



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

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Saturday, February 28, 2026 • 8:00 PM

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DEPAUL CHOIRS  
FEATURING DEPAUL  
BAROQUE ENSEMBLE

*Dr. Eric Esparza, conductor*

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Mary Patricia Gannon Concert Hall  
2330 North Halsted Street • Chicago

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Saturday, February 28, 2026 • 8:00 PM  
Gannon Concert Hall

# DEPAUL CHOIRS FEATURING DEPAUL BAROQUE ENSEMBLE

*Dr. Eric Esparza, conductor*

**SAORI CHIBA & SUN CHANG, PIANO**

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## **PROGRAM**

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### Chamber Choir

Dieterich Buxtehude (1637–1707)

**Eins bitte ich vom Herrn, BuxWV 24 (excerpts)**

I. Sonatina

II. Coro: Eins bitte ich vom Herrn

III. Verse 1 (Aria): Liebster Herr Jesu, wo bleibst du so lange  
Natalie Monell, soprano

IV. Verse 2 (Coro): Es ist genug, Herr, drum komm zu erlösen

V. Verse 3 (Aria): Ich mag nicht wohnen beim sündigen Haufen  
Brooke Craig, mezzo-soprano

IX. Verse 7 (Coro): Allbereit schmücke dich — Eins bitte ich vom  
Herrn (da capo)

Michael Praetorius (1571–1621)

**Resonet in Laudibus (1611)**

Heinrich Schütz (1585–1672)

**Magnificat (1611)**

### Chamber and Concert Choir

J.S. Bach (1685–1750)

**Ich Lasse Dich Nicht (ca. 1712)**

Johann Schein (1586–1630)

**Mein Schifflin Lief im Wilden Meer (1624)**

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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.*

Carlos Jiménez Mabarak (1916–1994)  
**Si Mi Voz Muriera en Tierra (1952)**

Judith Alejandra

**Que Me Entierren en Petate (2021)**

Connor Trombley, tenor  
Elliot Kovitz, baritone

## Concert Choir

Shawn Kirchner (b. 1970)

**I Will Arise and Go (2018)**

Sofia LoConte, soprano

Ysaÿe Barnwell (b. 1946)

**Breaths (1980)**

Analia Freyer, soprano  
Lily Schaumburg, mezzo-soprano

Kyle Pederson (b. 1971)

**All Is Miracle (2025)**

Rylie Peck & Sofia LoConte, sopranos

Arr. Roderick Williams (b. 1965)

**I Want Jesus to Walk with Me**

## 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.

## PROGRAM NOTES

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### **Eins bitte ich vom Herrn, BuxWV 24: Cantata for Epiphany (Düben collection, 1685)**

*Eins Bitte Ich vom Herrn*, is a sacred cantata by Dietrich Buxtehude, a Danish composer who worked in Lübeck, Germany for the second half of his life. Buxtehude was a prolific composer and organist who influenced Bach and Handel. The cantata text is a setting of Psalm 27, and the selected verses describe a longing to dwell in God's house, behold God's beauty, and to have trust in God's deliverance from a wicked world. This version of the cantata uses two violins and two violas in addition to a continuo group. The short movements use different combinations of musicians to vary and enrich the musical texture.

Michael Praetorius (1571–1621)

### **Resonet in Laudibus (1611)**

Also known as *Joseph, Lieber Joseph mein, Resonet in Laudibus* first appeared in 1360, quickly becoming popular with 16th and 17th century composers. Michael Praetorius (1571–1621), court Kapellmeister of Regensburg (Germany), published his arrangement in 1611. Originally published for Christmas and Easter services, this piece employs several meter changes between duple and triple time, creating variations on imitative passages.

Heinrich Schütz (1585–1672)

### **Magnificat (1611)**

The *Magnificat*, a Biblical song based on texts from St. Luke's Gospel, was used to end Vespers (prayer services) beginning in 535. Becoming the "textual climax" in daily prayers, it was heavily used by Catholic and Protestant churches in the 15–17th centuries. After 1600, settings of the *Magnificat* began to show Baroque influence, most notably through increased color and emotional energy. Heinrich Schütz's (1585–1672) arrangement (SWV468) provides a notable example of early Baroque style, writing for two choirs, strings, trombones, and continuo. His use of polychoral style in this piece is a nod to his mentor, Giovanni Gabrieli.

J.S. Bach (1685–1750)

### **Ich Lasse Dich Nicht (ca. 1712)**

One of the most famous musicians in Western history, J.S. Bach (1685–1750) wrote a vast amount of liturgical music, which was most notably revived by the 19th century composer and conductor Felix Mendelssohn (1809–1847). *Ich Lasse Dich Nicht*, Bach's earliest

known motet, is a prime example of his spiritual craftsmanship. The piece highlights a homophonic first section, followed by a chorale interwoven into the second; the unified construction and harmonic intensity are notable innovations for 18th century motets.

Johann Schein (1586–1630)

**Mein Schifflein Lief im Wilden Meer (1624)**

A German composer and poet, Johan Schien (1586–1630) was one of the first composers to write in the Italian madrigal, monody and concerto styles for Lutheran church music. He would become an important predecessor to J.S. Bach (1685–1750) through both compositional influence and as Leipzig Thomaskantor. *Mein Schifflein Lief im Wilden Meer* was published in 1624 in a set of German madrigals, *Diletti pastorali*; this collection is considered a “secular counterpoint” to an earlier anthology. Scored for five voices and continuo, this piece contains the most integrated form of text and music in Shein’s work.

Carlos Jiménez Mabarak (1916–1994)

**Si Mi Voz Muriera en Tierra (1952)**

Carlos Jiménez Mabarak (1916–1994) was one of the most prominent Mexican composers of the 20th century, spanning several different styles; his awards include first prize for the 1968 Olympic Games and the National Arts Prize. Originally a poem by Rafael Alberti (1924), Mabarak sets the text in a melancholy G minor, using homophonic textures between male and female voices to create longing for the sea.

Judith Alejandra

**Que Me Entierren en Petate (2021)**

A rising Mexican composer and pianist, Judith Alejandra (b.?) sets José Antonio Yokoyotsij’s poem, “Cuando yo muera” for percussion, piano and eight voices. While the first half remains solemn and homophonic, the second half breaks into quick time, as the piano imitates flowing water. A soloist is followed by choral responses.

Shawn Kirchner (b. 1970)

**I Will Arise and Go (2018)**

Shawn Kirchner (b. 1970) sets William Butler Yeats’ poem “The Lake Isel of Innisfree,” creating *I Will Arise and Go*. Emphasizing a folk-like melody, an unaccompanied soloist begins, followed by the choir. A second stanza creates a moment of “peace,” which gives way to a rising passage of modulations, returning to the main theme.

Ysaÿe Barnwell (b. 1946)

**Breaths (1980)**

Like many other composers on this program, Dr. Ysaÿe Barnwell (b. 1946) explored the use of poetry in her music. Composed (and recorded with) during her time with the a capella group, Sweet Honey in the Rock, Dr. Barnwell adapted work from poet Birago Diop to create *Breaths* (1980), a multi setting arrangement for four or more voices. Focusing on the presence of posthumous ancestors, the piece contains many of the composers early traits, such as the constant layering of ostinati.

Kyle Pederson (b. 1971)

**All Is Miracle (2025)**

Set for four voices and (optional) piano, American Composer Kyle Pederson (b. 1971) quotes Albert Einstein for his inspiration: "There are only two ways to live your life. One is as though nothing is a miracle. The other is as though everything is a miracle." Detailing both "common" and "notable" life events, Pederson and Silvestri desire to show beauty in everything around us.

Arr. Roderick Williams (b. 1965)

**I Want Jesus to Walk with Me**

British baritone and composer Roderick Williams (b. 1965) is in constant demand, performing at the Royal Opera House Covent Garden, English national Opera, and others. Based on an African-American spiritual, can evoke a sorrowful mood, but Williams creates a bright and up-tempo melody, including walking pizzicato bass, scat vocal lines, and swing-style vocal harmonies.

## CHOIR PERSONNEL

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### DePaul Chamber Choir

Celeste Arnett  
Justin Bach  
Jorie Clark  
Camryn Cole  
Aidan Costanzo  
Brooke Craig  
Cadence Dobson  
Rowan Foley  
Gabriela Gonzalez  
Jackson Klawonn  
Elliot Kovitz  
Ella Kozak  
Deepti Kumar  
Mason Kurtz  
Alex Ladner  
Zach Mendenhall  
JR Momeyer  
Natalie Monell  
Daniele Pepe  
Marco Rivera Rosa  
Blake Staines  
Jack Sullivan  
Nikos Warren  
Isabella Wiliford

### DePaul Baroque Ensemble

Jason J. Moy, director & organ  
Edith Samuelsson, violin I  
Jenna Krause, violin II  
Maddy Guyer, viola I  
Amanda Perez, viola II  
Aurian Kutner, cello  
Stephen Kilpatrick, bass  
Sun Chang, harpsichord

### DePaul Concert Choir

#### SOPRANO

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

#### ALTO

Elijah Ai  
Marisa Bryant  
Shayla Glaser  
Meghan Krueger  
Madison Mayes  
Cameron Otero  
Clara Pancake  
Kyla Peyser  
Lily Schaumburg

#### TENOR

Dylan Fernando  
Ryan Holmes  
Cole Ichida  
Matt Mayfield  
Connor Trombly  
Caden Shapiro

#### BASS

Collin DeWitt  
Nickolas Gelashvili  
Henry Madden  
Owen McKnight  
John Taber

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July 1, 2024 – June 30, 2025

UPCOMING EVENTS  
**DePAUL UNIVERSITY SCHOOL OF MUSIC**

**SCHOOL OF MUSIC**

March 3 • 7:00 P.M.

Allen Recital Hall

**DePaul String Chamber Showcase I**

March 8 • 3:00 P.M.

Dempsey Corboy Jazz Hall

**DePaul Jazz Ensemble**

March 4 • 8:00 P.M.

Gannon Concert Hall

**DePaul Concert Orchestra**

March 9 • 7:00 P.M.

Dempsey Corboy Jazz Hall

**DePaul Jazz Combos II**

March 5 • 7:00 P.M.

Dempsey Corboy Jazz Hall

**DePaul Jazz Combos I**

March 10 • 7:00 P.M.

Dempsey Corboy Jazz Hall

**DePaul Jazz Workshop**

March 5 • 8:00 P.M.

Gannon Concert Hall

**DePaul Wind Symphony**

March 10 • 7:00 P.M.

Allen Recital Hall

**Wind/Mixed Chamber Showcase II**

March 7 • 1:00 P.M.

Dempsey Corboy Jazz Hall

**DePaul African Ensemble**

March 11 • 7:00 P.M.

Dempsey Corboy Jazz Hall

**DePaul Jazz Combos III**

March 7 • 7:00 P.M.

Allen Recital Hall

**Wind/Mixed Chamber Showcase I**

March 11 • 7:30 P.M.

Jarvis Opera Hall

**DePaul Opera Theatre presents:  
Humperdinck's Hansel and Gretel**

March 8 • 3:00 P.M.

Allen Recital Hall

**DePaul Baroque Ensemble**

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