



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

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Friday, May 22, 2026 • 8:00 PM

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DEPAUL  
SYMPHONY  
ORCHESTRA

*Francesco Milioto,  
Music Director & Conductor*

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Mary Patricia Gannon Concert Hall  
2330 North Halsted Street • Chicago

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Friday, May 22, 2026 • 8:00 PM  
Gannon Concert Hall

# DEPAUL SYMPHONY ORCHESTRA

*Francesco Milioto, Music Director & Conductor*

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## PROGRAM

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Alban Berg (1885–1935)  
**Seven Early Songs (1905–08)**

- I. Nacht
- II. Schilflied
- III. Die Nachtigall
- IV. Traumgekrönt
- V. Im Zimmer
- VI. Liebesode
- VII. Sommertage

Amanda Majeski, soprano

Erich Wolfgang Korngold (1897–1957)  
**Violin Concerto, Op. 35 (1945)**

- I. Moderato nobile
- II. Romance: Andante
- III. Finale: Allegro assai vivace

Olha Tytarenko, violin

Winner of the 2025–2026 DePaul Concerto Competition

- Intermission -

*Tonight's soloist Olha Tytarenko performs on a golden period  
Antonio Stradivari violin courtesy of Reuning & Son Violins.*

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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.*

Modest Mussorgsky (1839–1881); orch. Maurice Ravel

**Pictures at an Exhibition (1874)**

Promenade

I. Gnomus

Promenade

II. Il vecchio castello

Promenade

III. Tuileries

IV. Bydło

Promenade

V. Ballet des poussins dans leurs coques

VI. Samuel Goldenberg und Schmuyle

VII. Limoges – Le Marché

VIII. Catacombæ – Sepulcrum Romanum

Cum mortuis in lingua mortua

IX. La Cabane sur des pattes de poule (Baba-Yaga)

X. La grande porte de Kiev

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## BIOGRAPHIES

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**Francesco Milioto** is an incredibly gifted conductor whose interpretations are fueled by deep curiosity and a philosophy of collaboration. He currently serves as Music Director of both The Florentine Opera and OPERA San Antonio. Recent acclaimed performances include productions at the Lyric Opera of Chicago and Kentucky Opera, and Ballet San Antonio. He is also a member of the music staff at the Lyric Opera of Chicago and the Music Director of the DePaul University Symphony Orchestra. He begins the 2025–26 season with Mozart productions at his home companies: Barry Kosky's *The Magic Flute* in San Antonio and *Don Giovanni* in Milwaukee. Following these, he heads to the Lyric Opera of Chicago to cover *Carmina Burana*, *A Night of Mellon Collie and Infinite Sadness*, and *Così fan tutte*. Orchestral programs with the DePaul Symphony Orchestra include Beethoven Symphony No. 7, Tchaikovsky's *Romeo & Juliet*, and *Pictures at an Exhibition*. He concludes the season at The Florentine Opera with *The Tales of Hoffmann* and *Tosca*. An avid coach and sought-after master teacher, Maestro Milioto mentors young artists through The Florentine Opera's Baumgartner Studio Artist Program and the 210 Festival. His extensive career in Chicago includes tenures as Music Director for the New Millennium Orchestra, Skokie Valley Symphony Orchestra, and Chicago Cultural Center Summer Opera. His work has been named among the "10 best performances of the year" by the *Chicago Sun-Times*. A first-generation Italian-Canadian born in Toronto, Mr. Milioto began his musical journey at the Royal Conservatory of Music. He holds a Bachelor's Degree in Piano Performance from the University of Western Ontario and a double Master's Degree in Orchestral Conducting and Opera Repetition from McGill University. [www.francescomilioto.com](http://www.francescomilioto.com)

Internationally renowned American soprano **Amanda Majeski** is a celebrated interpreter of Mozart, Strauss, Wagner and Handel. She is also highly acclaimed for her portrayal of Janáček's *Káťa Kabanová*, making her debut in the role at the Royal Opera House, Covent Garden (Best New Opera Production at the 2019 Olivier Awards), and having been described as "Katya of the moment", following the London Symphony Orchestra concert performance conducted by Sir Simon Rattle in 2023.

Amanda begins the 2025–2026 season with an exciting role debut at the BBC Proms, singing the title role in Shostakovich's *Lady Macbeth of Mtsensk*. She returns to Oper Frankfurt, as Marta in *The Passenger*, sings the Marschallin in *Der Rosenkavalier* with New Orleans Opera,

and joins the Rundfunk-Sinfonieorchester Berlin and conductor Edward Gardner for Szymanowski's *Stabat Mater* and Mahler's 4th Symphony.

Amanda Majeski currently serves on the faculties of DePaul University and her alma mater, the Curtis Institute of Music. She previously held the position of Assistant Professor of Voice at the University of Michigan. A frequent adjudicator and clinician for Schmidt Vocal Arts, she has also served as a guest clinician at Boston University, Tanglewood Institute, Interlochen Arts Camp and Academy, Taos Opera Institute, and the Collaborative Piano Institute. Current and former students have scored coveted positions at Wolf Trap Opera, Lyric Opera of Chicago, the Steans Institute at Ravinia, Aspen Opera Theatre, Arizona Opera, Central City, Merola, and Music Academy of the West among others. They are award winners of the National Association of Teachers of Singing, the district Metropolitan Opera National Council Auditions, Musicians Club of Women, and University Concerto Competitions.

**Olha Tytarenko** began her musical journey at the age of four in a small town in eastern Ukraine. At twelve, she was accepted into the Youth Symphony Orchestra of Ukraine, becoming the youngest member of the YsOU program. In 2019 her family moved to the United States, where she continued her studies at Special Music School with Viktor Basis, and later at Juilliard Pre-College with I-Hao Lee and Ann Setzer. Olha has participated in numerous music festivals such as Young Euro Classic, Beethovenfest, LvivMozArt, and MusikVerein Graz, including performances at the Kaufman Music Center and Alice Tully Hall. This year, she received the Nerenberg First Prize Award and Farewell Trust Award, as the winner of the Musicians Club of Women competition. She is currently studying with I-Hao Lee at the DePaul School of Music.

In addition to her musical pursuits, Olha is passionate about visual arts and often spends her free time painting. In 2024, she was commissioned to create a piece commemorating the 80th anniversary of the Meadowmount School of Music.

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## PROGRAM NOTES

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Alban Berg (1885–1935)

### **Seven Early Songs (1905–08)**

*Duration: 15 minutes*

Composed between 1905 and 1908, the *Seven Early Songs* reveal a young Alban Berg standing at the threshold of modernism. Written while Berg was studying with Arnold Schoenberg, the songs show him absorbing Schoenberg's rigorous approach to motivic development and harmonic expansion, even as he remained deeply indebted to the lush expressive world of late Romanticism. The influence of Gustav Mahler and Richard Strauss is unmistakable: Mahler in the songs' inward lyricism and emotional ambiguity, Strauss in their sumptuous chromaticism and radiant orchestral sheen.

Though originally composed for voice and piano, Berg's later orchestration transforms these miniatures into a kaleidoscope of color. The orchestra rarely functions as accompaniment alone; instead, it extends the poetic atmosphere, surrounding the vocal line with shifting sonorities that illuminate each text's emotional undercurrents. Transparent textures can suddenly bloom into glowing climaxes, while delicate instrumental solos suggest fleeting images—a distant breeze, a momentary shimmer of moonlight, a half-remembered dream.

The harmonic language is rich and restless, stretching tonality to its limits without abandoning it altogether. Chords dissolve into one another with fluid inevitability, often avoiding clear resolution. This harmonic ambiguity mirrors the poems themselves, most of which dwell on themes of longing, transience, solitude, and ecstatic surrender to nature or love. Berg's sensitivity to text is extraordinary: vocal lines unfold with speech-like suppleness, rising naturally from the contours of the language while flowering into intensely lyrical arcs at moments of heightened emotion.

Already, Berg's distinctive voice emerges. Beneath the surface beauty lies a psychological depth and harmonic tension that anticipate the more radical works to come. The *Seven Early Songs* capture a composer discovering how orchestral color, chromatic harmony, and poetic sensitivity could fuse into a uniquely personal expression—one foot still planted in the late-Romantic world, the other stepping decisively into the twentieth century.

Erich Wolfgang Korngold (1897–1957)

**Violin Concerto, Op. 35 (1945)**

*Duration: 25 minutes*

Premiered in 1947 by Jascha Heifetz, the Violin Concerto in D Major, Op. 35 stands as one of the twentieth century's great lyrical concertos—a work that fuses Viennese sophistication with the sweeping emotional language of Hollywood film music. Its composer, Erich Wolfgang Korngold, had been celebrated as a prodigy in Vienna long before arriving in California. Admired by figures such as Gustav Mahler and Richard Strauss, Korngold achieved early operatic success within the late-Romantic Viennese tradition. In the 1930s, fleeing the rise of Nazism, he settled in Hollywood, where his groundbreaking film scores for Warner Bros. helped define the sound of cinematic adventure and romance.

The concerto draws heavily from this cinematic world, reworking themes from several of Korngold's film scores into a richly melodic, deeply expressive concert work. Yet beneath its lush surface lies craftsmanship of remarkable sophistication. The harmonic language remains rooted in expanded tonality, saturated with chromatic color and luxurious orchestration reminiscent of Strauss and Puccini, while retaining the elegance and warmth of old Vienna.

Each movement possesses its own distinctive atmosphere. The opening *Moderato nobile* unfolds with glowing lyricism, the solo violin soaring almost immediately in long, vocal lines of aching romanticism. The central *Romanze* offers the emotional heart of the work: intimate, nostalgic, and dreamlike, with delicate orchestral colors surrounding the violin in an atmosphere of suspended time. The finale bursts forth with dazzling energy and wit, combining dance-like vitality with virtuosic brilliance in music that sparkles with cinematic exuberance.

For the soloist, the concerto is exceptionally demanding. Korngold requires not only technical brilliance—rapid passagework, soaring high-register playing, double stops, and seamless lyrical phrasing—but also extraordinary flexibility of tone and rubato. The violin must sing almost continuously, balancing virtuosity with warmth and elegance. Equally challenging is the collaboration between soloist, conductor, and orchestra. The concerto's constantly shifting tempos, elastic phrasing, and dense orchestral textures demand acute sensitivity and coordination. Achieving transparency within Korngold's sumptuous orchestration while allowing the solo line freedom to breathe is one of the work's greatest interpretive challenges. Long dismissed by some critics as "film music," the concerto is now recognized as a masterpiece: a radiant synthesis of Viennese romanticism and Hollywood imagination.

Modest Mussorgsky (1839–1881); orch. Maurice Ravel

**Pictures at an Exhibition (1874)**

*Duration: 35 minutes*

A staple of piano recitals given by virtuosi, this work is probably more familiar to many in its orchestration by Ravel. Unquestionably, a *tour de force* for the solo pianist, it is equally a sound spectacular for the modern orchestra. It lends itself admirably to reinterpretation in the orchestral idiom for the simple reason that few works in the repertoire consist of such deliberate and vivid depictions of a variety of colorful images from the physical realm. It was composed by Mussorgsky in 1874 during three weeks in June as a tribute to the distinguished Russian architect and artist, Viktor Hartmann, who had unexpectedly died of an aneurysm the age of only 39. Hartmann, a Volga German, was one of the champions of a new resurgence of indigenous Russian art, along with his close friend Mussorgsky. In recognition of Hartmann's work, an exhibition of some 400 of his drawings and paintings was given in the Academy of Fine Arts in St Petersburg in February and March of 1874. Mussorgsky's musical tribute to his friend takes the form of a suite of movements that vividly depict the subjects of ten of the paintings (few of the art works survive).

*Pictures at an Exhibition* is so replete with such a variety of colorful, eccentric and unique visual references that it almost begged for a setting for orchestra, with that group's magnificent palette of sound "colors." Yet, in all fairness it must be said that it is unquestionably equally successful as a solo piano work—imagine one person drawing all of the color, drama and power out of one instrument! To my mind, a comparison between the original piano version and its orchestration is rather like imagining a Western vista photographed in black and white by Ansel Adams on the one hand, and the same vista painted on a grand scale by Alfred Bierstadt. Both would be equally stunning interpretations. In any case, Mussorgsky's work was almost immediately seized upon by orchestrators and literally dozens of orchestral interpretations have been pumped out during the past 135 years—many by distinguished familiar conductors, composers, and orchestrators. Some of these occasionally are performed today, but only one has achieved almost universal acclaim and dominates today's concert performances, and that is the one done by Maurice Ravel in 1922. His gift for orchestration is well familiar to audiences, and his choices in the orchestration have now well nigh defined the work in the world's imagination.

In keeping with the composer's desire to mimic as much as possible the experience of a visitor to the exhibit, he starts the series of vignettes with a short movement (*Promenade*) that literally depicts

the viewer walking from painting to painting. The music of this short introduction appears several times throughout the suite in various guises as the visitor moves from picture to picture. The effect of walking is cleverly created by music that is without a steady metre—Mussorgsky self-deprecatingly said that it alluded to his own rather lumbering gait.

The suite begins with the *Promenade*, played by solo, unaccompanied trumpet. It doesn't last long, and we arrive at the first picture, *Gnomus*, the music for which stutters to and fro, depicting a grotesque little gnome. The promenade takes us to the next picture, *Il vecchio castello* (the old castle), a serene and antique scene in front of which a troubadour sings. In this case, Ravel has given the troubadour's song to a smoothly lyrical saxophone. The promenade next takes us to the Tuileries, the famous garden near the Louvre, where children are noisy (and contentiously) at play. This short scene features light woodwinds and lyrical strings in a consciously naïve and playful style. Without the help of the promenade, we encounter the next movement, *Bydlo*, dominated by a rustic, lurching Polish oxcart, depicted so famously by the melancholy tuba solo. The movement starts softly, growing louder as the huge cart goes by, and fades as it passes on. Again, the promenade theme presents us with the next picture, a truly bizarre painting of dancing "un-hatched chicks in their shells." Chirping flutes, *pizzicato* strings, and a scampering bassoon aptly conjure up frenetic baby birds in a mad avian ballet.

Immediately thereafter, there emerges a dark portrait of two Russian Jews, Samuel Goldenburg and Schmuyle—one rich, one poor. This clichéd and dated caricature uses a Middle Eastern gapped scale to evoke the two men's culture, beginning with Goldenburg, followed by a rapidly tongued, muted piccolo trumpet passage for Schmuyle. The two portraits are then combined, followed by a short, morose tag. The famous market at Limoges comes next, populated by quarrelsome French peasant women. Barking horns and scintillating strings and woodwinds seem to evoke village gossip as it makes the rounds. A sudden pause and then a breakneck coda leads us to the dark and moribund world of the Roman catacombs, subtitled "With the dead, in a dead language."

Massive low brass and French horn passages ominously begin the first section, later joined by the trumpets in a powerful evocation of the finality of death. The second section is somewhat less foreboding, with strings and woodwinds creating a somewhat reflective search for the meaning of it all. The next movement takes the concept of "bizarre" to a truly higher level: it pictures the famous Slavic witch,

Baba Yaga, who eats small children and lives in a hut standing on chicken legs. This particular hut is in the shape of a clock whose bells enter into the texture. It's a grotesque exercise in frenetic chasing around, far exceeding what we have heard so far. The end winds up in a whirlwind that spins right into the finale of the whole suite, the "Great Gate of Kiev." The majestic theme is worked through in several versions—some with intimations of a carillon. Each version seems to be more intense than the one before, with teasing sections of calmness, only to be redoubled by even more massive and imposing renditions that seem to challenge human and musical limitations. The peroration is usually considered to be just about the loudest and most imposing playing of which an orchestra is capable. Enjoy!

*Note by Wm. E. Runyan*  
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**PERSONNEL**

FLUTE

Chia-Fen Chang  
Hannah Hartwig  
Noam Niv  
Elena Rubin

OBOE

Madison Constantine  
Ana Martinez  
Yung-Hui Wang

CLARINET

Finley Jones  
Alainna Pack  
Danny Sanders

BASSOON

Angela Hernandez  
Anya Johnson  
Dylan Neff  
Xavier Woodley

SAXOPHONE

Nickoli Kumm

HORN

AC Caruthers  
Ethan Clarke  
Tyler Goldsmith  
Eli Hoffman  
Hannah Janka  
Kathryn Wolfram

TRUMPET

Ethan Dunk  
Jesse Hamilton  
Maria Merlo Martinez  
Abner Wong

TROMBONE

Rix Barlow  
Noah Ochander  
Ashley Rands  
Ryan Saladin

TUBA

Castin York

CELESTE

Hwei Shin Chang  
Julia Chmiel  
Laureen Lo

HARP

Kseniya Sushkevich

PERCUSSION

Leo Chiappetti  
Adriana Harrison  
Tae McLoughlin  
Christian Moreno  
Brendan Rich  
Kevin Reyes

VIOLIN

Sean Hsi, *concertmaster*  
Hannah Kim, *asst. concertmaster*  
Henry Hsueh  
Edith Samuelsson  
Joshua Sukhdeo  
Muirne Mitchell  
Ben Koenig  
To Wang  
Haydn Jones  
Po Yao Fang  
Jenna Krause  
Carlysta Tran, *principal 2nd*  
Alyssa Goh, *asst. principal 2nd*  
Ava Wipff  
Sonya Jones  
Benjamin Mora Neira  
Airi Ito

Yu-Chia Chiu

Angela Rojas

Mia Smith

Teo Lubecke

Cecilia McIntyre

Nicole Kwasny

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Darren Carter, *principal*  
Sophia Schölch  
Julia Seabron  
Alejandra Contreras  
Rose Skidmore  
Mallory Welsch  
Tiana Moritz  
Kylie Baird  
Madeline Guyer

CELLO

Ryan Han, *principal*  
Jackson Arnold  
Brendan Stock  
Alex Moore  
Francisco Garay  
Alina Ying  
Alona Sella  
Milo Klise  
Clara Dodge  
Nathaniel Ealum  
Emma Foreman  
Marc Vredenburg  
Daniel Hotchkiss  
Aurian Kutner  
Xavier Ip

DOUBLE BASS

Sebastian Sanchez, *principal*  
Connor Ampleman  
Lily Enderle  
Walker Dean  
Stephen Kilpatrick  
Tony Sanfilippo  
Adam Wang

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

May 29 • 8:00 P.M.  
Gannon Concert Hall  
**DePaul Wind Symphony**

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

May 30 • 1:00 P.M.  
Dempsey Corboy Jazz Hall  
**DePaul African Ensemble**

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

May 30 • 3:00 P.M.  
Allen Recital Hall  
**DePaul Trombone Choir**

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

May 30 • 7:00 P.M.  
Allen Recital Hall  
**DePaul Wind/Mixed Chamber  
Showcase I**

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

June 1 • 8:00 P.M.  
Dempsey Corboy Jazz Hall  
**DePaul Jazz Combos III**

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

June 1 • 8:00 P.M.  
Gannon Concert Hall  
**DePaul Percussion Ensemble**

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