



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

*Ronald Caltabiano, DMA, Dean*

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Thursday, March 12, 2020 • 8:00 PM

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# ENSEMBLE 20+

*Michael Lewanski, conductor*

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Mary Patricia Gannon Concert Hall  
2330 North Halsted Street • Chicago

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Thursday, March 12, 2020 • 8:00 PM

Gannon Concert Hall

# ENSEMBLE 20+

*Michael Lewanski, conductor*

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## PROGRAM

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Eric Huels (b. 1997)

Random Machine on a Beach (2020)\*

Arturo Capur (b. 1992)

el cisne se fundió con el cielo [The swan became one with the sky] (2019)\*

Victor de la Cruz (b. 1995)

El espejo de agua [The Water Mirror] (2019)\*

Aditya Sharma (b. 1990)

Emergence (2020)\*

\*Denotes World Premiere

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## BIOGRAPHIES

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Conductor, educator, and writer **Michael Lewanski** is a champion of new and old music. His work seeks to create engaged connections between audiences, musicians, and the music that is part of their culture, society, and history. He is Associate Professor at the DePaul University School of Music, where he has been on the faculty since 2008; he conducts DePaul's Concert Orchestra, Ensemble 20+ (20th century and contemporary music), and works with other ensembles. He is conductor of Ensemble Dal Niente, a Chicago-based new music group.

Michael 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 Lyric Opera of Chicago, the Chicago Symphony Orchestra's MusicNOW Series, the Civic Orchestra of Chicago, the Toledo Symphony Orchestra, the State Symphony Orchestra of Turkmenistan, Ensamble CEPROMUSIC (Centro de Experimentación y Producción de Música Contemporánea, Mexico City), the International Contemporary Ensemble (ICE), the Chicago Chamber Musicians, Mocrep, 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.

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 attended Yale University. His post-Yale education included conducting study with Cliff Colnot and Lucas Vis.

Michael's schedule for the 2019-2020 concert season includes concerts with DePaul School of Music Ensembles; a season of performances with Ensemble Dal Niente; guest conducting appearances with the Chicago Symphony Orchestra's MusicNOW Series, the Toledo Symphony Orchestra, and the Grossman Ensemble (Chicago Center for Contemporary Composition at the University of Chicago); recording projects; and festival appearances.

**Eric Huels** (b. 1997) composes work that responds to his interest in duality and conflict, peculiar structures, and film editing techniques. Eric's work has been performed by groups such as Ensemble Dal Niente and Fulcrum Point New Music Project, and has been featured in a masterclass with composer, Julio Estrada. Eric currently studies at the DePaul School of Music with Christopher Wendell Jones and Osnat Netzer, and he will be pursuing graduate studies in composition in Fall 2020.

Currently a masters composition student at CIEM, **Arturo Capur** has obtained a Licentiate degree in music theory awarded by the University of West London. Among his pressors are José Julio Díaz Infante, María Antonieta Lozano, Esteban and Enrico Chapela.

He has participated in workshops with ensembles and performers such as Mexico City Woodwind Quintet and Irvine Arditti, and one of his works has been selected to be premiered at the New Music Forum in Mexico City. He has scored several short films and the feature film *La Danza de las Fieras* and he is currently arranger, co-producer, and sound designer at the music and post-production studio Grizzly Independiente in Mexico City.

**Victor Alfonso De La Cruz** began his music studies at Schola Cantorum México, where he studied with Alfredo Mendoza from 2001 to 2006. In 2015, started his formal education in composition at CIEM, where he also studied piano, electric bass, and drums. In 2018, he obtained Diploma grade 8 in piano performance by The Associated Board of the Royal Schools of Music, and in 2019 obtained AMusLCM in music literacy awarded by the University of West London.

One of his works was selected for a workshop by Arditti Quartet at the emblematic Fine Arts Palace in Mexico City and he was also selected to participate in the composition workshop "Jornadas potosinas" in Centro de las Artes (CEART).

**Aditya Sharma** (b. 1990) is a composer/pianist from India currently pursuing a master's degree in music theory/composition at DePaul University where his teachers include Dr. Oznat Netzer, Dr. C.W.Jones, and Dr. Seung-Won Oh. He received his undergraduate degree in music from Elmhurst College, IL, where he studied with Dr. Mark Harbold.

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## PROGRAM NOTES

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### DePaul - CIEM initiative

The Centro de Investigacion y Estudios Musicales (Center for Research and Music Studies) is a Mexican institution devoted to music education with emphasis in composition for over 45 years. In 2019, DePaul School of Music's Ensemble 20+ performed a piece by Mexican composer and CIEM professor Andrea Chamizo Alberro, marking the beginning of collaborations between both institutions. The pieces performed today by Arturo Capur and Victor de la Cruz are the result of a composition contest among CIEM's students.

Eric Huels (b. 1990)

#### **Random Machine on a Beach (2020)**

*Duration: 12 minutes*

*Random Machine on a Beach* presents a stream of colors that evolve and adapt to new contexts. Some ideas envelop others, while others corrode. This piece was inspired by Andrei Tarkovsky's approach to editing and rhythm in film, particularly how he employs it in the film *Stalker*. For Tarkovsky, time elapsed while in the frame conveys ideas that encompass more than the narrative; it shows the filmmaker's perspective of life. This approach contrasts the montage editing style pioneered by Sergei Eisenstein, wherein multiple shots are juxtaposed to establish a mental connection.

#### *Notes by Eric Huels*

Arturo Capur (b. 1990)

#### **el cisne se fundió con el cielo [The swan became one with the sky] (2020)**

*Duration: 15 minutes*

"... A long curving neck rose from a dress of white plumage.

"Swan, my mother said, sensing my excitement. It pattered the bright water, flapping its great wings, and lifted into the sky.

"The word alone hardly attested to its magnificence nor conveyed the emotion it produced. The sight of it generated an urge I had no words for, a desire to speak of the swan, to say something of its whiteness, the explosive nature of its movement, and the slow beating of its wings.

"The swan became one with the sky."

*An excerpt from Patti Smith's Just Kids*

Victor de la Cruz (b.1990)

**El espejo de agua (2020)**

*Duration: 10 minutes*

Panting, you walk through the woods. With every step comes more sweat on your forehead and weariness for your feet. The smell of earth is pleasant to your nose, and the song of the wind through the trees is pleasant to your ears. You take a break, and kneel down in front of a puddle, so clear that it mirrors your surroundings. But a sudden storm comes and a gust of wind shakes the water in the puddle, distorting the image. The storm vanishes quickly, and when you glance at the puddle, the water mirror shows you the truth...

*The water mirror* is a minimalist influenced piece, which takes special interest in spatialization. Through it, the piece evokes the sound of the wind moving around the listener. The harmony, texture, and register change throughout the piece, following the short story previously described, leaving the conclusion to each individual.

***Notes by Victor de la Cruz***

Aditya Sharma (b. 1990)

**Emergence (2020)**

*Duration: 9 minutes*

*Emergence* is a commentary on the deeply polarized nature of socio-political realities that define our current existential paradigm. An unceasing, ever escalating conflict is threatening our collective commitment to moral dignity and gradually pushing us towards a realm that is imperceptive to human virtue.

In choosing to embody this evolution through music, the idea of emergence i.e., the emergence of an epoch that is inscrutable because of its hidden complexities, serves a common link between the two and is slowly transformed throughout the work as a way of representing an undetermined point of arrival. Additionally, in creating a form that could effectively carry this narrative, I have incorporated aspects of Hindustani (Indian) and Western performance models to create a musical space that is malleable in its capacity to accommodate both strict and quasi-improvisatory ideas.

***Notes by Aditya Sharma***

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**PERSONNEL**

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FLUTE

Breanna Vazquez

Eliza Fischer

BASS FLUTE

Breanna Vazquez

OBOE

Becca Dora

CLARINET

Jesse Bruer

Joe Sanchez

Erick Alvarez

BASS CLARINET

Joe Sanchez

BASSOON

Matt Heldt

SAXOPHONE

Gordon Gest

HORN

Andrea Kennard

TRUMPET

Valerie Kolb

TROMBONE

Dane Magruder

TUBA

Jacob Hellevik

VIOLIN

Diana Kim

Bernini Chan

Vincent Wong

Hannah Spear

VIOLA

Zachary Kessler

Jorge Zapata-Marin

CELLO

Francisco Malespin

Paul Zmick

BASS

Torstein Johansen

Nate Beaver

PERCUSSION

Taylor Hampton

Christopher Carlson

PIANO

Mallory Baker

Nick Guetterman

HARP

Ben Melsky\*\*

LIBRARIAN

Allison Webb

\*\*Denotes guest



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### HPC Box Office Information

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

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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.

**No Smoking:** All public spaces in HPC are smoke-free.

**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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## UPCOMING EVENTS

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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 13 • 7:30 P.M.  
Merle Reskin Theatre  
DePaul Opera Theatre

March 14 • 8:00 P.M.  
Gannon Concert Hall  
DePaul Combined Orchestra

March 15 • 2:00 P.M.  
Merle Reskin Theatre  
DePaul Opera Theatre

### Faculty Artist Series

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

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

May 3 • 5:00 P.M.  
Allen Recital Hall  
Janet Sung & Friends

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