

**Anna Bon di Venezia (1738-c.1769)** was a female baroque composer in the eighteenth century. Although her title may suggest otherwise, her origin is still debated by historians. She was born in 1738 to her mother, a singer, and her father, a painter. Bon was highly skilled in harpsichord, piano, viola, and composition, and was thought to have attended the Ospedale della Pietà. This institution was where many women were taught lessons by highly-skilled musicians. She and her family were employed by Frederick of Prussia, and later by the Esterhazy family in Austria. Bon was considered an expert in music de camera, or chamber music for amateur musicians. Bon's use of harmony, melody, and rhythm indicate that she, like C.P.E. Bach, was a progressive composer of the Baroque era. Bon was an extremely accomplished and skilled musician and composer whose works will be enjoyed for years to come.

*Six Sonatas for Flute and Continuo, Op. 1* was Bon's first published set of works. These sonatas were published in 1756 in Nuremberg, Germany and dedicated to Margrave Frederick, Bon's patron. Each piece includes many aspects of Baroque music, such as ornamentation (and additional ornamentation upon repetition), arpeggiated figures, and articulations that are determined by the context surrounding each individual note. Sonata II has three movements: Largo, Allegro, and Presto. The first movement is slow, stately work that provides an excellent introduction into the piece. The complex, but well-placed rhythms engage the listener as they hear the melodic lines of the flute dance around the middle range of the instrument. The second work is quick and spritely, showing off the cheerful, but still melodic, nature of the flute. The third movement also features a lyrical melody that is peppered with quick, rhythmic lines, and ornamentations.

French jazz pianist **Claude Bolling (1930-2020)** was a child prodigy. He was born in Cannes, France, and later studied at both the Nice and Paris Conservatories. When he was fourteen years old, he was playing with jazz greats such as Kenny Clarke and Lionel Hampton. Bolling's career as a composer was diverse. He composed the scores of over one hundred movies, including *Joker* (2019), and was known for incorporating several genres of music in one piece.

One of the most notable instances of this is his *Suite for Flute and Jazz Piano Trio*, in which he combines swing and Baroque music. Bolling argued that he wrote the work for a classical flute and a jazz piano. Written for flutist Jean-Pierre Rampal, this work contains seven movements and its instrumentation includes flute, drums, string bass, and piano. The mood shifts vastly between each movement, but of the three movements to be performed, the suite begins with *Baroque and Blue*, and ends with *Javanaise* which are fast-paced and upbeat pieces with a more cheery outlook. The wistful melodies of *Sentimentale* are more drawn out and lyrical.

**Mélanie “Mél” Bonis (1858-1937)** was a self-taught pianist and composer who grew up in a lower middle-class Parisian family. Bonis was eventually taught piano by César Franck and studied composition, harmony, and accompaniment at the Paris Conservatoire in her teen years. Around this time, Bonis implemented the pseudonym “Mél” in hopes of hiding her gender to get published. She was forced to leave the Conservatoire after her parents learned of an affair she was having with a poet. Although this led to an arranged marriage, an illegitimate child, and heartbreak, it did not stop her from composing over 300 pieces for piano, voice, organ, and chamber ensembles. Bonis is remembered for writing about religion and profanity, and her exploration of modern styles, especially in her later years.

*Scènes de la forêt* was written in 1928 and is allegedly a combination of two of Bonis’ earlier works: *Trio pour harpe chromatique et deux instruments à vent* (1905) and *Suite pour cor, flûte et piano* (1907). The work serves as an illustration of a forest throughout different times of day. The movements being played today, Nocturne and À l’aube, reflect a forest at night and dawn respectively. Bonis used techniques in this work that were newer at the time. This can be heard in the first movement, as the tonal ambiguity reflects the eerie tranquility of the forest at night. The final cadence of the song finally establishes the key. In the second movement, Bonis used movement, largely the rapidly spinning notes in the piano part, to illustrate the excitement of a forest during dawn. This is echoed in the horn’s call as well.

Born in 1953, **Elizabeth Brown** is an American composer and versatile performer. She plays the flute, theremin, and shakuhachi, which is a bamboo flute originating from sixteenth century Japan. Brown has won a slew of accolades throughout her career including awards, grants, fellowships, and commissions from the Asian Cultural Council, the Guggenheim, the Barlow Foundation, and the Japan/US Friendship Commission among others. A prolific thereminist and flutist, Brown has performed across the US with various symphonies and orchestras including the Boston Symphony, the New York City Ballet Orchestra, Orpheus, Philharmonia Virtuosi, and many others. In 1982, Brown started studying shakuhachi, and has since performed in Sydney, Prague, Kyoto, and New York City, as well as other places in the US and across the world. The impact of Shakuhachi on her perception of music is apparent.

Brown was commissioned by the National Flute Association to write *Trillium* for the High School Competition in 2000. For solo flute, the use of extended technique in this piece exposes the audience to timbral trills and different microtones. Its close relationship to shakuhachi music employs these techniques and gestures that sweep the listener from the low range of the flute to the upper range. This is reminiscent of birdsong and the wildflower for which the work is named. Trilliums are a three-petaled flower native to the Palouse and other areas.

**Cécile Chaminade (1857-1944)** was a female French composer. Her mother, a pianist and singer, taught her privately when she was young. As she progressed, she was forbidden by her father from learning at the Paris Conservatoire. Chaminade studied composition with several

private teachers, including Benjamin Godard (1849-1895), a French violinist and composer. Her performance debut was in 1892 in London when she was eighteen, and she first played in the United States in 1908 with the Philadelphia Orchestra. Chaminade's excellent work as a composer was acknowledged in 1913, when she joined the Order of the Legion of Honour, the first woman to do so. While her ballets, operas, and more "serious" works did not gain much popularity, most of her pieces were published and sold while she was still alive, which was unusual for women of the time. Her most popular works were her songs and salon piano music. Chaminade's works have been criticized for their frivolity, but these remarks have been chalked up to gender stereotyping as time has progressed.

She composed her *Concertino for Flute and Piano in D Major* in 1902 as an exam for the Paris Conservatoire, specifically for flutists who studied under Paul Taffanel (1844-1908), father of the modern flute school. With this work, she made a name for herself among the other male composers who wrote solos used in the Premiere Prix for the Conservatoire. Chaminade was known for incorporating witty quips and blends of musical colors into her pieces. The lyrical melodies and striking tunes in the Concertino helped solidify its status as a standard in flute repertoire.