



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Sunday, November 3, 2024 • 3:00 PM

DEPAUL BAROQUE
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Jason Moy, director

Murray and Michele Allen Recital Hall
2330 North Halsted Street • Chicago

Sunday, November 3, 2024 • 3:00 PM
Allen Recital Hall

DEPAUL BAROQUE ENSEMBLE

Jason Moy, director

PROGRAM

Georg Philipp Telemann (1681-1767)

Overture-Suite in D Major, TWV 55:D1, from Tafelmusik Part II (excerpts)

I. Overture: Lentement - Vite - Lentement

II. Air, Tempo giusto

IV. Air, Presto

VI. Conclusion

Haidar Barbarji, trumpet

Emily Mendez, oboe

Jenna Krause, violin 1 (concertino)

Stela Mkrtychian, violin 1 (ripieno)

Hayla Martinez Gonzalez, violin 2 (concertino)

Kai Zaragoza, violin 2 (ripieno)

Tiana Moritz, viola (concertino)

Alejandra Contreras, viola (ripieno)

Gita Srinivasan, cello

Adam Wang, double bass

Friederike Sophie Wilhelmine von Preußen (1709-1758)

Harpsichord Concerto in G Minor (excerpts)

I. Allegro

II. Andante cantabile

Lile Emnadze, harpsichord

Stela Mkrtychian, violin 1

Hayla Martinez Gonzalez, violin 2

Louis Dhoore, viola

Gita Srinivasan, cello

Adam Wang, double bass

As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted.

Élisabeth Jacquet de La Guerre (1665-1729)
Sonata in B-flat Major (arr. Nicola Canzano)

Alexander Day, flute
Jenna Krause, violin
Madeline Guyer, viola
Alex Moore, cello
Volodymyr Lymar, harpsichord

Heinrich Ignaz Franz Biber (1644-1704)
Battalia à 10

Jenna Krause, violin (solo)
Hayla Martinez Gonzalez, violin
Kai Zaragoza, violin
Madeline Guyer, viola
Louis Dhoore, viola
Tiana Moritz, viola
Alejandra Contreras, viola
Gita Srinivasan, cello
Alex Moore, cello
Adam Wang, double bass

BIOGRAPHIES

Harpsichordist **Jason J. Moy** is the Artistic Director of Ars Musica Chicago, and one of the most sought-after early keyboard specialists in the Midwest. He serves on the faculties of the Chicago College of Performing Arts at Roosevelt University, and at DePaul University, where he holds the School of Music's first-ever endowed chair as the Monsignor Kenneth J. Velo Distinguished Professor of Music. He received his harpsichord and Early Music training at McGill University in Montreal, Canada, and counts Hank Knox, Ketil Haugsand, Andrew Lawrence-King, and the late Bruce Haynes among his most influential mentors and teachers.

Jason is a founding member of the award-winning period instrument ensemble Trio Speranza, and principal keyboardist of the Bach Week Festival Orchestra. He has performed as a soloist and continuo player throughout the United States, Canada, and Europe, with notable appearances at the Boston Early Music Festival, the York Early Music Festival (UK), and on the International Music Foundation's Dame Myra Hess and Rush Hour Concert Series in Chicago. He is a frequent guest artist with such esteemed ensembles as the Grant Park Symphony Orchestra, Cincinnati Symphony Orchestra, Wisconsin Chamber Orchestra, Illinois Symphony Orchestra, Bella Voce, and the Chicago Chamber Musicians.

PROGRAM NOTES

Georg Philipp Telemann (1681-1767)

Overture-Suite in D Major, TWV 55:D1, from *Tafelmusik* Part II (1733)

Duration: 15 minutes

Equally successful as a performer, composer, and entrepreneur, Georg Philipp Telemann is credited with the saying, "Give each instrument its due, thus the player is pleased and so will you." This is especially true of his *Tafelmusik*, which comprises three collections, or 'Productions', of chamber music for almost every known instrument of the time, from violins, transverse flutes, recorders, and oboes, to those less commonly found in the chamber, such as the trumpet and horn. Telemann's *Tafelmusik* was self-published and sold by subscription, and proved to be one of his most successful and profitable ventures by far. Its 185 subscribers included such 18th century musical luminaries as Johann Joachim Quantz, Michel Blavet, and Telemann's longtime friend and colleague, Georg Frideric Handel. In fact, Handel ended up quoting melodic snippets from *Tafelmusik* in his own works no fewer than 18 times.

The Second Production of *Tafelmusik* opens with a festive D Major Overture featuring prominent roles for the oboe and trumpet, an odd juxtaposition (at least to 18th century listeners) of a refined chamber instrument with an 'outdoor' instrument more often associated with fanfares and military music. Their roles are frequently and cleverly reversed, with the oboe given fanfare-like material, while trumpet is obliged to play delicate and lyrical passages, often in dialogue with the oboe or solo violins. Unmistakably rustic elements, such as the drone of bagpipes, may be heard throughout this suite. These were a result of Telemann's early exposure to and fascination with Polish folk music while serving as Kapellmeister to Count Erdmann II in the towns of Sorau and Pless (now Żary and Pszczyna), experiences that left a lasting impression on the young composer.

Friederike Sophie Wilhelmine von Preußen (1709-1758)

Harpichord Concerto in G Minor (n.d.)

Duration: 7 minutes

Princess Friederike Sophie Wilhelmine was the eldest daughter of Frederick William I of Prussia, and sister to Princess Anna Amalia and Frederick II, who would later assume the Prussian throne as Frederick the Great. Wilhelmine and her siblings suffered a terribly abusive childhood at the hands of their father, who strongly disapproved of their fondness for French music and culture. When they grew up, music remained a prominent part of their lives: in addition to performing and composing music, Anna Amalia curated a salon series and amassed one of the most important music libraries in Europe, while Frederick the Great's musical retinue at Potsdam included some of the most renowned virtuosos of the day, including Johann Joachim Quantz and Carl Philipp Emanuel Bach.

As an important patron of the arts, Wilhelmine and her husband Frederick, the Margrave of Brandenburg-Bayreuth, transformed the city of Bayreuth into a “mini-Versailles” that attracted musicians and intellectuals from all over Europe. She commissioned the Margravia Opera House, which still stands today as a UNESCO World Heritage site and operates as a functioning opera house and theater. Among Wilhelmine’s surviving compositions are her three-act opera, *Argenore*, and a handful of vocal and chamber works, including a flute sonata and this Harpsichord Concerto.

Princess Wilhelmine was a talented lutenist and keyboardist, and her concerto was likely written for herself to play. Among 18th century music theorists, the key of G Minor was associated with resentment, uneasiness, and bad-tempered gnashing of teeth (C. Schubart, *Ideen zu einer Aesthetik der Tonkunst*, 1806), and the *Strum und Drang* of this concerto certainly captures that mood. In addition to being the first harpsichord concerto written by a woman, Wilhelmine’s concerto is distinguished by its inclusion of an improvised Capriccio (or extended cadenza for the solo harpsichord without instruments), a feature only found in one other Baroque-era work, J.S. Bach’s Fifth Brandenburg Concerto.

Élisabeth Jacquet de La Guerre (1665-1729)

Sonata in B-flat Major (1695)

Duration: 10 minutes

Élisabeth Claude Jacquet de La Guerre was one of the most celebrated musicians in Baroque France. Born into the highly respected Jacquet family of harpsichord builders, she made her debut before the Sun King, Louis XIV, as a five-year-old child prodigy, astounding all who were present with her exceptional singing and harpsichord playing. At Louis’s behest, her musical gifts were nurtured at court, where she enjoyed the patronage of the king’s favorite mistress, Françoise-Athénais, the Marquise de Montespan. With her birthright as a Jacquet, Élisabeth joined together two powerful musical dynasties by marrying the noted organist Marin de La Guerre, and leveraged her immense talent and political acumen to achieve unprecedented success as a performer and composer. She was considered an equal to the greatest French musicians of her time by the noted biographer and chronicler, Titon du Tillet, who placed her on the “French Parnassus” among Jean-Baptiste Lully, Marin Marais, and other giants of the French musical world (*Le Parnasse françois*, 1732). Published in 1695, her trio sonatas were scored for two treble instruments, viola da gamba, and harpsichord continuo, and among the first Italian-style sonatas written and published in France. At times, the viola da gamba part exceeds the uppermost range of the cello, so for today’s performance, we are using an arrangement for flute, violin, viola, cello, and harpsichord made by Nicola Canzano, a faculty member at Michigan State University and a noted harpsichordist and composer of contemporary music in Baroque style.

Heinrich Ignaz Franz Biber (1644-1704)

Battalia à 10 (1673)

Duration: 10 minutes

Heinrich Ignaz Franz Biber was widely considered one of the first violin virtuosos whose use of extended techniques and scordatura tunings enabled technical feats not normally possible on the violin. This creative spirit is also found in his many remarkable compositions, the most innovative of these being his *Battalia à 10*. Dating from 1673 and likely written for Biber's employer, the Archbishop of Salzburg, this quasi-programmatic piece bore this descriptive subtitle: "The dissolute swarm of the musketeers, Mars, the fight, and the lament of the sounded, imitated with arias, and dedicated to Bacchus."

The *Battalia* opens with a Sonata in which Biber carefully specifies loud/soft dynamic contrasts and instructions for the string players to use the wooden part of their bows (*col legno*) to create percussive effects. The second movement is a mishmash of German, Slovak, and Polish folk tunes, including the tongue-in-cheek "Kraut und Rüben haben mich vertrieben" (Cabbage and beets have driven me away) that later appears in the final variation of J.S. Bach's *Goldberg Variations*. Here Biber writes, "it is dissonant everywhere, for thus are the drunks accustomed to bellow with different songs."

In *Der Mars* (Mars), Biber asks for the bass player to "place a piece of paper on the string so that it creates a rumbling," imitating a snare drummer marching off to battle. The battle itself bears the characteristic repeated sixteenth note-figures of the *stile concitato*, a term coined in the early 1600s by Claudio Monteverdi to describe music of an agitated or combative nature. Here, the cellos are instructed to forcefully snap their strings against the fingerboard (the so-called 'Bartok pizzicato') to imitate the sound of muskets and cannon fire. With the battle over, the painful dissonances and 'weeping' chromatic passages of the somber "Lament for the Wounded" bring this remarkable piece to a close.

Notes by Jason J. Moy

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Gannon Concert Hall
DePaul Ensemble 20+

November 8 • 7:30 P.M.
Jarvis Opera Hall
DePaul Opera Theatre

November 5 • 7:00 P.M.
Dempsey Corboy Jazz Hall
DePaul Jazz Combos II

November 9 • 7:00 P.M.
Allen Recital Hall
DePaul Trombone Choir

November 5 • 8:00 P.M.
Gannon Concert Hall
DePaul Concert Orchestra

November 10 • 2:00 P.M.
Jarvis Opera Hall
DePaul Opera Theatre

November 6 • 7:00 P.M.
Dempsey Corboy Jazz Hall
DePaul Jazz Workshop

FACULTY ARTIST SERIES

November 15 • 7:00 P.M.
Allen Recital Hall
Jeremy Ruthrauff, saxophone

November 7 • 7:00 P.M.
Dempsey Corboy Jazz Hall
DePaul Jazz Combos III

November 7 • 7:00 P.M.
Allen Recital Hall
Wind/Mixed Chamber Showcase II

November 8 • 7:00 P.M.
Dempsey Corboy Jazz Hall
DePaul Vocal Jazz Ensemble

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