding as Austria and its allies were about to face Napoleon.

This mass is thought to be the one that Haydn premiered on September 13, 1796 in Eisenstadt to commemorate the princess's name day. He then gave a public performance of it on December 26 of that year in suburban Vienna. Along with the *Lord Nelson Mass*, another work concerned with war, it has remained one of Haydn's most popular religious works. The nervous quality of the introductions to the first and last movements and the brilliant symphonic writing and military fanfares made this work a novel and moving experience

for the apprehensive, patriotic audiences that heard the first performances.

The famous timpani solo near the beginning of the Agnus Dei creates a tone of apprehension, “as if one heard the enemy approaching in the distance,” as one of Haydn’s associates remarked. This passage, which was imitated by Beethoven in the Agnus Dei of his *Missa Solemnis*, gives the *Mass in Time of War* its popular nickname, the *Paukenmesse*, or *Timpani Mass*. The timpani solo is followed by terrifying trumpet fanfares, and military music then leads into an unusually forceful and urgent setting of “dona nobis pacem” (“grant us peace”).

The dramatic, symphonic character of this last movement, as well as the beautiful virtuosic cello solo in the *Gloria* are among the features that offended some later critics, who found them too secular for a mass. But these were preconceptions about religion from a later age. Haydn would no doubt have been surprised at the controversy, since he himself was a devout Catholic. Rather, he has found a new way of treating the traditional mass text, one that looks forward more to Beethoven than it looks back to earlier settings.

When Haydn brought the work to Vienna, he augmented the orchestration, writing more extensive parts for the clarinets and horns and adding a flute to the orchestra. He evidently preferred this larger orchestration, since he kept it for the first printed edition.

The war against Napoleon continued throughout the remainder of Haydn’s lifetime. Shortly before his death in 1809, Napoleon occupied Vienna, but war and culture were different from what we might expect today. One of Napoleon’s first commands was to station a guard before the aged composer’s house to protect him from danger. During Haydn’s last days, a French officer came to visit him and sang for him an aria from his oratorio *The Creation*.

*Note by Martin Pearlman*

**CHOIR PERSONNEL**

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Celeste Arnett  
Justin Bach  
Jorie Clark  
Camryn Cole  
Aidan Costanzo  
Brooke Craig  
Collin DeWitt  
Cadence Dobson  
Gabriela Gonzalez  
Jackson Klawonn  
Elliot Kovitz  
Ella Kozak  
Deepti Kumar  
Mason Kurtz  
Alex Ladner  
Ally Lewowski  
JR Momeyer  
Natalie Monell  
Clara Pancake  
Daniele Pepe  
Marco Rivera Rosa  
Blake Staines  
Nora Sullivan  
Nikos Warren  
Isabella Wiliford

**DePaul Concert Choir**

SOPRANO  
Olga Berman  
Cathryn Brown  
Katherine Fosco  
Analia Freyer  
Olivia Glod  
Sofia LoConte  
Clara Lyons Jasper  
Shannon Paul  
Rylie Peck  
Zoe Rolon  
Sophia Waddell

ALTO

Marisa Bryant  
Shayla Glaser  
Meghan Krueger  
Madison Mayes  
Cameron Otero  
Kyla Peyser  
Lily Schaumburg

TENOR

Dylan Fernando  
Ryan Holmes  
Cole Ichida  
Robert Oboza  
Connor Trombly  
Caden Shapiro

BASS

Jose Alvarez  
Rowan Foley  
Nickolas Gelashvili  
Jorge Gutierrez  
Owen McKnight  
John Taber

## CONCERT ORCHESTRA PERSONNEL

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### FLUTE

Jacob Cornejo  
Sho Roash

Madelyne Garnot, *principal 2nd*

Ashley Gomez  
Zachary Green  
Cecilia McIntyre  
Corinne McLeod  
Chien Chien Wu

### OBOE

Margeaux Berner  
Laura Patton

### CLARINET

Natalie Alexander  
Megan Rideout Redeker

### VIOLA

David Phetmanysay, *principal*  
Elina Kim  
Catherine Wicker  
Ulzhan Ydyryssova

### BASSOON

Casey Delsandro  
Finn McCune

### CELLO

Grace Raper, *principal*  
Jesus Avila  
Audrey Chen  
Yejeong Lee  
Addison Swan

### HORN

Olivia Owen  
Liam Weber

### TRUMPET

Ethan Dunk  
Emmett Needles

### BASS

Yuyan Wang, *principal*  
Adam Blendermann  
Sebastian Sanchez

### PERCUSSION

Toby Elliott

### VIOLIN

Alirio Chacin-Guerra,  
*concertmaster*  
Iwona Augustyn  
Juan Angulo  
Ender Miranda-Estrada  
Sofia Concha Pinto  
Ella Dodge

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May 14 • 7:00 P.M.  
Allen Recital Hall  
**DePaul Composers Forum**

May 26 • 7:00 P.M.  
Allen Recital Hall  
**DePaul Chamber Showcase I**

May 19 • 8:00 P.M.  
Gannon Concert Hall  
**DePaul Ensemble 20+**

May 27 • 7:00 P.M.  
Allen Recital Hall  
**DePaul Chamber Showcase II**

May 22 • 8:00 P.M.  
Gannon Concert Hall  
**DePaul Symphony Orchestra**

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

May 23 • 7:00 P.M.  
Allen Recital Hall  
**DePaul Baroque Ensemble**

**FACULTY ARTIST SERIES**

May 24 • 3:00 P.M.  
Allen Recital Hall  
**DePaul Composition Program  
Presents: Trio Diorama**

May 11 • 8:00 P.M.  
Gannon Concert Hall  
**Ian Ding, Eric Millstein, & Cynthia Yeh,  
percussion**

May 26 • 7:00 P.M.  
Dempsey Corboy Jazz Hall  
**DePaul Jazz Combos I**

May 18 • 7:00 P.M.  
Allen Recital Hall  
**Jason Moy, harpsichord & Kangwon  
Lee Kim, baroque violin**

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