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 817-416-8648, asvinod@tx.rr.com
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 940-898-2495, PYoungblood@mail.twu.edu
Editor – Maria Harman
 940-300-8276, maria_harman@hotmail.com



Summer 2010

Letter from the President



Greetings Flutists!

I feel honored and privileged to be serving as your new president for 2010-2011. Pam Youngblood, as our new Vice President, will be assisting me this year in addition to our outstanding board. I would like to thank everyone who contributed to making the 33rd Annual Texas Flute Festival a huge success. With the large number of people volunteering their talents, we were able to deliver an exciting and educational festival. Our co-chairs Heidi Begay and Ana Laura Gonzalez demonstrated their outstanding organizational talents while administering the festival with ease. Kudos to Meg Griffith for the extraordinary job she did again this year in the Exhibits Hall and to all of the officers who hosted events. Our Hospitality Chair, Cami Hawkins, outdid herself this year for the wonderful receptions she hosted. Also, we would like to show our gratitude to all our volunteers who helped us keep the festival operating smoothly. Most importantly, I want to express my sincere appreciation to Mary Reyes for all her hard work and commitment to the society. Through her dedication to the Society she propelled us to a new level of excellence.

As always, we have a fantastic year ahead of us. Plans are well underway for a fall event with Linda Chatterton, a second fall event with Lois Herbine, and the ever popular All-Region Clinics. Make plans for yourself and your students to attend these events! Our largest and most exciting event of the year, the 34th Annual Texas Flute Festival, will be May 19–21, 2011, at the College of Music, University of North Texas, Denton Campus. Guest artists will include **Carol Wincenc**, solo concert flutist, Grammy nominee and faculty member at the Juilliard School and Stony Brook University; **Linda Toote**, principal flutist of the Boston Lyric Opera and faculty member at Boston University College of Fine Arts and the Boston Conservatory; **Jonathan Keeble**, flute professor at the University of Illinois at Urbana Champaign, principal flute of the Sinfonia da Camera, and recording artist; and **Seth Allyn Morris**, the winner of the 2010 Myrna W. Brown Competition. Mark your calendars now to save the dates.

We will post more information about upcoming TFS events and opportunities for 2010-2011 on our website texasflutesociety.org including application forms for the Myrna Brown Artist Competition, masterclass information and full bios for our 2011 festival guest artists. The Texas Flute Society will continue to bring world class artists to North Texas again this year.

The National Flute Association Convention will be held in Anaheim, California, this year and I hope to see many of you there. So as we begin a new year together, I wish you all happy fluting!

Sincerely,

Ann Vinod

President

UPCOMING EVENTS...

Mark Your Calendars!

The 34th Annual Texas Flute Festival will be held on the campus of the University of North Texas, May 19-21, 2011. Guest artists will include **Carol Wincenc**, solo concert flutist, Grammy nominee and faculty member at the Juilliard School and Stony Brook University; **Linda Toote**, principal flutist of the Boston Lyric Opera and faculty member at Boston University College of Fine Arts and the Boston Conservatory; **Jonathan Keeble**, flute professor at the University of Illinois at Urbana Champaign, principal flute of the Sinfonia da Camera, and recording artist; and **Seth Allyn Morris**, the winner of the 2010 Myrna W. Brown Competition. For application forms and information about competitions, masterclasses, and exhibits visit: texasflutesociety.org or contact Ann Vinod, president, at asvinod@tx.rr.com, 817-614-8549.

Next Texas Flute Society Business Meeting

Join us at our next meeting at La Madeleine's French Café and Bistro on Saturday, August 28, 2010, at 2:00 p.m. The address is 900 Hwy 114, Grapevine, TX 76051. We have an open door policy and welcome anyone who would like to attend! See you there!



The **deadline** for the next TFS newsletter is September 18, 2010. Please submit all articles and newsworthy information to Maria Harman at maria_harman@hotmail.com. Please place "TFS Newsletter" in the subject line.

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Ann Vinod, on the right, presented Debby Johnson with music she won from the Caliendo drawing at the TFS festival. Congratulations Debby!

The 33rd Annual Texas Flute Festival

The Texas Flute Society hosted the 33rd Annual Texas Flute Festival in May at the University of North Texas in Denton. Approximately 2000 students, teachers, professionals, amateurs, and auditors participated by performing solos and ensembles for flute specialists, attending concerts, workshops, and masterclasses. Masterclasses were presented by guest artists: **Amy Porter**, professor of flute at the University of Michigan; **Ian Clarke**, composer and professor of flute at the Guildhall School of Music and Drama; **Elizabeth McNutt**, director of the contemporary music ensemble *Nova* and lecturer on contemporary performance practice at the University of North Texas; and **Daniel Alexander**, winner of the **2009 Myrna W. Brown Artist Competition** and DMA candidate at the University of Houston.



Picture (l-r): Mary Reyes, Amy Porter, Ian Clarke, Daniel Alexander, Elizabeth McNutt

The Texas Flute Society hosted performances by many flute choirs throughout the day on Saturday, May 22nd. Choirs performing showcase concerts included the Fiesta Flutes, Shannon Lydic, director; Flutissimo!, Janice Spooner, artistic director and Marco Jerez, conductor; Flutasia, Melissa Arthur, director; and Flutes Unlimited, Ellen Kaner, director. In addition, two very informative workshops entitled "The Anatomy of flute Performance" by Dr. Kee Fedak and "Flute Therapy: Anatomy and Flute Performance" by Dr. Susan Fain were presented on Saturday.

The Texas Flute Society thanks President Mary Reyes for her hard work, dedication, and great leadership. We welcome the new 2010-2011 president, Ann Vinod and vice president, Pam Youngblood.

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The Texas Flute Society

*is proud to announce the Grand Prize winner of the
2010 Myrna W. Brown Artist Competition*

Seth Allyn Morris

Seth Allyn Morris (MM, New England Conservatory; BM, University of Kentucky) has won First Prize at multiple competitions, most notably the 29th James Pappoutsakis Competition in Boston, and has given concerto performances with the UK Symphony Orchestra and at the Bay View Music Festival. As an orchestral flutist, Seth has performed with the Detroit Symphony Orchestra and with the AIMS Festival Orchestra in Austria. Seth is pursuing a DMA with Amy Porter at the University of Michigan, where he is a graduate student instructor. His past teachers include Paula Robison, Fenwick Smith, and Gordon Cole. For more information, visit www.sethallynmorris.com.

1st Runner-Up:



Shauna Hodgson

Shauna Hodgson is a Master's student at the University of Cincinnati's College-Conservatory of Music where she studies with Brad Garner. Shauna has previously been principal flute of the Lubbock Symphony and second flute of the Midland Odessa Symphony. She completed her Bachelor of Music degree at Texas Tech University with Lisa Garner Santa.



2nd Runner-Up:

Brittany Foster

Brittany Foster is pursuing a Masters of Music degree in flute performance at the University of Cincinnati College-Conservatory of Music, under the tutelage of Dr. Bradley Garner. A graduate of Louisiana State University, she served as principal flutist of both the LSU Wind ensemble and LSU Symphony Orchestra, and was a finalist in the school's concerto competition. In 2006, she was a winner of the Sewanee Summer Music Festival concerto competition and in 2008 she was a finalist in the Chautauqua Institute's Sigma Alpha Iota Concerto Competition. In 2009, she won 2nd prize in the Myrna Brown Competition and 1st prize in the National Flute Association's Orchestral Excerpts Competition. In addition, Brittany currently serves as principal flutist of the Kalamazoo Symphony Orchestra.

The 26th Myrna W. Brown Artist Competition will be held in conjunction with the Texas Flute Festival May 19-20, 2011. This competition is open to anyone and there is no age limit. Prizes are as follows: First Prize - \$1200, Second - \$500, Third - \$250. Applications and requirements are available on the TFS website: texasflutesociety.org or by contacting Pam Adams, padamsflute@yahoo.com, 817- 236-5687.

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AN OVERVIEW OF IDA GOTKOVSKY'S *EOLIANNE POUR FLÛTE ET HARPE*

Patricia Surman, DMA

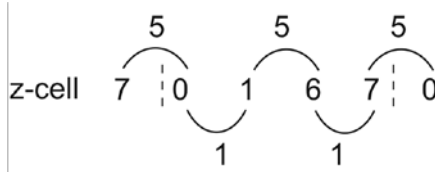
Ida Gotkovsky was born in 1933 in Calais, France, and was raised in a family of musicians. Her mother and father were both violinists; her father was a member of the Loewenguth Quartet, and brother Ivar (piano) and sister Nell (violin) performed as a successful duo until Nell's death from cancer. Ida began composing at age eight and studied at the Paris Conservatory where her composition teachers included Tony Aubin, Nadia Boulanger, and Olivier Messiaen. Under Messiaen's guidance, she explored such techniques as additive meter and mode usage. She won the Prix Blumenthal (1958), the Prix Padeloup (1959), the Prix de Composition International de Divonne les Bains (1961), the Prix Lily Boulanger (1967), and her 1966 opera *Le Reve de Maker* earned the Medaille de la Ville de Paris. Her oeuvre includes operas; ballets; orchestral and wind band works; concerti; and numerous chamber works.



Gotkovsky's compositions include several *concours* pieces for the CNSM, including the Concerto pour saxophone alto et orchestre (1966), *Invocation lyrique pour alto et piano* (1983), *Variations pathétiques pour saxophone alto et piano* (1980), Concerto pour trombone et piano (1978), and Concerto pour cor et piano (1984). She has written extensively for saxophone, describing it as an "admirable instrument, a source of prolific inspiration with dazzling possibilities." Gotkovsky included saxophone in much of her writing and the *Variations pathétiques pour saxophone alto et orchestre a corde* was her largest work for saxophone. In She stated that the *Variations pathétiques* was written "to include the saxophone in the repertoire of the orchestra; it is a way to impose and defend it and to enrich its own repertoire." Her musical "aesthetics reveal a rigorous structure along with thematic writing based on impressionism. Both of the traits are elaborated with extreme virtuosity." In all of her compositions, she "searches for a feeling of the infinite which she expresses in her profession of musical faith: 'To create a piece of art which is universal and which, thanks to the use of a strict modern language, helps to create a unity in the musical expression of all times.'"

Sixteen-minutes in duration, *Eolienne pour flûte et harpe* was written in 1969 and premiered by the Swiss duo, flutist Brigitte Buxtorf and harpist Catherine Eisenhoffer, on January 7, 1970 in Geneva, Switzerland. This five-movement work is musically and technically challenging, both in the individual technical and ensemble requirements. Lyrical melodic material contrasts with active technical sections, exploiting the natural lyricism and expressiveness of the flute within harmonic structures that are native to the harp. Gotkovsky's musical includes exploration of thematic and harmonic possibilities in the Aeolian mode in two movements, "Lyrique" and "Intense"; contrapuntal devices in the waltz-like "Intermezzo"; light and nimble technical virtuosity in the "Perpetuum Mobile", and extremes of tone color in the final movement, "Declamatoire". In 1978, the composer arranged *Eolienne* for the alto saxophonist Alain Bouhey, and this new edition is marked for flute or saxophone and harp.

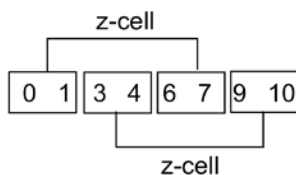
"Lyrique" conveys a sense of tonal ambiguity, a characteristic feature of the Aeolian harp, presenting lyrical thematic material and linear motives with chordal punctuations that fall outside of functional harmony. The movement uses harmonies found in the Aeolian mode, including the simultaneous sounding of multiple scale degrees and the use of sustained pedal tones in the harp. A central feature of this movement is the statement and manipulation of the symmetrical and tonally ambiguous (0167) tetrachord, a collection of pitches made famous by Bartok as the z-cell.



The z-cell is defined as a perfect fifth surrounding two 'tendency' tones, a half-step above the lower pitch and a half-step below the upper pitch of the interval, for example C, D flat, G flat, G.



The interval collection 1/11, 5/7, and 6 (relationships included in this collection are the minor second, perfect fourth, and tritone) are found within this tetrachord. The addition of T^3 , the transposition of the tetrachord a minor third above the original tetrachord, produces an octatonic collection.



Opening with an arpeggiation of the Bartok z-cell, this tonally ambiguous collection of pitches is sounded in the first fourteen measures in the harp part. The pitch class material of flute line emphasizes the e diminished seventh chord or (0369), and whole tone flourishes lead to a series of sustained (0369) pitches. The (0369) tetrachord is an equal four-part division of the octave; and this feature, called transpositional symmetry, is a rare musical idea. The familiar sound of these transpositionally symmetrical tetrachords garner special importance to composers.

The second movement is titled "Intermezzo", is marked nostalgique (dotted-half = 52), and the composer maintains a predominantly simple triple meter with metric variation throughout the fifty-one measures of the movement. The form is ternary with a coda, and the rhythm and texture convey a sentimental waltz. The A sections are in a melody-driven homophonic texture with the flute carrying the melody and harp providing support with accompanimental waltz gestures. The B section opens with a contrasting waltz texture, the harp provides the melody in the left hand, and accompaniment figures appear in the right hand of the harp and in the flute.

"Intense" explores ideas of inversional symmetry and tetrachord transposition with shared pitches as devices for tonal and formal coherence. Written in ternary form, it contains no time signature or bar lines, and the melodic material adheres to the A Aeolian mode. A predominantly homophonic texture supports the heavy, powerful character of the melody, and the harp sounds chords throughout the piece that are primarily quartal harmonies, frequently the (0257) tetrachord. The collection of tetrachords found in the B section is part of the inversionally symmetrical collection (0124678T). A descending chromatic scale from D to A in the harp is paired with triplet and quarter-note figures in the flute part to create a chain of 4-3 suspensions.

The concluding A' section contains a single statement of the thematic material, again with primary emphasis on the tonal area of A Aeolian. The movement concludes with flute sustaining an A while the harp sounding a melodic (0257) in the bass over a harmonic (0257) tetrachord, a collection of quartal pitches.

The fourth movement of *Eolienne* is one of several *perpetuum mobile* written by Gotkovsky. Other examples of this genre are found in her *Concerto pour saxophone et orchestre*, *Concerto pour clarinette et orchestre*, and her *Brilliance pour saxophone alto et piano*. The “*Perpetuum Mobile*” of *Eolienne* is consistent with other compositions in this genre in that it is highly virtuosic, containing rapid, repeating sections with long, sustained phrases. In a loosely-woven rondo, it is characterized by sequential broken chords and sweeping chromatic scales that span the range of the flute. Messiaen’s mode three (C, D sharp, E, G, A flat, B) occurs at two key points in the piece, the first is mm. 21-24 and the second is mm. 64-74. This set is an all-combinatorial hexachord – meaning that it is constructed out of aggregates of itself – a term coined by Milton Babbitt.

prime form: (0 1 4 5 8 9)

The theme, a derivative of the A material, is constructed by overlaying the opening theme with the pitches of mode three, and Gotkovsky used pitch material derived from mode three extensively in her *Concerto pour saxophone* written a year earlier, in 1966.

Measures fifty-seven to sixty-three are constructed of broken triads that follow a the harmonic planing technique (E→F→F sharp°→G) over a pedal E. Measures sixty-three to seventy-four use Messiaen’s mode three, the E all-combinatorial hexachord, over a pedal F.

The intricate interplay of these harmonic, rhythmic, and structural features contributes directly to the sense of kinetic energy pervasive in this movement and this movement requires impeccable timing from skilled chamber musicians to execute the tightly spun lines. The rapid-fire succession of notes and virtuosity of the thematic material make this *perpetuum mobile* a tour de force.

The final movement of *Eolienne* is written in a declamatory style, characterized by “free, open-ended melodic phrases” and featuring highly expressive, ornamented melodic material. Ida Gotkovsky’s works include several movements in the declamatory style: “*Déclame*” from *Brilliance pour saxophone-alto et piano*; *Intenso declamando* from *Concerto Lyrique pour clarinette et orchestre à cordes*; a *declamando* section within the first movement of *Quatour de Clarinettes*; and the marking of *declamando* within the *Trio Lyrique pour violon, saxophone alto et piano*.

In the fifth movement of *Eolienne*, the flute plays an embellished melodic line while the harp sounds arpeggiated, static chords underneath the flute's virtuosic melody. The omission of a time signature or bar lines in this movement contribute to the freely flowing, declamatory mood, and this movement draws on quartal harmonies and a limited number of pitch class sets, further contributing to the sense of open-endedness and ambiguity that dominated the entire piece. The ornamented melodic line in the opening phrase of this movement creates a feeling of improvisation above the harp's chords.

Libre, large.

Quartal harmonies are used from the second staff through the end of the piece and these harmonies focus predominantly around the notes D, A, E, and B, with the mutation to notes related by half step, such as A flat or B flat. Since Gotkovsky conceived of the work as a composition for harp, it is important to consider the use of A/A flat/A sharp as closely related since these notes are played on a single string. This movement, like the first movement, uses A Aeolian as a tonal center.

Eolienne is a virtuosic piece of chamber music, with extensive technical and musical demands placed on both performers. The use of Aeolian mode, quartal and quintal harmonies, Bartok's z-cell, portions of Messiaen's harmonic language, and symmetrical scales and harmonies, all contribute to the destabilization of diatonicism present in the work. Tonal ambiguity in *Eolienne* is conveyed by the combination of these techniques presented and the harmonic devices employed in *Eolienne* provide unity and musical coherence. These ideas are important to Gotkovsky, but at the same time, the devices allow the piece to be a musical expression of the underlying concept of the Aeolian harp, through the ambiguity created within the piece itself. *Eolienne* is uncompromising in its creation of a harmonic ambiguity, and perhaps it is through this consistent presentation of ambiguity through a variety of compositional procedures, that Gotkovsky's unity is achieved.

¹ In 1936, Messiaen and Jolivet formed *Le Jeune France* together with Daniel-Lesur and Yves Baudrier.

² Ida Gotkovsky, *Ida Gotkovsky: une vie, une oeuvre*, July 3, 2009, www.gotkovsky.com (accessed May 25, 2009).

³ "Ida Gotkovsky," in *Catalogue des oeuvres* (Paris: Gérard Billaudot Éditeur, 1994).

⁴ Otis Murphy, *Memories of Dinant* (Bloomington, IN: RIAX).

⁵ Kenneth Carroll, "The Influence of Olivier Messiaen on *Brilliance* and the *Concerto pour saxophone-alto et orchestre* by Ida Gotkovsky: An Analytical Study" (The University of Georgia, 1992), 67.

⁶ Jean-Marie Londeix, *125 Ans De Musique Pour Saxophone* (Paris: Leduc, 1971), 124.

⁷ Ida Gotkovsky, *Works for Symphonic Band* (Brussels, Belgium: Renè Gailly).

⁸ Harry Gee, *Saxophone Soloists and Their Music*. (Bloomington: Indiana University Press, 1986), 179.

⁹ All set classes will be presented in prime form.

¹⁰ There are three tetrachords that are transpositionally symmetrical: (0167), (0369), and (0268). Straus, 82.

¹¹ Carroll, 59.



Teaching Artist Dr. Patricia Surman is Instructor of Flute at Northeastern State University and has performed with the Tulsa Symphony, Starlight Bands, Tulsa Opera, San Angelo Symphony, and Redlands Symphony. She is an active recitalist and her musical passions include new music, flute pedagogy, and French music and culture. She holds a DMA in performance and MM in musicology and performance from the University of North Texas, where she studied with major professors Dr. Mary Karen Clardy and Dr. J.M. Cooper. She can be heard on the GIA and Mark Custom labels. See patriciasurman.com for upcoming concerts.

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38th Annual National Flute Association Convention: August 12-15, 2010

The annual convention of the National Flute Association will be held in Anaheim, California, beginning on August 12, 2010. The following compilation of events includes performances, lectures, and panelists featuring Texas flutists. We are blessed to have so many talented and active flutists in Texas. Due to space limitation, the only personnel listed for events are Texas artists. A detailed schedule of events may be found online at <http://www.nfaonline.org/pdfs/convention/2010Schedule.pdf>. Congratulations to everyone who will be participating in the 38th Annual National Flute Association Convention!

Wednesday

8:00-1:00 p.m. Elite Ballroom

Young Artist Competition, preliminary round

Meg Griffith, DMA student of Lisa Garner Santa

Thursday

8:00-9:00 a.m. Orange County

Panel Presentation How to begin a Flute Choir and Flute Choir Publicity

Dolores August, host and NFA Flute Clubs Coordinator

8:45-10:15 a.m. Elite Ballroom

Masterclass Performers Competition (and Sunday 2:00-3:30 p.m. Marquis Ballroom)

Chao Wang, UNT Graduate Artist Certificate and student of Terri Sundberg

Sarah Tran, UNT BM – Flute Performance and student of Terri Sundberg

9:00-12:00 p.m. Grand Ballroom

High School Soloist Competition

Jeemini Lee, student of Kara Kirkendoll Welch

2:45-4:00 p.m. Grand Ballroom

Pedagogy Potpourri Motivation in the Flute Studio: How to Keep it Alive in the Dead of Winter

Debra Youngblood, panelist

5:00-6:00 p.m. Veranda

PhD/DMA Dissertation Competition

An Application of Anatomy, Physiology, and Neurology to the Balancing and Playing of the Flute

Susan Fain, University of Oklahoma

Friday

8:00-9:00 a.m. Marquis Ballroom (North)

Concert: Music by American Composers

Featuring Mary Karen Clardy

10:00–11:30 a.m. Orange County Ballroom

Flute Choir Showcase: Featuring Greater Dallas Youth Orchestra Flute Choir

Rachel Harvey, senior at Duncanville HS and student of Rebecca Simonfalvi

Taylor Sims, junior at DeSoto HS and student of Rebecca Simonfalvi

10:30–11:30 a.m. Marquis Ballroom

Recital: California Innovators and Australian Composers

Featuring flutist Elizabeth McNutt and composer Andrew May

11:30 – 12:30 p.m. Grand Ballroom

Recital: 'La Sonate Lyrique' highlighting works by Mouquet, Gaubert and Poulenc
Marianne Gedigian, flute; Colette Valentine, piano

1:00–2:30 p.m. Marquis Ballroom (North)

Concert: Robert Aitken: A Composer Portrait
Featuring Elizabeth McNutt

2:30-4:00 p.m. Grand Ballroom

Workshop: Before the First Note: Functional anatomy of flute-playing
Featuring Susan Fain

8:00-10:00 p.m. Marquis Ballroom

Gala concert in honor of Leone Buyse and Fenwick Smith
Featuring Marianne Gedigian and Colette Valentine performing *Fantaisie Sur Le Freyschutz* by Paul Taffanel

Saturday

1:30-2:30 p.m. Elite Ballroom

Chamber music masterclass: Point, Counterpoint: One Performance, Two Viewpoints
Featuring 2010 NFA Lifetime Achievement Award Recipient Leone Buyse

Sunday

8:00–9:00 a.m. Marquis Ballroom (North)

Warm Up with Mary Karen Clardy

9:30–10:30 a.m. Marquis Ballroom (North)

Panel: To Accept or Not Accept: Discussion of criteria for acceptance to undergrad/grad music schools and festivals.
Marianne Gedigian, panelist

10:00-11:00 a.m. Orange County Ballroom

Concert: Professional Flute Choir
Cheryl Lamb
Cassy Hewitt
Lisa Book, alto flute (10th year performing with this Choir)
Dr. Diana Sipes, alto flute
Dr. Denise R. Koncelik, bass flute

11:30-12:30 p.m. Orange County Ballroom

Concert: Inaugural Collegiate Flute Choir
Kathryn Vinod, junior at SMU and student of Kara Kirkendoll Welch

1:30–3:00 pm Veranda

Concert: Music of Slavic Composers Concert
Featuring Pamela Youngblood

2:00–3:00 p.m. Elite Ballroom

Lecture Recital: Flute Music of Mélanie Bonis
Maria Harman

2:00-3:00 p.m. Orange County Ballroom

Concert: High School Flute Choir
Kirsten Laman, freshman at Duncanville HS and student of Rebecca Simonfalvi
Taylor Sims, a junior at DeSoto HS and student of Rebecca Simonfalvi

4:00-6:00 p.m. Marquis Ballroom

Illuminations Closing Ceremonies
Featuring Mary Karen Clardy
NFA Professional Flute Choir

Mélanie Hélène Domange née Bonis

Maria Harman

Mélanie Hélène Bonis, 1858-1937, was a Parisian born into a middle-class family. She began piano studies at an early age and in 1876, had the good fortune of being introduced to César Franck by a family friend, Professor Maury of the Paris Conservatory.¹ From 1877-1881, Mélanie was a student at the Paris Conservatory studying harmony with Ernest Guiraud and organ with Franck. Among her accolades were first prize in harmony and second prize in harmony and accompaniment. Fellow students at the Paris Conservatory included Gabriel Pierné (1871-1882), Claude Debussy (1872-1880), Erik Satie (1879-1882/3), and Paul Dukas (1881-1889).

In 1881, Mélanie's family forced her to leave the Conservatory and in 1883, she entered into a marriage with Albert Domange, arranged by the Bonis family. Albert was a successful businessman, twice widowed, the father of five boys and 25 years her senior.² Her arranged marriage was the reaction to a budding romance Mélanie had with a fellow musician at the Conservatory, Amédée Landély Hettich. Amédée was a music critic, vocalist and poet; several of Mélanie's compositions are of Amédée's poems set to music. Hettich, who later was appointed professor at the Conservatory, is credited with introducing Mélanie to Alphonse Leduc, who became one of her publishers.

Mélanie's compositional output is split into two phases: pre-1883, and 1894-1937. In total, she composed nearly 300 works in a variety of genres, most of which were published during her lifetime. Half of her total compositional output was written for piano and the other half consists of vocal solos, choral works, orchestral works, organ music and chamber works, including three sonatas (flute, violin, cello and piano). Due to male dominance in composition, Mélanie chose to compose using the pseudonym Mel-Bonis.

Mélanie's compositional style clearly displays the time in which she was composing, influenced by more than one philosophy. During the modern era, there were four schools in French music: Franck--romanticism, Saint-Saëns and Dubois-classicism, Debussy-impressionism, and Les Six-the aesthetic.³ Mélanie explored romanticism with her teacher Franck, learned classicism in Conservatory classes, and later in her career explored impressionism. Her works display classic structure, rich harmonies, memorable melodies, exciting rhythms, and are emotionally passionate. Her music won the approval and praise of colleagues Camille Saint-Saëns, Célestin Joubert and Gabriel Pierné.⁴ In 1898, Mélanie won the annual composition competition held by the *Société des compositeurs de musique*, SCM, which was a Parisian musical organization in existence from 1862-1911. She was a member of SCM from 1899-1911 and was the secretary from 1910-1911. With her involvement in SCM, she was surrounded by the elite of the Parisian musical world.

French flutists active during Mélanie's career included Paris Conservatory professors Altes, 1868-1893, Taffanel 1893-1908, Hennebains 1909-1914, Laflurance 1915-1919, Gaubert 1920-1931, and Moysé 1932-1940.⁵ Other flutists included René Grisard, Louis Fleury and Georges Barrère. Grisard, a student of Taffanel's from 1901-1904, played in the Concerts Colonne. Louis Fleury was considered a flute virtuoso and in 1912, Debussy dedicated *Syrinx* to Fleury with Fleury premiering *Syrinx* in 1913. In 1896, Georges Barrère started the *Société Moderne d'Instruments à Vent*, SMIV, and began arranging concerts in Spring of 1896. Mélanie regularly performed and premiered works at SMIV concerts.

Mélanie's flute compositions are included with her chamber works and encompass varying levels of performance ability. There are six compositions for flute and piano: *Sonate, Op. 64* (1904), *Air Vaudois, Op. 108* (1916), *Andante et Allegro, Op. 133* (1929), *Une flûte soupier, Op. 121* (1936), *Scherzo (ou Final), Op. 187* (1858-1937), and *Pièce pour flûte et piano, Op. 189* (1858-1937). Interestingly, the lengthiest work in this collection was the first flute and piano work she composed, *Sonate*, which adheres to the traditional four movement structure and is inscribed "A Monsieur Louis Fleury" (to Mister Louis Fleury). And the shortest, *Une flûte soupier*, is a mere minute and a half in length. Besides *Sonate*, only one other flute and piano work has an inscription: *Andante et Allegro*, which is inscribed "Pour René Grisard" (For René Grisard).

On August 15, at the National Flute Association Convention, Maria Harman will present a lecture recital on the flute music of Mélanie Bonis. Upon request of Mary Reyes, immediate past-president of the TFS, the preceding mini-article was written to highlight the Convention performance and presentation. The flute music of Mélanie Bonis is worthy of recognition within the flute community and I hope you will learn Ms. Bonis' flute music and recognize her as a relevant and vital female composer active in France during the end of the nineteenth and early twentieth centuries.



¹ Julie Anne Sadie & Rhian Samuel, editors, *The North/Grove Dictionary of Women Composers*, W.W. Norton & Company, NY, The Macmillan Press Limited (1995) p. 74.

² http://www.voiceoflyrics.com/compo/bonis_e.html (accessed 4/26/2010)

³ Nancy Toff, *The Flute Book: A Complete Guide for Students and Performers*, 2nd ed., Oxford University Press, NY (1996), p. 258.

⁴ Judy Tsou, Oxford Music Online, <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/45497> (accessed 11/3/2008)

⁵ http://www.flutehistory.com/Resources/Lists/Conservatoire_prof.php3 (accessed 7/20/2010)