Sunday, January 14, 2024
Libby Gardner Concert Hall
Virtual Venue: https://music.utah.edu/libby-live/index.php
7:00 p.m.
Program

(Please hold applause until the end of each selection and turn off all electronic devices that could disrupt the concert.)

Sonata detta del Nero
Girolamo Fantini
from *Modo per Imparare a Sonare di Tromba* (1638) (1600–1675)

Dean Oaks, baroque trumpet | David Fox, organ

Sonata Settima
Isabella Leonarda
from *Sonata a due violini, violone e organo*, Op. 16 (1690) (1620–1704)

Micah Fleming, violin | Lisa Marie Chaufty, recorder
Pamela Palmer Jones, harpsichord | Ambrynn Bowman, cello

II. Sonata
Johann Ernst Galliard
from *Six Sonatas for the Bassoon or Violoncello* [1733] (c.1667–1749)
I. Andante
II. Vivace
III. Alla Ciciliana Cantabile
IV. Spiritoso è Allegro

Joseph Jones, baroque bassoon | Pamela Palmer Jones, harpsichord
Ambrynn Bowman, bass viol

Sonata VI., Op. 5
Pietro Antonio Locatelli
from *Sei Sonate à Trè, o Due Violini, o Due Flauti Traversieri è Basso per il Cembalo*, 1736 (1695–1764)
I. Largo Andante
II. Vivace
III. Gavotta
IV. Largo
V. Minuetto

Micah Fleming, violin | Lisa Marie Chaufty, recorder
Zhangyu Chen and Pamela Palmer Jones, harpsichord
Concerto in C
Francesco Onofrio Manfredini (1684–1762)

Concerto con una o due tromba, 1711
arr. Michel Rondeau

I. Allegro
II. Largo
III. Allegro

Dean Oaks and Peyden Shelton, baroque trumpet

Micah Fleming and Timothy McMurray, violin I
Marcel Bowman and Kristen Olson, violin II
Jack Johnson and Rachel Dodge, viola
Ambrynn Bowman, cello | Joseph Jones, baroque bassoon
Justin Morgan, bass | David Fox, harpsichord

Brandenburg Concerto no. 5, BWV 1050
Johann Sebastian Bach (1685–1750)

I. Allegro
II. Affetuoso
III. Allegro

Micah Fleming, violin | Lisa Marie Chaufty, traverso
Pamela Palmer Jones, harpsichord

Timothy McMurray, Marcel Bowman, and Kristen Olson, ripieno violin
Jack Johnson and Rachel Dodge, viola
Ambrynn Bowman, cello | Joseph Jones, baroque bassoon
Justin Morgan, bass

Personnel

School of Music Faculty
Lisa Marie Chaufty
Pamela Palmer Jones
Timothy McMurray
Peyden Shelton

Guest Artists
Micah Fleming
Joseph Jones
Dean Oaks

School of Music Alumni
Ambrynn Bowman
Marcel Bowman
Rachel Dodge
David Fox
Justin Morgan

School of Music Students
Zhangyu Chen
Jack Johnson
Kristen Olson
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As you look through the program for tonight, you will notice the prevalence of two enduring musical forms that began to coalesce during the Baroque period (c.1600–1750): the sonata and the concerto. Leaving aside the two concerti for a moment, the Fantini (Florence, 1638), Leonarda (Bologna, 1693), and Locatelli (Amsterdam, 1736) present a window into the varieties of the sonata in Italy from its early days through to the later Baroque period.

Our opening piece is ideally suited as a place to begin: the trumpet virtuoso, Girolamo Fantini, wrote the first method book for trumpet, which includes eight sonatas for trumpet and organ—the first known of their kind. *Sonata detta del Nero* begins with a slow introductory section and moves continuously through sections that vary in tempo and meter before an ending that recalls the opening. The organ supports the trumpet with both a bass and melodic lines that often imitate the trumpet or vice-versa. The organ serves as a “continuo” partner, a distinguishing feature of Baroque music.

Isabella Leonarda’s *Sonata Settima*, though composed over fifty years after the Fantini, resembles earlier Italian sonatas than those of her contemporaries. Leonarda’s sonata, like the Fantini (but much longer), is a continuous piece of music with sections that alternate in tempo and meter. The two upper voices (violins as written but performed by violin and tenor recorder tonight) often echo and imitate each other. As a bonus, the cello, usually holding down the bass part with the keyboard, becomes a third melodic partner, joining in on the imitative play. Leonarda, from Novara (near Milan), is a composer who may be new to you. She entered the local Ursuline convent at the age of sixteen, eventually serving as a music instructor. She composed just under 200 works, most of them motets or similar sacred vocal pieces. A beautiful vocally-inspired feature of her sonata on the program tonight can be found in the slow “movement”—each melodic voice (violin, recorder, and cello) has an extended solo passage where the musicians “sing,” improvising ornaments—called diminutions or passaggi—in the Italian style.

Our final Italian sonata (by an Italian composer), the Locatelli, presents separate movements of alternating tempi, a feature of later Baroque sonatas. However, it is quite unique within the Baroque sonata repertoire, featuring two soloists, each with their own keyboard partner. In most movements, imitation is quite literal with the second violin part (played on alto recorder tonight) and its associated accompaniment in canon with the first. In terms of musical style, this piece, with its short (albeit, canonic) and tuneful melodic phrases looks forward to the *style galant* of the early Classical period.

An older contemporary of Pietro Locatelli, the German Johann Ernst Galliard, is known primarily for his solo bassoon sonatas, which he wrote after settling in England. He composed vocal music as well and was part of the English Italian opera scene, a fact which is reflected in his sonatas; especially in the *ciciliano* movement with its melodic line that invites Italian ornamentation.

Our concert concludes with two contrasting concerti from the mid-eighteenth century. Two features that distinguish them are their use of the soloists and the harpsichord. The concerto for two trumpets includes the harpsichord as—in music historian Bruce LaMott’s words—the “utility harmonizer” of the continuo section. Over this foundation, the two trumpets often play in a pair, a third apart, especially in the allegro movements. The Bach gives an alternative presentation: it uniquely features the harpsichord as a soloist (along with the violin and flute)—and what a soloist! The first movement ends with a fabulous harpsichord solo that forms the entire last third of the movement. The other two soloists—violin and flute—harmonize together, trading motives and melodies, throughout the concerto; especially in the Affettuoso, intimately scored for the three soloists only. Both concerti ending our program include punctuating moments from the orchestra, often a driving force that brings extra sparkle to the musical experience.