

FORBES CENTER FOR THE PERFORMING ARTS
JAMES MADISON UNIVERSITY®

School of Music

presents the Doctoral Recital of

Dominic Baldoni, *flute*

with

Steven Brancalone, *piano*

Sunday, April 11, 2021
4 pm
Recital Hall



Patrons are reminded to turn off all pagers, cell phones, personal computers, and any other electronic devices.

The unauthorized videotaping or any other recording of this production is strictly prohibited in adherence with Federal copyright laws.

Program

Sonata in D Major Op. 1 No. 4

Anna Bon di Venezia
(1740-1767)

Allegro moderato

Andante

Allegro assai

Troisième Sonate

Philippe Gaubert
(1879-1941)

Allegretto

Très modéré (Intermède pastoral)

Joyeux-Allegretto (Final)

Brief Pause

Danza de la Mariposa

Valerie Coleman
(b.1970)

Concerto *pour Flûte et Orchestre*

Jacques Ibert
(1890-1962)

Allegro

Andante

Allegro scherzando

*This recital is presented in partial fulfillment of the requirements
for the degree Doctor of Musical Arts.*

Dominic Baldoni is a student of Dr. Beth Chandler Cahill.

Program Notes

Anna Bon di Venezia – *Sonata IV in D Major*

A musical contemporary bridging the gap between Johann Sebastian Bach and Wolfgang Amadeus Mozart, Anna Bon (1740-1767) employed stylistic elements of both the Baroque and Classical eras from her training in the Ospedale della Pieta in Venice (di Venezia). Scholarship cannot come to an agreement on the year of her death, as the 1767 placeholder frequently given is merely the last surviving piece of recorded evidence bearing her name: her marriage license.

Bon was surrounded by the world of music and opera growing up, as her father, Girolamo Bon, was employed as a scenographer and librettist, and her mother, Rosa Ruvineti Bon, a trained vocalist. By 1755, the Bon family was employed at Bayreuth by the Margrave Frederick and his wife Wilhelmine, sister of Frederick the Great. By the following year, Anna was given the title *Virtuosa di musica di camera* and served as the court harpsichordist.

This sonata (one of six published as Bon's first opus in 1756) showcases buoyant and charming melodies with elegant Baroque figuration and ornamentation in both the continuo and flute parts. Though the sonatas are dedicated to Margrave Frederick, both the Margrave and his wife were both quite proficient at the traverso (Baroque flute), having studied with such renowned pedagogues and composers as Johann Joachim Quantz and Michel Blavet. It is not unthinkable that the nobles would have practiced and performed these sonatas themselves.

Philippe Gaubert – *Troisième Sonate*

Philippe Gaubert (1879-1941) wore the hats of composer, conductor, and flutist all in equal measure throughout his career. A student of the famous Paris Conservatoire professor Paul Taffanel, Gaubert went on to succeed his teacher in 1919 and shortly after received an appointment as the principal conductor of the Paris Opéra.

Noted flute historian Edward Blakeman describes Gaubert's compositional language as such: "...his music is somewhere between Fauré and Dukas – colourful in harmonic language, with elegant melodic lines and brilliant, rhapsodic passagework." His flute sonatas are no exception. The third (*troisième*) was written in 1933 for Jean Boulze, principal flute of the Opéra at the time, and contains shimmering, pastoral harmonies evocative of orchestral works by Debussy and Ravel. The frequent use of the whole-tone scale (a series of consecutive whole steps rather than the standard combinations of whole and half for major and minor) helps to transport the listener into a dream-like state where colors and patterns are the primary medium of expression.

Valerie Coleman – *Danza de la Mariposa*

Speaking of being transported to other places, Valerie Coleman's *Danza de la Mariposa* (*Dance of the Butterfly*) relocates both audience and performer down into the tropical rainforests of South America to observe the native flora and fauna.

Coleman writes in her own program notes,

[This piece] is a rhythmic and melodic tone poem giving the listener a tour of South America, inspired by the various species of butterflies that inhabit the continent. Full of rich and unique colors, butterflies dance and weave in syncopated rhythms within the work, while alternating between the feel of 3 over 4 throughout. The slower sections pay homage to the beautiful and sorrowful sounds in the style of Yaravi, a Peruvian lament song. The melodies and rhythm eventually begin to evolve into the spirit and syncopation of Argentinian concert tango, and the end returns to the feel of Yaravi.

The contrasting emotions portrayed by the two different styles of music echo the metaphor of the butterfly's life cycle. Traditionally, the butterfly is a symbol of new life, second chances, or change for the better. In this piece, the struggle between the melodious opening and closing statements stand in contrast with the agitated, unnerving middle sections. Many contemporary techniques (flutter-tonguing, pitch bends, percussive tonguing, and the use of the voice while playing) add to the drama of this contrast.

Valerie Coleman (b.1970) is a native of Louisville, Kentucky, and began studying music at the age of eleven, eventually writing full-scale symphonies by age fourteen. Earning degrees from Boston University and the Mannes School of Music in New York City, she currently serves on the faculty at the University of Miami in the Frost School of Music. Coleman is also one of the founding members of the internationally acclaimed wind quintet, The Imani Winds. Her compositions include her own fusion of urban and cultural sonorities and are quickly becoming standards in the contemporary flute repertoire catalog.

Jacques Ibert – *Concerto pour Flûte et Orchestre*

Another long-standing pillar of the modern flute repertoire is Jacques Ibert's (1890-1962) flute concerto. Written in 1933 for the celebrated French flutist Marcel Moyse, it was first performed in Paris the following year under the baton of Philippe Gaubert. According to critical reviews, the concerto was an instant success and was adopted by the Paris Conservatoire as an exam piece shortly thereafter.

Musicologist Jane Vial Jaffe captures the essence of the first movement in this description from her note accompanying a 2018 Stockton Symphony concert in California:

After a spicy orchestral announcement [piano, in this arrangement] the first movement takes off in fast running passages for the flute that offer scarcely any chance to breathe. Occasionally the orchestra takes over the fast motion or the flute enters into a brief dialogue with the other instruments, but the general impression is a headlong rush until the big bang of the ending.

The second, more reflective movement offers wonderful moments of harmonic tension and resolution. Following the death of the composer's father, this melody was the written expression of Ibert's grief and mourning. A powerful peak in the center of the movement is surrounded by pensive iterations of the opening theme, characterized by expressive leaps and poignant resolutions.

The finale commences with a fanfare motive, rousing the audience from their deepening thoughts. Fingers flying, the flute weaves a melody of triplets in simple meters that projects an air of levity and joy. This vivacity soon hits the metaphorical wall, as it were, as the flute fades into a quieter cadenza, seemingly conflicted as memories of harmony and motives from the second movement mingle with the excitement of the finale. An introverted middle section exemplifies this struggle between stillness and quixotic motions. Snapping back to reality for the final third of the movement, the key is one half step higher – tensions mounting. The rug is snatched out from beneath the flutist for a final cadenza, spanning almost the full range of the instrument, employing extended techniques in a somewhat crazed flurry of events. With a sudden sense of conviction and seeing “the way out,” a fast coda section secures stability in the bright key of F major, at long last!

School of Music Staff

Dr. John Allemeier.....	Director of Music
Dr. Mary Jean Speare.....	Associate Director of Music
Dr. William Dabback.....	Director of Graduate Studies
Sarah Macomber.....	Director of Concert and Support Services
Judy Sager.....	Administrative Assistant
Kimberley Velazquez.....	Administrative Assistant
Donna Wampler.....	Program Support Specialist

Music and You How you can make a difference!

Dear Patron,

Thank you for attending today's performance. The opportunity to hear live music is a refreshing change during these times of social distancing. As demonstrated today, the performing arts are faced with unprecedented challenges. Despite these difficult times, the JMU School of Music continues to educate the finest musicians from around the world. Our commitment to our students has not wavered in the face of this pandemic. Preparing artist and arts educators of the future is our mission.

Scholarship contributions help young musicians blossom into mature musical artists. With your support, we will be able to offer our talented students more financial help in pursuing their goals. If you are interested in supporting our students' passion and dedication, please consider contributing to the [Music Scholarship Fund](#) at James Madison University.