DePaul Chamber Choir & Baroque Ensemble

Eric Esparza & Jason Moy, directors

Mary Patricia Gannon Concert Hall
2330 North Halsted Street • Chicago
Saturday, February 3, 2024 • 8:00 PM
Gannon Concert Hall

DePaul Chamber Choir &
Baroque Ensemble
Eric Esparza & Jason Moy, directors
Boris Krivoshein, piano

Program

Marc-Antoine Charpentier (1643-1704)
In nativitatem Domini canticum H. 416 (ca. 1690)
   Dominic Reyes, tenor
   Alan Krolikowski, tenor
   Jake Hanes, baritone
   Brooke Craig, mezzo-soprano

Isabella Leonarda (1620-1704)
Magnificat, Op. 19 Nr. 10 (n.d.)

Heinrich Schütz (1585-1672)
Jubilate Deo omnis terra, SWV 332
   from Kleine Geistliche Konzerte II (1639)

As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted. Masks are recommended, but not required inside the Holtschneider Performance Center.
**Biographies**

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 Inter-Harmony 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.

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 is Director of the Baroque Ensemble 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, South Bend Symphony Orchestra, and Bella Voce.
Marc-Antoine Charpentier (1643-1704)
In nativitatem Domini canticum H. 416 (ca. 1690)
Duration: 30 minutes
In an absolute monarchy like France under Louis XIV, in which the king wielded almost limitless power, the king’s Music Master, Jean-Baptiste Lully, enjoyed a virtual monopoly on musical activities in the realm. By royal decree, no musical work could be performed without Lully’s approval, and he wielded this power to crush his rivals and quash any aspiring young musician whose star risked outshining his. One of these musicians was Marc-Antoine Charpentier, a prolific and talented composer who would have been doomed to obscurity had he not found a sympathetic patron in the wealthy and influential Mademoiselle Marie de Lorraine, the Duchess de Guise. Through the Duchess’s connections, Charpentier was able to attain the prestigious post of maître de musique at the Church of Saint Louis, the home church of the Jesuits in Paris, and even succeeded Lully as director of music at the Sainte-Chapelle following Lully’s death at the hand—or perhaps more accurately, at the foot—of his conducting staff.

It was for the Church of Saint Louis that Charpentier wrote his lavish Christmas oratorio, In nativitatem Domini canticum. The two-part work was scored for a large string ensemble doubled by recorders or flutes, and likely performed as part of the church service on Christmas Day. The piece opens with somber instrumental prelude setting the stage for the solo singer’s paraphrase of Psalm 13: “How long wilt thou forget me, O Lord? for ever? how long wilt thou hide thy face from me?” while the Chorus Justorum, or chorus of the faithful, await the coming of Christ. The second half tells the familiar Christmas story from the perspective of the shepherds, from the appearance of the Angel proclaiming the birth of Jesus to their trek to Bethlehem to see the Christ child. Separating the halves is an extended instrumental interlude for muted strings depicting the Night of Christ’s birth. This movement has become one of Charpentier’s best-known pieces, and is frequently performed as a standalone work.

Isabella Leonarda (1620-1704)
Magnificat, Op. 19 Nr. 10 (n.d.)
Duration: 10 minutes
Isabella Leonarda was an Ursuline nun and one of the most prolific 17th century Italian composers. At age 16, Leonarda she entered the Collegio di Sant’Orsola, a convent in her native Novara, where she served as a music teacher and administrator the rest of her life. Though she didn’t begin regularly writing music until her fifties, her over 200 compositions include works in nearly every sacred genre of the time. In one of her dedicatory
prefaces, she took care to point out that she only wrote music during times of rest and never let her composing get in the way of her administrative duties, and added that her music was written not for worldly fame but so that all would know of her steadfast devotion to the Virgin Mary. Leonarda’s masterful setting of the Magnificat, or Canticle of Mary, is made up of many relatively short sections that effectively paint the contrasting characters of each line of text, from the grandeur of the opening “My soul magnifies the Lord,” to the joyful and dance-like triple meter of the “And my spirit rejoices in God my Savior” that immediately follows. The work was likely intended for performance by the nuns at the Collegio di Sant’Orsola, and is scored for correspondingly small vocal and instrumental forces.

Heinrich Schütz (1585-1672)

Jubilate Deo omnis terra, SWV 332
from Kleine Geistliche Konzerte II (1639)

Duration: 6 minutes

Heinrich Schütz was one of the most important composers of late Renaissance/early Baroque Germany. Having spent some time in Venice, where he became acquainted with Giovanni Gabrieli, Claudio Monteverdi, and other influential Italian musicians, Schütz is credited with bringing their avant garde style back to Germany. This included the practice of writing elaborate vocal ‘concertos’ that featured florid text settings and alternating passages for soloists (or a group of soloists) and tutti voices. Published in two parts, his Kleine Geistliche Konzerte (Small Sacred Concertos) were scored for small configurations of voices and supporting bass line instruments, especially when compared to the lavish poly-choral motets and other large-scale vocal works of Schütz and his contemporaries. These pared-down forces were partly in response to the scarcity of resources and manpower at the Saxon court resulting from the widespread devastation and loss of life brought about by the Thirty Years’ War. However, their relatively lean scoring meant that these versatile pieces could easily be performed at court, in the church, or even in private homes, which helped them become some of Schütz’s most popular works. Unlike many of the Kleine Geistliche Konzerte, which were in German, Jubilate Deo, omnis terra is a Latin setting of Psalm 100. True to form, this vocal concerto employs a wide range of styles and textures—from declamatory solos and duets to spirited dance-like sections for the full choir—to convey the effervescent and joyful character of the opening text: “Rejoice in the Lord, all ye lands.”

Notes by Jason Moy
PERSONNEL

DePaul Baroque Ensemble
Charpentier: In nativitatem Domini canticum H. 416
VIOLIN I
Stela Mrktichian, concertmaster
Jenna Krause
Nicole Kwasny

VIOLIN II
Jason Hurlbut
Hayla Martinez Gonzalez

VIOLA
Lucie Boyd
Louis Dhoore

CELLO
Hannah Stanley
Alyssa Fetters

BASS
Adam Wang

ORGAN
Leo Radosavljevic

Leonarda: Magnificat, Op. 19 Nr. 10
VIOLIN I
Jason Hurlbut

VIOLIN II
Stela Mrktichian

CELLO
Gita Srinivasan

ORGAN
Volodymyr Lymar

Schütz: Jubilate Deo omnis terra, SWV 332
CELLO
Gita Srinivasan

BASS
Walker Dean

ORGAN
Volodymyr Lymar

DePaul Chamber Choir
Sadie Cheslak
Brooke Craig
Arlecia Ebert
Rowan Foley
Jules Furgal
Stephanie Gubin
Jake Hanes
Ryan Holmes
Cameron Kidd
Elliot Kovitz
Alan Krolikowski
Natalie Mustea
Dominic Reyes
Marco Rivera Rosa
Cristina Rosheger
Grace Ryan
Destiny Strothers
Jack Sullivan
Grace Thompson
Tyler Whitney
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Annual Spring Gala

THE EVENING OF

Saturday, April 20, 2024

Be a part of this festive musical celebration — the school’s only fundraiser — with all proceeds benefiting the DePaul University School of Music students. Your support is vital in our pursuit of inclusive excellence in music education. This event directly impacts our students by providing them with the scholarships and resources they need to flourish as they embark on their musical careers.

FEATURING
DePaul Jazz Workshop, Scott Burns, Director
DePaul Symphony Orchestra, Allen Tinkham, Conductor

More information coming soon.
Email eventRSVP@depaul.edu with any immediate questions.
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February 7 • 7:00 P.M.
Dempsey Corboy Jazz Hall
DePaul Jazz Ensemble

February 8 • 7:00 P.M.
Dempsey Corboy Jazz Hall
DePaul Jazz Workshop

February 8 • 7:00 P.M.
Allen Recital Hall
Composer’s Forum

February 9 • 7:00 P.M.
Dempsey Corboy Jazz Hall
DePaul Vocal Jazz Ensemble

February 12 • 7:00 P.M.
Allen Recital Hall
DePaul Percussion Showcase

February 15 • 8:00 P.M.
Gannon Concert Hall
DePaul Concert Orchestra & DePaul Wind Symphony

February 26 • 7:00 P.M.
Allen Recital Hall
Cello Studio Recital

ENSEMBLES IN RESIDENCE

April 14 • 3:00 P.M.
Allen Recital Hall
Chamber Music Chicago: Concert III

Faculty Artist Series

February 9 • 7:00 P.M.
Allen Recital Hall
Thomas Miller, visual music

February 20 • 7:00 P.M.
Allen Recital Hall
Alex Klein, oboe

April 5 • 7:30 P.M.
Jarvis Opera Hall
Viktoria Vizin, voice

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