DePaul University
SCHOOL OF MUSIC

Sunday, November 8, 2026 • 3:00 PM

DePaul Baroque Ensemble

Jason J. Moy, director

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

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Allen Recital Hall

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Program

Michel Blavet (1700–1768)
Flute Sonata in E minor, Op. 2 Nr. 3 "La Dhérouville" (1732)
Adagio
Allemanda: Andante
Rondeau "L'Insinüante": Gratioso
Premier et deuxième Tambourin "Le Mondorge": Presto
Giga: Allegro

Ben Novotny, baroque flute
Grace Raper, cello
Jason J. Moy, harpsichord

George Frideric Handel (1685–1759)
Sonata in G Major, HWV 399, Op. 5 Nr. 4 (1739)
I. Allegro
II. A tempo ordinario
III. Passacaille

Mia Smith, violin I
Angela Rojas, violin II
Harriet Cohen, viola
Aurian Kutner, cello
Max Brokaw, harpsichord

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

Johann Sebastian Bach (1685–1750)
Flute Sonata in E Minor, BWV 1034 (1724)
Adagio ma non tanto
Allegro
Andante
Allegro

Noam Niv, flute
Emma Foreman, cello
Jason J. Moy, harpsichord

Georg Philipp Telemann (1681–1767)
Sonata in D Major, TWV 44:1 (n.d.)
Spirituoso
Largo
Vivace

Emmett Needles, trumpet
Angela Rojas, violin I
Mia Smith, violin II
Harriet Cohen, viola
Aurian Kutner, cello
Jason J. Moy, harpsichord

Special thanks to guest violinist Amelia Sie for her work with our Baroque Ensemble students this quarter. Guest artist engagement was made possible by the Rybolt Guest Clinician Fund.

Biographies

Jason J. Moy is Artistic Director of Ars Musica Chicago and one of the most sought-after Early Keyboard specialists in the Midwest. He is a proud graduate of the Early Music program at McGill University in Canada, and counts Hank Knox, Ketil Haugsand, Andrew Lawrence-King, and the late Bruce Haynes among his most influential mentors and teachers. Jason teaches at DePaul University, where he was awarded the School of Music's first-ever endowed chair as Monsignor Kenneth J. Velo Distinguished Professor in 2022, and at Roosevelt University, where he was recently appointed Artist-Faculty in Early Keyboards in the Chicago College of Performing Arts.

Jason is a founding member of the award-winning Trio Speranza and Co-Music Director of Bach in the City, Chicago's newest period instrument ensemble. 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 acclaimed Dame Myra Hess and Rush Hour Concert Series in Chicago. He frequently performs with such esteemed ensembles as the Newberry Consort, Haymarket Opera Company, Grant Park Symphony Orchestra, Cincinnati Symphony Orchestra, Wisconsin Chamber Orchestra, South Bend Symphony Orchestra, and Bella Voce.

Program Notes

Michel Blavet (1700-1768)
Flute Sonata in E minor, Op. 2 Nr. 3 "La Dhérouville" (1732)
Duration: 12 minutes
Michel Blavet was the leading French flute virtuoso of his day and held principal positions in the Paris Opéra Orchestra and the Musique du Roi, King Louis XV's private musical retinue. He became the first flutist to perform at the famous Concert Spirituel, a public concert series in Paris. Blavet was largely self-taught on his instrument, which he played left-handed, and published three books of flute sonatas, many of which were dedicated as homages to famous people and places, as was the custom in French music of the time.

The E minor Sonata "La Dhérouville" comes from his Opus 2 set of *Sonates melées de pieces, pour la flute traversiere avec la basse* (sonatas 'medleyed' with pieces for the flute with bass). Its subtitle likely refers to the picturesque 16th century Château d'Hérouville on the outskirts of Paris, while the two named movements, "L'Insinüante" and "La Mondorge", refer to "the insinuating or ingratiating one" and Antoine-César Gautier de Montdorge, a French playwright and opera librettist, respectively. The Italianate spelling of the dance movements, Allemanda and Giga, betray the influence of the more extrovert Italian style that Blavet championed and frequently incorporated into his works.

George Frideric Handel (1685-1759)
Sonata in G Major, HWV 399, Op. 5 Nr. 4 (1739)
Duration: 9 minutes
Handel is widely known today for his large-scale choral and instrumental works, including the beloved oratorio *Messiah*, Water Music, and his Music for the Royal Fireworks (originally scored for 24 oboes, 12 bassoons, 18 trumpets and horns, serpent and contrabassoon, and 9 timpani and field drums). His Opus 1, 2, and 5 collections of solo and trio sonatas show that he was equally adept at writing for smaller-scale chamber configurations. The Opus 5 set was published in 1739 by the London printer John Walsh and comprised seven trio sonatas mostly arranged from earlier, larger-scale works. For example, the first movement (Allegro) of the Sonata Nr. 4 in G Major is a reworking of the opening Sinfonia from Handel's 1733 oratorio, *Athalia*, HWV 52. The second movement is a French overture, with dotted rhythms punctuating its grand processional opening followed by a more active section with lively exchanges of imitative material between the melody instruments. This music is

recycled from *Il Parnasso in Festa*, HWV 73, where it functions as the overture to the opera. And lastly, the Passacaille is based on an instrumental ballet from *Radamisto*, HWV 12a, with which Handel launched his new Italian opera company, the Royal Academy of Music, in 1720. These earlier orchestral models have enabled modern day editors to furnish an 'ad libitum' viola part to fill out the instrumental texture of what was originally a trio sonata for two violins and basso continuo (cello and harpsichord).

Johann Sebastian Bach (1685-1750)
Flute Sonata in E Minor, BWV 1034 (1724)
Duration: 18 minutes
The transverse, or sideways-blown, flute underwent a major transformation in the 1680s at the court of King Louis XIV, with the addition of keys and joints giving the instrument a dynamic range and tonal sophistication not found in earlier flutes. Bach's first exposure to this cutting-edge instrument was in Dresden, where he heard the great French virtuoso Pierre-Gabriel Buffardin perform in 1717. Captivated by its unique expressive possibilities, Bach would go on to write many majors works for transverse flute, beginning with the Fifth Brandenburg Concerto BWV 1050 in 1721, the Solo Flute Partita in A minor BWV 1013 the following year, and the Sonata in E minor BWV 1034 in 1724. The opening movement of BWV 1034 has a wandering flute part in constant dialogue with the bass line as it explores the instrument's full range of colors and timbres across both high and low registers. The two fast movements are almost quasi-fugal in the way the flute and bass lines exchange identical musical motives, while the gem of a third movement features a repeating cycle of bass notes over which the flute spins increasingly florid variations. Bach would go on to write five—or six, depending on which musicologist you ask—more flute sonatas over the span of his long career, including the monumental B Minor Sonata BWV 1030 for flute and obbligato harpsichord in 1736 and culminating in the E Major Sonata BWV 1035 in 1741.

Georg Philipp Telemann (1681-1767)
Sonata in D Major, TWV 44:1 (n.d.)
Duration: 9 minutes
Rounding out this afternoon's program is one of history's most prolific composers and certainly one of the most underappreciated composers of the Baroque era. Georg Philipp Telemann was perhaps the most famous musician of his day and his universal renown and admiration throughout Europe brought him into close contact with

many of his illustrious musical contemporaries. Telemann and Bach's friendship began in the early 1710s when they were both starting their musical careers in Eisenach and nearby Weimar, respectively. The two would go on to become family friends, with Telemann serving as godfather to Bach's second eldest son, Carl Philipp Emanuel, in 1714. Telemann and Handel's close affiliation went back even earlier, to around 1701 when they met in Handel's birth town of Halle and bonded over their mutual love of music—and their families' desires for them to pursue careers in law. And Michel Blavet was responsible for bringing Telemann to Paris in 1738—an eight-month visit that Telemann considered the absolute highlight of his long career—and was among the musicians who premiered Telemann's famous Paris Quartets.

Through these far-reaching musical connections, Telemann was able to keep up with the latest musical styles and developments across Europe, and these influences frequently found their way into his compositions. For example, Telemann juxtaposes French and Italian elements throughout his Sonata in D Major TWV 44:1: its opening movement is a quintessentially French dance (a passacaille, as in Handel's HWV 399) that soon gives way to spirited fanfares for the trumpet and string ensemble. The slow movement is a poignant dialogue full of Italianate ornamentation between the two violins, while the closing movement is full of the sparkle and virtuosity that characterized Italian music of the day.

Notes by Jason J. Moy

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November 11 • 7:30 P.M.
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November 12 • 7:00 P.M.
Allen Recital Hall
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November 12 • 7:30 P.M.
Gannon Concert Hall
DePaul Wind Symphony

November 13 • 7:30 P.M.
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November 14 • 1:00 P.M.
Allen Recital Hall
DePaul Trombone Choir

November 14 • 7:00 P.M.
Allen Recital Hall
DePaul String Chamber Showcase II

November 15 • 2:00 P.M.
Jarvis Opera Hall
DePaul Opera Theatre presents:
Scott Gendel's Everlasting Faint

November 15 • 3:00 P.M.
Dempsey Corboy Jazz Hall
DePaul Jazz Ensemble

November 16 • 7:00 P.M.
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