



CALIFORNIA STATE UNIVERSITY, SACRAMENTO  
SCHOOL OF MUSIC  
JUNIOR RECITAL

**Kelly Bacon, flute**  
**with John Cozza, piano**

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Sonata in D Major, Op. 1 No. 4 (1756)

Anna Bon di Venezia  
(1740-1767)

1. Allegro Moderato
2. Andante
3. Allegro Assai

Sonata for Flute and Piano (1930)

Walter Piston  
(1894-1976)

1. Allegro moderato e con grazia
2. Adagio
3. Allegro Vivace

Berceuse

Philippe Gaubert  
(1879-1941)

Fanmi Imèn (2018)

Valerie Coleman  
(b. 1970)

*This recital is presented in partial fulfillment of the requirements  
for the degree of Bachelor of Music in Flute.  
Kelly Bacon is a student of Dr. Cathie Apple.*



FRIDAY, 4:00 P.M.  
OCTOBER 29, 2021  
CAPISTRANO HALL 151

## PROGRAM NOTES

### ANNA BON DI VENEZIA (1740-1767)

A musical contemporary bridging the gap between Johann Sebastian Bach and Wolfgang Amadeus Mozart, Anna Bon employed stylistic elements of both the Baroque and Classical eras from her training in the Ospedale della Pieta in Venice. 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 Ruvinetti 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 camara" 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.

### WALTER PISTON (1894-1976)

Walter Piston was not only a notable composer, but also a strong influence on the development of the twentieth century neoclassical musical style in the United States. In addition, Piston was a renowned educator and theorist, publishing four textbooks: Principles of Harmonic Analysis, Harmony, Counterpoint, and Orchestration. Piston studied Arnold Schoenberg's twelve-tone technique, in which the twelve notes of the chromatic scale are all sounded as often as each other, and all the notes are treated as equal. He utilized this technique in many of his works, including this 1930 Sonata for Flute and Piano. Because of Piston's use of twelve-tone technique in this Sonata, there is no set key area for the performer or listener to settle into. Piston's extensive knowledge of music theory is apparent in this work, especially in his use of twelve-tone harmony in the piano juxtaposed with melodic lines that often have a range of up to two octaves.

### PHILIPPE GAUBERT (1879-1941)

Gaubert was among the most prominent French musicians of the period between the two world wars. After a distinguished career as flautist with the Paris Opéra, he received in 1919, at the age of forty, three appointments that catapulted him into the highest échelons of French musical life, with appointments as professor of flute at the Paris Conservatoire, principal conductor of the Paris Opéra, and principal conductor of the Société des Concerts. As a composer, Gaubert was not an innovator, but he assimilated many of the innovations of Franck, Ravel and Debussy, leaving not only music for the flute but also contributions to opera, ballet, orchestral music and songs.

### VALERIE COLEMAN (b. 1970)

The title *Fanmi Imèn* is Haitian Creole for Maya Angelou's famous work, Human Family. Both the musical and literary poems acknowledge differences within mankind, either due to ethnicity, background, or geography, but Angelou's poetic refrain: 'we are more alike, my friends, than we are unlike,' reaffirms our humanity as a reminder of unity. Within the flute and piano parts are motifs representing cultural differences that come together to form a tapestry, united through tempi and quasi cadenza-like transitions. The work begins and ends with a patriotic American feel, to symbolize and recognize the contributions immigrants have made towards the building of a nation as a whole. The work includes harmonies and thematic material that represent French flute music blending with an underlying pentatonicism found in Asian traditions, a caravan through Middle Eastern parts of the world that merge with Flamenco music within the Quasi-Cadenza, and an upbeat journey southward into Africa with the sounds of Kalimba (thumb piano). Here, the flute imitates the thumb piano as it playfully taps out a tune that spells out a morse code message of U-N-I-T-Y within the rhythm. The many twists and turns come together to create a sound that symbolizes a beautifully diverse human race.