

PERFORMANCE EDITIONS OF
AIR VAUDOIS POUR FLÛTE ET PIANO, Op. 108
ANDANTE ET ALLEGRO POUR FLÛTE ET PIANO, Op. 133

BY MÉLANIE BONIS

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CHAPTER I

A PRESENTATION OF THE TOPIC AND STATE OF RESEARCH

Mélanie Hélène Bonis' flute and piano works are beginning to be recognized, with the recent upsurge in performances of her Flute Sonata, Op. 64. This trend has been spurred along by the current effort of flutists to find and perform music written by underrepresented composers. Nancy Toff writes in *Monarch of the Flute*, "The music [of Bonis] was technically accessible to amateur performers and aesthetically pleasing to its upper-crust listeners: lyrical, bucolic, with modern tendencies that were interesting but not unduly challenging." (p. 71). Bonis' music remains agreeable to play, as well as being appreciated by the ear; these short works are a welcome addition to limited flute repertoire from this period.

BIOGRAPHICAL INFORMATION

Bonis was born into a Catholic *petit bourgeois* family in Paris in 1858. While her parents were not extremely supportive of her studying music, they did allow her to her pursue piano performance and composition, eventually agreeing to enroll her at the Paris Conservatoire when she was 18.¹ In society at the time, musical skills were considered an asset to a woman, making her more desirable to potential suitors. A great student, she garnered positive reviews from her professors, although she dealt with anxiety which interfered with her performances.² During her time at the Conservatoire, Mélanie began to use the name "Mel" when signing her works. At the time, men were seen as having an inherently greater ability than women, and women's works

¹ C. Géliot, *Mel Bonis: Femme et "Compositeur"* (Paris: L'Harmattan, 2009), 33.

² *Ibid.*, 38. Quoted from evaluations written by Ernest Guiraud, with whom both Bonis and Debussy studied harmony and accompaniment, from the Conservatoire National Supérieur de Musique de Paris Archives and Dunant Collections at the National Archives.

were not taken seriously. Using this gender-neutral name allowed her to avoid bias, with the potential for her work to be taken on its own merit.

Bonis was in all-female classes, but also had some co-ed learning situations at the Conservatoire; she was in classes with Claude Debussy.³ His *Syrinx* and *Prélude à l'après-midi d'un faune* utilize the flute, as well as obvious pentatonicism and chromaticism. This was part of the trend toward pastoral Romantic-era music at the time.

At the Conservatoire in 1881, she fell in love with a fellow student, vocalist Amédée Landély Hettich, who eventually asked her parents for their blessing to propose marriage to Mélanie. Her parents declined his proposition and withdrew her from the conservatory, abruptly hindering her career.⁴ One cannot speculate the effects that this familial and societal pressure had upon the young Bonis. Her musical education was discontinued, and it was only later in life that she became a member of the Parisian music scene.

After withdrawing her from the conservatory, her parents began to search for a suitable spouse for their daughter. They rejected several other men, finally accepting a proposal from 47-year-old Albert Domange, a wealthy, twice-widowed man with five children. At the age of 25, Mélanie became a wife and stepmother of five.⁵ Bonis began to live the life of a wealthy woman, in a large house where the property comprised a tennis court, greenhouse, and pond. She and Albert went on to have three children of their own within the next ten years. The home was staffed with eight to twelve servants, so she had time to focus on being a wife and mother, as well as piano and composition.

³ Ibid., 36.

⁴ Ibid., 46.

⁵ Ibid., 50.

Hettich went on to marry as well. However, he and Bonis resumed their relationship which resulted in them conceiving a child together. Bonis and Hettich hid the pregnancy from their families as she left for Switzerland because of an “illness.” Bonis and Hettich’s affair ended with them giving their baby to a foster family. The baby, Madeleine, was not aware that the people who raised her were not in fact her biological parents. Both Hettich and Bonis had somewhat of a relationship with her, calling themselves her “godparents”.⁶ After the death of her husband Domange in 1918, Bonis invited Madeleine to her home to live, since the foster mother had also died. In a dramatic turn of events, Madeleine and Bonis’ son Edouard fell in love and wanted to be married. Of course, Bonis had to tell Madeleine the truth that she and Edouard were half-siblings. With this information, the romantic relationship ended.

Bonis was a practicing Catholic and had a deep faith in God; her music and writings convey the important place that religion had in her life.⁷ She also encountered struggles, some more obvious to the outside eye than others. Although conventional for the time, her lack of power regarding education and marriage decisions may have contributed to her apparent apprehension in life. Her longing to earn some validation through the creation of music, both as a pianist and a composer, did not correspond with what was expected from a woman during her lifetime. This tension was accompanied by the denial of marriage to Hettich. Another area of friction in her life surrounded her illegitimate daughter with him. Living a lie, she hid the truth from her husband and legitimate children for many years. Although surrounded by people, Mel

⁶ Ibid., 174.

⁷ Her writings were collected and published under the title *Les souvenirs et réflexions de Mel Bonis*.

Bonis chose to live a rather solitary life. Not in need of money, she composed for herself, as an expression of who she was and what she was living through.

Bonis suffered with anxiety and depression, spending much time in solitude during the last fifteen years of her life.⁸ When her youngest son died at age 39, she further isolated herself from others. Bonis also suffered from insomnia, migraines, and other psychiatric problems. She died in 1937 at the age of 79.

Her oeuvre, mostly unpublished, was all but forgotten until the late 1990's, when German cellist Eberhard Mayer contacted Yvette Domange (Bonis' granddaughter). Mayer had seen Bonis' Bb quartet and wanted to learn more about the composer.⁹

Christine Géliot, great-granddaughter of Mel Bonis, published the second edition of her biographical book entitled *Mel Bonis: Femme et Compositeur* in 2009.¹⁰ Additionally, there are three academic documents to date which focus on the flute works (solo and chamber) of Mel Bonis. *Mel Bonis: Six Works for Flute and Piano*, a Doctor of Musical Arts document written by Jenna Daum (Arizona State University) in 2013; *Musical Multiplicities: The Lives and Reception of Four Post-Romantic Women*, a musicology thesis written by Bryanna Beasley (University of Missouri-Kansas City) in 2017, and *A Study on the Compositional Style of the Flute Chamber Works of Mel Bonis*, a Doctor of Musical Arts dissertation written by Geraldine Margaret Padilla in 2018.

SUMMARY OF CURRENT RESEARCH

⁸ Géliot, 260.

⁹ Christine Géliot, "Mel Bonis," *Traversiere* no. 78 (first trimester 2004): 31-43.

¹⁰ Géliot is a pianist, professor, and president of l'Association Mel Bonis.

In her musicology thesis *Musical Multiplicities: The Lives and Reception of Four Post-Romantic Women*, Bryanna Beasley briefly discusses Bonis' compositional style - including the use of seemingly simple melodies, with the interaction between ensemble members bringing interest. She also found a frequent use of appoggiaturas, sighing motives, distinct use of repeated gestures, and avoided/delayed cadences. She makes mention of frequent builds in intensity which gradually cease rather than resolving. Beasley also writes about a typical French cyclic structure in which the final movement of a work will include motives from previous movements, now in combination with new material, as well as Bonis' Romantic style, tonal harmonies, and cyclic treatment of the melody. The focus of Beasley's document is musicological in nature, dealing with elements of feminism and cultural constructs. Her observations of Bonis' compositional style are brief, and any detailed comments are reserved for the *Sonata for Flute and Piano*.

In *Mel Bonis: Six Works for Flute and Piano*, a research paper written by Jenna Daum, the author notes that of the 300+ compositions of Mel Bonis, the only wind instrument she composed solo works for was the flute, evidence of her fondness for the instrument. Daum's document summarizes the biographical information from Géliot's book, and contains a discussion of each of the five short flute and piano compositions as well as the *Sonate pour Flûte et Piano*, Op. 64. Her descriptions of the pieces include an examination of Bonis' stylistic traits. Approximately half of her discussion is related to the sonata. Daum finds the following characteristics:

- Rippling arpeggiated figures in the piano, with flute melody singing above
- Conversational exchange of motives between the two players
- Interlocking/linking motives

- Extended melodic ideas made up of short, connecting phrases
- Concluding measures consisting of exchanged arpeggiated figures

Along with biographical information and compositional style characteristics, Daum also provides general performance suggestions. These suggestions deal with outlining large-scale form, as well as suggestions for dynamics, though the latter is not frequently the result of theoretical reasoning. Daum's paper discusses the lack of flute repertoire from the Romantic and post-Romantic period. She gives an overview of each work and offers performance suggestions. I have selected some of her observations for each piece below.

Air Vaudois

Daum focuses on rhythmic aspects throughout her discussion of this piece. She notes its joyful aesthetic, finds the work idiomatic for flute, and virtuosic/interesting for both performers. She notes the pentatonic-based, diatonic portions, and finds the form of the work to be ABACoda. In her brief overview, Daum discusses the fact that the score indicates a time signature of 2/4 and the piano begins with eighth notes. However, she believes the flute part to actually be in 6/8 time, which she considers a duple versus triple feel¹¹, a bit of metric mixture. She notes that, not common for Bonis, the piece is diatonic for the first 25 measures. She mentions the term *polyrhythm* when discussing mm. 69-72, with the triplets in the flute and quadruplets in the piano. She also mentions the change from duple to triple in the way the piano deals with the opening musical idea (compare mm. 1-2 with mm. 125-126). She considers the coda as beginning at m. 148 and proposes that the performers end the work with a "relaxing of

¹¹ Here and throughout, when mentioning *duple vs. triple*, I believe Daum is referring to the idea of *simple vs. compound*.

character and a sense of serenity.” Daum also notes the presence of whole-tone scales within the composition.

Andante et Allegro pour Flûte et Piano, Op. 133

Going into detail with this piece, Daum focuses on phrasing. She notes the similarity in structure between this composition and the test pieces of the Paris Conservatoire. She discusses the key of Db major for the *Andante* as emphasizing the most unruly note on the flute, difficult for many players to play in tune. A secondary area of difficulty with the piece that she brings up is the very long phrases that are elided and unmarked; these can be difficult to play with a sense of structure. For example, there are no rests written within the expansive *twirling* theme (flute, mm. 1-9), and each subphrase glides into the next. The consideration of breathing is of extreme importance for the flutist in supporting the phrasing. My edition supplies suggested breath marks which aid in contributing to the phrase-shaping, taking into account the themes, motifs, and underlying harmonies. A final difficulty relates to the *Edition Kossack* published composition: many markings that are in the flute part as it appears in the piano score are absent from the separate individual flute part.

Daum analyzes the *Andante* phrase structure as follows:

- PART 1 mm. 1- downbeat of 5 (quick breath after beat one of m. 4 if needed)
- mm. 5- downbeat of 9
- mm. 9 after tied Ab- end of m. 12
- mm. 13- downbeat of m. 22
- PART 2 mm. 22-26

mm. 27-35 (quick breath after B# in m. 29)

PART 3 mm. 36-40

mm. 41-end

With the *Allegro*, Daum focuses her remarks upon dynamics and articulations, in an effort to ensure that the melody can be heard clearly and within the character of the composition.

Une Flûte Soupire, Op. 121

Daum advocates working within the floaty, ambiguous character of the piece by using rubato and playing with a sense of ease. She expresses concern for the accuracy of the duple versus triple (such as mm. 18), and notes difficulty with markings in the score; *rit.* is marked in different places for each instrument at that location as well.

Pièce pour Flûte et Piano, Op. 189

Bonis gave the tempo marking of *lent* without a metronome marking. Daum recommends a tempo no faster than 52 bpm without a discussion as to why that is her suggested upper limit. Her main focus for this piece deals with variations in tone color, when playing the same pitch which may function differently in different places. She recommends lightness in the piano, and long phrases for the flute. She is concerned with the continuity of the exchange of the chromatic broken triplet motif in m. 25, where the piano hands over the figure at beat three.

Scherzo (Final), Op. Posth. 187

Daum focuses on the execution of *rubato* versus *a tempo* sections. Not supported in an analytical sense, she suggests a tempo of quarter note equals 152 beats per minute, with an almost cut-time feel.

In a thesis titled *A Rosary Among the Roses: Tracing Pastoral Allusions and Spiritual Resonances in Chamber Music by Mel Bonis*, Rachel Harlene Rosenman offers an analysis of Bonis' music that explores her Catholicism. Rosenman also considers musical nostalgia, as well as pastoral and medieval influences. She works specifically with two of Bonis' *mélodies* — *Pourriez-vous pas me dire* (1901), and *Élégie sur le mode antique* (1918) for mezzo-soprano and piano, as well as the instrumental piece *Scènes de la forêt* (1928), for flute, horn, and piano. Although Rosenman's thesis is quite analytical, it does not deal specifically with the flute music of Bonis.

She notes the triple meters¹² of 6/8 and 12/8 as being typical of pastoral genres and the *siciliano* rhythm (dotted eighth note followed by a sixteenth note and an eighth note).



The reference to Sicily is a reference to an exotic other outside of Bonis' world. Rosenman discusses the idea of the pastoral representing a perfect, romanticized past. However, the fall of man rendered that perfect pastoral scene lost and never to be attained again. Rosenman's concept is that the musical pastoral represents both nostalgia and anxiety. The sentimental longing for the

¹² As with Daum's observations when referring to *triple meter*, I believe Rosenman is referring to *compound meter*.

lost condition of perfection causes a sense of unease, leading to anxiety. She also brings in the idea of religious contemplation relating to the calm, repetitive, and meditative qualities in some of Bonis' work. The Roman Catholic tradition of confession could also be related to some of the melodic writing. Although there is a traditional form to follow during the act of confession, the actual confession of ones sins is an improvisatory spoken deed, not rehearsed with specific words and timing.

CHAPTER II

A HISTORY OF BONIS' COMPOSITIONS AND PUBLICATION

Although Bonis was not permitted to marry Hettich, her relationship with him may have also opened doors for her compositions to be published. He wrote in the Leduc Publishing magazine *L'Art Musical*, using the names Landély, Amédée L. and Héler to avoid any interference with his work as a singer and poet.¹³ Hettich encouraged Mélanie to compose and asked her to set some of his poems to music as songs. She worked on a collection of songs with him, "*Les Airs classiques*", which was published in 1900 by Rouart, Lerolle & Cie in Paris. Although Amédée-Louis Hetticher is listed as editor, Bonis' name unfortunately does not appear.¹⁴

Some of her works were published by Leduc, and by Eschig and Sénarts. Although a contemporary of Bonis, Cécile Chaminade, was able to navigate the cultural constructs of the time and become internationally famous as a woman composer, Bonis was not able to achieve the same renown. It seems that the lack of support from her family played a large role in this. As a child, Chaminade was surrounded by artists who were extremely encouraging and supportive of her endeavors.¹⁵ Bonis' family, on the other hand, did not support her music, nor did they have any interest in her work.

¹³ Anne-Marie Polome, "Portrait de compositrice: Mélanie-Hélène Bonis dite Mel Bonis," *Crescendo-Magazine*, May 26, 2021, accessed February 11, 2024. <https://www.crescendo-magazine.be/portrait-de-compositrice-melanie-helene-bonis-dite-mel-bonis-i/>

¹⁴ Ibid.

¹⁵ Rachel Harlene Rosenman, "A Rosary Among the Roses: Tracing Pastoral Allusions and Spiritual Resonances in Chamber Music by Mel Bonis" (Master's thesis, Wesleyan University, 2017), 26.

Louis Fleury, one of Paul Taffanel's students at the Conservatoire, was a family friend. He married Gabrielle Monchablon, who was the daughter of Mel Bonis' best friend. He and Mélanie were close through the years, as is documented in letters sent between the two;¹⁶ she dedicated her *Sonata* for flute to Fleury in 1904. He performed several of her compositions publicly, which assisted in getting her music and name in the public eye. It is interesting to note that one of Bonis' classmates from the Conservatoire, Debussy, also dedicated a work to Fleury — *Syrinx*, premiered in 1913.

The bulk of her estimated 300+ compositions were written for piano and organ, but she also wrote sacred and secular songs, choral music, chamber music, and music for orchestra. The only common genre in which she did not compose was opera.

Her involvement in Paris music societies aided her work as a composer. Bonis was able to promote her career through membership in the *Société des Compositeurs de Musique*. Music societies were significant in her successes; her work in the society expanded her musical education and afforded her an outlet for compositional endeavors. Bonis participated in a composition competition through the *Piano-Soleil* music newspaper. The theme in 1891 was the waltz. Her entry was *Les Gitanos*, a piano work inspired by her recent trip to Spain. She won the competition and her piece was published by the Hamelle Publishing House. She also entered a competition of the *Société des Compositeurs de Musique* in 1898. She tied Théophile Sourilas with her *Suite for oboe, horn, cello and chromatic harp without pedal*, which was a version of her *Oriental Suite*. The piece was performed in 1899 at the Salle Pleyel.

¹⁶ Géliot compiled many of the letters between Bonis and Fleury into a collection entitled *Correspondence choice de Mel Bonis*, Série "Correspondance" (Les Amis de la mystique française, 2007). The edition includes correspondence with her daughter Madeleine, as well as Charles Koechlin, Théodore Dubois, and Charlotte Sohy.

Her first compositional period is considered to have ended in 1899, the year she gave birth to her and Hettich's illegitimate daughter. Her second compositional period lasted from 1899 to 1922, ending just a few years after her husband's death. In 1905, she entered another competition of the *Société des Compositeurs de Musique* and received an honorable mention. The work, *Suite for chromatic harp and two wind instruments* is now lost. It seems that it was a version of *Scenes of the Forest* for piano, flute, and horn.¹⁷ She became a member of the managing committee of the *Société des Compositeurs de Musique* in 1907, and served as secretary from 1910-1914. Bonis was the first woman to hold this office. Being part of the *Société* allowed Bonis the opportunity to have her works performed in public, often with her playing the piano. Her involvement in the concerts as composer and pianist also gave her a bit of press coverage. *Air Vaudois* was composed during this period.

Bonis consistently donated her winnings back to the organization hosting the competition, and declined payment whenever she performed. As the wife of a wealthy man, it would not have cast her husband in a good light if it appeared as though she needed to work to make money for her household.

The third compositional period was from 1922-1937. Her composing was much curtailed during World War I; her husband's death in 1918 and the death of her son Edouard in 1932 sent her into a deep depression. This phase of her writing emphasized religion. It is during this time that she composed many organ works and religious vocal works. *Une flute soupire*, *Andante et Allegro*, *Scherzo*, and *Piece* were all written during this period.

¹⁷ Étienne Jardin, *Mel Bonis (1858-1937): Journey of a Belle Époque composer* (Venice: Palazzetto Bru Zane, 2020), 159-160, 182.

THE PLACE OF BONIS' COMPOSITIONS IN THE CANON OF FLUTE REPERTOIRE

Bonis' short flute and piano compositions are worthwhile in linking Romanticism and Impressionism, and my hope is that these performance editions will be valuable for several reasons. First, when compared to piano or violin, flute repertoire is lacking during the late-Romantic period. The few other works that are comparable (short flute and piano compositions) include Joachim Andersen's *Salon Pieces Op. 6* (1883), *24* (1888), *51* (1891), *52* (1893); Lili Boulanger's *Nocturne* (1911), Cécile Chaminade's *Sérénade aux étoiles, Op. 142* (1911), Philippe Gaubert's *Madrigal* (1908), and Camille Saint-Saëns' *Romance, Op. 37* (1871). Second, there is a severe scarcity of works composed by women. Finally, Bonis' works fill a void in flute repertoire with respect to their difficulty levels and length. With the exception of *Andante et Allegro*, Bonis' works are in a different format than the traditional Paris Conservatory pieces that were composed during this time, and frequently performed today. Her short flute and piano works contain both lyrical and technical elements, and are comparable to character pieces. Each of these short pieces can be performed in approximately two to six minutes.

According to current research, only one edition of each of these works exists—all published by Edition Kossack in 1999, except *Scherzo, Op. 187*, which was published in 2008. These pieces are valuable in the canon of late Romantic/early 20th Century flute and piano pieces, helping to address the lack of repertoire that exists in shorter flute and piano works. Quality editions of the pieces will allow for greater variety and more music available to flutists to study and perform. More repertoire from this period will allow for greater depth in interpreting music of the late 1800's to the early 1900s.

CHAPTER III

METHODOLOGY IN CREATING PERFORMANCE EDITIONS

DETERMINING FACTORS AND CHOICES

My first step in analyzing each piece was to look at it in a broad overview:

- Themes and thematic material
- General form and sectional divisions
- Key and pitch centers
- Pitch centrality

In creating my editions, I focused on select areas of edits: layout, clarification, tempo, dynamics, and phrasing.

Layout

For informational purposes and as part of a unified aesthetic, I have included the composer dates, along with the work number and date for each composition (when known).

Clarification

Some changes were made to the flute and piano parts in order to allow easier reading of the music by the performer. Examples include:

- the inclusion of accidentals after clef and hand changes in the piano within the same measure
- occasional instances of enharmonic re-spellings
- rectified missing accidentals

- some cautionary accidentals added in parentheses
- indication of triplets when implied but not marked
- fixed areas where something was indicated in one part but not another (a *rit.* in the flute part that was not in the piano score, for example).

Tempo

I have indicated metronome markings at the beginning of each piece and throughout as needed. These suggestions are based off of the given tempo markings, taking into account the common subdivisions within each measure, the texture, and the harmonic rhythm.

Dynamics

My editions also include additional dynamic markings. It is not always clear in the original score what the starting dynamic level should be, and then a *dim.* or *cresc.* appears. In order to express the composer's intent, it is better for the performers to have a clearly laid-out dynamic level for beginning and ending major phrases. I have also visually indicated the length of diminuendi instead of the simple use of *dim.* that was in the original editions. This is generally preceded by a starting dynamic level and followed by an ending dynamic level.

Phrasing

A major consideration in these editions involves moving through dissonance towards consonance, however brief the consonance may be. Thus in many cases, I have indicated a crescendo through a phrase to assist in energetically moving forward to a place of repose, then

allowing for a diminuendo. When moving toward a cadence, I want to emphasize the energy by not releasing the forward motion until the cadence has been reached. I also used crescendi for phrase-shaping, generally toward strong beats. Through areas of linear movement, I frequently used tenuti to emphasize the line.

As mentioned previously, I have included some suggested breath marks in the editions. Bearing in mind breathing needs of a flutist, I also edited some of the slurs so that breaths could naturally occur in a way that emphasizes the phrasing clearly.

CHAPTER IV
THEORETICAL ANALYSES

AIR VAUDOIS pour flûte et piano, Op. 108 (1916)

Translated from the Edition Kossack preface:

“Written in the middle of the 1914-1918 war, this charming piece inspired by alpine pastures represents a moment of happiness in this hard period: Pierre, the eldest son of Mel Bonis, a prisoner, was sent to Switzerland in the canton¹⁸ of Vaud for “forced labor”, which was ultimately very pleasant. He had a cottage where he received his family. It was probably during one of these visits that Mel Bonis came up with the idea of Air Vaudois.”¹⁹

The use of melodic motifs in *Air Vaudois* is an important feature when considering the sectional divisions in this work. The piano begins with an *introductory* theme featuring two measures of descending eighth note chords, very clearly establishing the key of E major. An idea that I will identify as the *joy* motif appears in mm. 3-4 for the first time. This figure is quite distinct to the ear and eye primarily because of the grace notes (Example 1).



Ex. 1: joy motif

¹⁸ small, territorial division of a country

¹⁹ Géliot

The *introductory* theme is repeated once more, an octave lower, landing solidly in E major, where theme 1: *pastoral*, is introduced in the flute (Example 2).

Ex. 2: *pastoral* theme

This theme has a striking similarity in sound to the beginning of “*Morgenstemning*” from Grieg’s *Peer Gynt*, Op. 23, written in 1875. Bonis may very well have been familiar with the melody from Grieg’s work, which depicted the rising sun in the Moroccan desert. Both Grieg’s and Bonis’ themes are compound in meter and presented in E major.

The Fibonacci series of numbers, (where each number equals the sum of the two preceding it: 0, 1, 1, 2, 3, 5, 8, 13, 21...), along with the Golden Ratio (the quotient between each pair is approximately 0.618 as the Fibonacci numbers grow larger), are features that also play a role in this work. It is not within the scope of this document to follow all of the manifestations of these mathematical equations in Bonis’ compositions, but there are a few instances worth pointing out for the purposes of creating a performers edition. These will be covered in context as I continue my analysis, but briefly, they are:

- m. 3: as previously mentioned, the *joy* motif is introduced for the first time

-m. 55: a solid landing in C# major, after m. 54 (which was very active, with all twelve pitches being present.)

-m. 112: Golden Section of the entire piece. The *introductory* theme is in the piano here, in this instance after having been preceded by the *pastoral* theme in the flute, beginning in m. 105.

After the *pastoral* theme is presented (mm. 9-16), the *introductory* theme is repeated in the piano (mm. 16-24), followed by an entry of the *pastoral* theme in the flute at m. 24, an octave lower than the original. This time, however, Bonis writes an A# in both parts (m. 26), the first use of an accidental outside of the key of E major. She has remained diatonic for mm. 1-25; I concur with Daum: it is uncommon for Bonis to continue with one key for such a lengthy section of a composition. It does seem to create a sense of simplicity, and of the pastoral. The entry of the *pastoral* theme at m. 24 turns out to be transitional in nature, leading to the key of G# minor. The *introductory* theme appears in the piano (mm. 29-37), complete with the *joy* motif.

Beginning at m. 37 in the flute, the *pastoral* theme is developed in the flute, while the piano, now in 6/8, develops the *joy* motif from the *introductory* theme. This episode continues through m. 56.

At m. 57, the *whole tone* theme is introduced (example 3), clear evidence of the presence of whole-tone scalar patterns within the composition as noted by Daum. Whereas the themes in the flute up until this point have begun exclusively on upbeats, the *whole tone* theme begins on the beat with no anacrusis. This brings emphasis to the conversational interplay between the voices.

The image shows a musical score for a 'whole tone theme'. It consists of three staves. The top staff is a single melodic line in G-flat major (two flats), starting with a tempo marking of quarter note = 92. The middle and bottom staves are a piano accompaniment. The piano part features a prominent 'sighing' motif in the right hand, characterized by a descending interval, and a 'joy' motif in the left hand. Dynamics include *mp* (mezzo-piano) and *p* (piano), with the instruction 'cantando' (singingly) for the piano part.

Ex. 3: whole tone theme

The theme is developed and then the *pastoral* theme returns (m. 69) for a brief statement in Gb major, supported by a Db pedal. The *joy* motif returns in the piano beginning at m. 73; however, this first statement is altered, with the last pitch of the figure descending instead of ascending. The *joy* motif is further developed in the piano (mm. 73-82), while the flute has a *sighing* motif. Measures 83-84 contain the first statements of the *joy* motif in the flute, while the piano carries on with the *sighing* motif.

The *whole tone* theme is developed further in mm. 93-104, leading to a recapitulatory section beginning in m. 105, now back in the key of E major. Here, the flute has its statement first, preceding the *introductory* material that is re-stated in the piano beginning at m. 112. Measure 120 begins a transitional episode toward another statement of the *joy* motif (mm. 125-127). This time, the motif is stated three times, as opposed to the two in all prior instances. Also notable is that the motive is in its altered state each time, with the final pitch descending, not ascending as in its original configuration. The episodic material from mm. 37 appears briefly here (mm. 128-143), interwoven every four measures with the *whole tone* theme.

In mm. 143-145, the altered *joy* motif appears again, stated three times, leading to a singular statement of the altered motive in the flute. There is no *joy* motive for the remainder of the piece. What follows (mm. 148-160) is the *sighing* motive, developed and extended, this time without the *joy* motive as they had been paired together previously (mm. 76-92).

The *closing* theme begins at m. 161, solidly in the key of E major, but not settled yet, as the flute part moves busily about, and accidentals (A#s, F double-sharps) are still appearing. Measure 174 settles again comfortably in the key of E major; here, Bonis has given the lowest root of the chord (E) to the flute. The cadence at m. 177 is when there is satisfying closure in the key of E major, with the flute's *sighing* figure finally settling into E. Measures. 178-182 serve as a coda, further extending the E major chord that has been pursued for so long!

While Daum sees the triplets written in the flute part from m. 9 as a simple versus compound, I am not convinced. Knowing that Bonis made many revisions to her compositions, and seeing that she wrote the same material in 6/8 time beginning at m. 105, I wonder if she might have been undecided as to which time signature fit the melody best. The *pastoral* theme seems to fit just as well in 2/4 as it does in 6/8. But it may have been how she wanted to handle the *joy* motif that made the difference in where she chose to change time signatures.

Upon closer analysis, this alteration in the *joy* motif is quite fascinating. When in 2/4 time, it is a two-measure grouping, a static and exact repetition. When it occurs in 6/8 time, it is always related to descending motion. The first occurrence of the varied motif in 6/8 occurs in the flute in m. 38, introducing a chain of descending repeats in the piano (mm. 39-41). The motif occurs again in the piano, beginning at m. 73. Here, the final note of the measure moves downward instead of up, smoothly linking to the following measure. It is static for a few

measures, but then descends (mm. 79-81). Again in m. 125, the final note of the motif descends going into the next measure, and this happens again in m. 126. Finally, in m. 143-145, the same pattern emerges.

In 6/8, the descending motion demands to be followed and emphasized by the performer. Bonis's markings are all but non-existent. But in 2/4, there two interpretations open in regards to performance:

- Treat the second measure of the motif as an echo, or fade away in dynamic level
- Conversely, increase in volume and forward momentum through the second measure of the motif

What is marked in the score by Bonis gives a bit of insight. The *joy* motif appears in m. 31-32, followed by a *dim.* marked in m. 33. Continuing on, the motif occurs again in mm. 35-36, preceding a marking of *mp* in m. 37. A similar occurrence appears in mm. 114-119. First, the motif appears (mm. 114-15), followed by a *dim.* in m. 117, moving to a *mf* in m. 120. From these two instances in 2/4 time, it seems that the composer intended a stable dynamic, or a slight movement forward on the first of each pair of the *joy* motif, while a decrease of dynamic level through the second pair. I have followed this idea throughout my edition.

ANNOTATIONS: *AIR VAUDOIS*

- 1) Expanded the tempo marking to quarter note equals 92-108, providing performers some margin regarding a suitable speed. This window allows for each thematic material group throughout the piece to be rendered appropriately. *Allegro moderato* would probably be felt a bit faster than the given tempo of 104 bpm. However, with the grace notes and triplets, much faster than 108 begins to feel frantic, with a loss of the lilting feel, especially when in 6/8.
- 2) Changed to LH, for this American English edition.
- 3) Added a crescendo into m. 5 (piano). Since m. 4 is an exact repeat of m. 3, the crescendo assists in moving the music forward to the downbeat of m. 5. Beginning with a second-inversion I chord, m. 5 is not a stable resting spot (as will be seen later in m. 9); hence, this introductory material needs to continue forward.
- 4) *Dim.* moved from m. 5 (piano) to m. 7. This treats the repeated measure as coming to rest on the root position I chord on the downbeat of m. 9.
- 5) Triplets indicated (flute) clearly here and throughout.
- 6) Articulations changed: large slurs removed, with the addition of smaller slurred groupings (flute, mm. 9-15), adding to the joyful feeling of the *pastoral* theme.
- 7) Slurs added (piano) to show the movement of the phrase.
- 8) Added a crescendo (piano) to help carry movement through until the second beat of m. 12.
- 9) Added tenuto mark on the E and C# (piano), to emphasize the dissonance of the suspensions until their release on beat 2 of m. 12.
- 10) Moved crescendo from m. 13 (flute) to begin a little earlier, now in m. 12. This assists in making a connection between the two parts of the phrase.

- 11) Dynamic marking of *mp* added (piano) so that there is room for the crescendo to move toward m. 16.
- 12) *Forte* (both parts) added to this arrival - perfect authentic cadence to I in E major, preceded by three measures of a B pedal tone in the piano.
- 13) No dot needed on half notes (flute): in 2/4 time
- 14) *mp* added (piano) for an echoing effect on the repeated gesture from m. 18 to 19.
- 15) *mf* added (piano) so that the volume can be brought back up before the *dim*.
- 16) *dim* moved (piano) to start mid-measure, rather than on the downbeat of m. 20.
- 17) *piano* dynamic added (piano), to allow space for the flute which is now in a lower range.
- 18) Articulations changed: large slurs removed, with the addition of smaller slurred groupings (flute).
- 19) Crescendo added (both parts); in this transitional phrase, this is where the first appearance of A# occurs.
- 20) *Dim.* moved to start at the end of m. 27 (flute), and beginning of m. 28 (piano)
- 21) *cresc.* added (piano) for forward motion through the repeated gesture from m. 31 to 32.
- 22) *mf* added (piano) after the previous echo figure.
- 23) Dashes added (piano), indicating the duration of the diminuendo, moving to *mp* in m. 37
- 24) Dynamic changed from *mp* to *mf* (flute); Now in G# minor, and the first time the flute has the joy motif.
- 25) Articulations changed: large slurs removed, with the addition of smaller slurred groupings (flute).

- 26) Dynamic marking of *mf* added (piano), as it carries on with a new thematic idea that was introduced by the flute in the previous two measures.
- 27) *mp* added (flute), now taking a more background role while the piano continues the theme.
- 28) crescendo added (flute), moving towards the upcoming dissonance.
- 29) hairpin figure removed (flute) and replaced with a diminuendo, bringing to completion the background role of the flute phrase.
- 30) tenuto added (piano) to help bring out the downward half step resolution from Db to C.
- 31) Articulations changed: large slurs removed, with the addition of smaller slurred groupings (flute).
- 32) *mp* added (flute), again taking a more background role while the piano continues the theme.
- 33) crescendo added (flute), moving towards the upcoming dissonance.
- 34) hairpin figure removed (flute) and replaced with a diminuendo, bringing to completion the background role of the flute phrase.
- 35) *mf* added (piano) for clarity
- 36) Articulations changed: large slurs removed, with the addition of smaller slurred groupings (flute).
- 37) *poco rubato* removed (flute); it takes away from being able to feel and lock into the 2vs3 system that is at play in these two measures.
- 38) *cresc* added (flute) to move towards the arrival in m. 55
- 39) diminuendo removed (flute) for a longer phrase leading to the cadence.
- 40) hairpin figure removed for a clearer cadential figure.
- 41) *fermata* added (piano) as this theme area is completed; a new theme in a different key is next.

- 42) *rall.* added (flute), as well as *p* dynamic marking for the final figure and fermata *breve*; this theme area is completed; a new theme in a different key is next.
- 43) *a tempo* added (both parts); continuing with the tempo before the rallentando.
- 44) *mp* added (flute) for clarity in beginning the new phrase.
- 45) Articulations changed: large slurs removed, with the addition of smaller slurred groupings (flute).
- 46) Tenuto added on the downbeat (flute), bringing out the different character of this thematic material as opposed to the material before which began with an anacrusis.
- 47) Tenuto added on the downbeat (piano), again bringing out the different character of this thematic material as opposed to the material before which began with an anacrusis.
- 48) *p* added (flute) for clarity.
- 49) hairpin removed (piano) for different phrasing toward the Eb7 on the downbeat of m. 61.
- 50) *cresc.* added (piano) in moving from the Eb7 (m. 59, beat 2), through the passing dissonance back into Eb7 (m. 61, beat 1).
- 51) *cresc.* added (piano), again for forward movement through the dissonance, this time to Ab7 (downbeat of m. 63 and 64).
- 52) diminuendo removed (flute), to aid in forward movement through the dissonance to the Ab7 chord (downbeat of m. 64).
- 53) *cresc.* added (piano) for phrase-shaping through tritone substitution.
- 54) *cresc.* added (flute) for phrase-shaping through tritone substitution.
- 55) *cresc.* replaced with a diminuendo (flute) for phrase-shaping.
- 56) *cresc.* replaced with a diminuendo (piano) for phrase-shaping.

- 57) dynamic changed to *mp* (piano) to allow flute to come through more clearly.
- 58) dynamic changed to *mf* (flute) to allow room for the phrase to grow into the Gb in m. 73.
- 59) Articulations changed: large slurs removed, with the addition of smaller slurred groupings (flute).
- 60) *cresc.* added and diminuendo removed (flute), for more forward motion toward the arrival in m. 73.
- 61) *sfz* added (piano) to emphasize arrival on Gb, as well as introducing the joy motif, now altered in 6/8.
- 62) accent added (piano) to draw attention to the arrival on Gb.
- 63) dynamic *p* (piano) moved to the following measure, as the written change in register in both hands gives a natural change in dynamic level already. M. 75 serves an echo role.
- 64) *a tempo* added (m. 73 both parts), indicating a clear ending to the *poco slargando* from m. 69.
- 65) *p* added (flute) as new sighing theme is introduced, giving room for growth in this medium range of the flute.
- 66) *cresc.* added (piano) for repetitions of the joy motif.
- 67) *cresc. poco a poco* (flute) added to continue building to the Eb major chord arrival in m. 81.
- 68) Slur changed to clarify that the Eb should be articulated on the last beat of m. 78, moving into m. 79. (flute).
- 69) *dim.* Added (piano) as a chromatic descent toward Eb begins, using the joy motif.
- 70) *dim.* (flute) moved to m. 81, so the line doesn't let go until it arrives on the Eb.
- 71) Crescendo (piano) added to give forward motion toward the Eb major arrival in m. 81.

- 72) Arrival dynamic *mf* added (both parts).
- 73) *dim.* added (flute) to finish off the phrase.
- 74) *8va* added (flute) to bring out this first time the flute has the joy motif in a clearer range on the instrument.
- 75) Articulations changed: large slurs removed, with the addition of smaller slurred groupings (flute), giving more forward motion and energy to the motif.
- 76) Tenuto added to first pitch (piano), as the theme will be echoed by the flute in the following measure.
- 77) Tenuto added to first pitch (flute) as the flute takes the hand-off from piano.
- 78) *8va* added (flute) to put this figure in a more clear range on the instrument.
- 79) *cresc.* Added (flute), to give forward motion towards the root position Bb chord on the downbeat of m. 90.
- 80) *mf* added (piano), emphasizing the arrival on the root position Bb chord.
- 81) Tenuto added to first pitch (piano), as in m. 76
- 82) *cresc.* Removed since the dynamic level is already at *mf*.
- 83) Tenuto added to first pitch (flute), as in m. 88
- 84) Articulations changed: large slurs removed, with the addition of smaller slurred groupings (flute).
- 85) crescendo extended (flute) to the middle of m. 95
- 86) Tenuto added to first pitch (piano), as in m. 76
- 87) Tenuto added to E natural (piano), as in m. 94
- 88) Tenuto added to first pitch (flute), as in m. 93

- 89) *mp* added (flute) to bring the dynamic level back down, giving room or growth towards the downbeat of m. 100.
- 90) Articulations changed: large slurs removed, with the addition of smaller slurred groupings (flute).
- 91) Tenuto added to Bb (piano), as in m. 95
- 92) *cresc.* Added (piano), moving toward the downbeat of m. 100
- 93) Crescendo (flute) extended to the downbeat of m. 100
- 94) Tenuto added to F (piano), as in m. 98
- 95) *p* added (piano) in preparation for crescendo to come.
- 96) *p* added (flute) in preparation for crescendo to come.
- 97) Articulations changed: large slurs removed, with the addition of smaller slurred groupings (flute).
- 98) Tenuto added (flute), emphasizing the half-step motion from Bb to B natural in m. 104.
- 99) *a tempo* added (both parts) to indicate the return to tempo for the return of theme I.
- 100) *moving forward* added to piano to downbeat of m. 112.
- 101) Articulations changed: large slurs removed, with the addition of smaller slurred groupings (flute).
- 102) *dim.* Added (piano) for the echo effect from m. 114 to 115.
- 103) *mf* added for clarity on beginning the repeated phrase.
- 104) diminuendo extended through to the downbeat of m. 120.
- 105) Articulations changed: large slurs removed, with the addition of smaller slurred groupings (flute), matching the original appearance beginning in m. 24.

- 106) *p* indicated in piano, matching the original appearance beginning in m. 24
- 107) crescendo added (flute), as in m. 26.
- 108) G# tied across barline (piano), as in m. 26-27
- 109) *f* dynamic indicated (piano) in preparation for the *dim.* That follows.
- 110) *dim.* (Piano) moved from m. 127 to begin in m. 126 as the motive is now repeated three times descending octaves.
- 111) *mp* added (piano) to indicate dynamic level at the end of the diminuendo.
- 112) Articulations changed: large slurs removed, with the addition of smaller slurred groupings (flute)
- 113) *marching* added (piano) to this theme that was previously a sighing figure.
- 114) *cresc.* added (piano) to add energy through this prolonged E7 chord.
- 115) *cresc.* Added (flute) to move toward the downbeat of m. 131.
- 116) *mp* removed and *mf* added (piano) to indicate the final dynamic level of the preceding crescendo.
- 117) 8va (flute) to allow the interplay between the two voices to be more clearly heard.
- 118) Articulations changed: large slurs removed, with the addition of smaller slurred groupings (flute)
- 119) Tenuto added to G (piano), as the motif will be echoed in the following measure.
- 120) Tenuto added to G (piano) in the echo, up an octave.
- 121) Articulations changed: large slurs removed, with the addition of smaller slurred groupings (flute)
- 122) *marching* added (piano) to this theme that was previously a sighing figure.

- 123) *mp* added (piano) to give a clear dynamic level after the previous *f*.
- 124) *cresc.* Indicated (piano), as in mm. 129-130
- 125) *poco rubato* (flute) removed, as it takes away from the interplay of the two voices.
- 126) *crescendo* (flute) extended through to the downbeat of m. 139
- 127) *mf* added (piano) to indicate volume level after *crescendo* and into next *crescendo*.
- 128) *mf* added (flute) for clarity
- 129) Articulations changed: large slurs removed, with the addition of smaller slurred groupings (flute)
- 130) *crescendo* added (flute) to aid in forward motion through the phrase.
- 131) *dim.* Added (flute) to taper the phrase before resolving up by half step (m. 143).
- 132) *crescendo* added (flute) to move through the German augmented 6th chord into the resolution on the downbeat of m. 143.
- 133) *cédez un peu* (both parts) shifted to m. 147, to emphasize connection between the parts, and allow for the piano to slow down a bit in m. 147 without losing the energy of the phrase.
- 134) *mf* added (flute) for clarity on dynamic level of the beginning of the phrase.
- 135) *slightly marked* (piano) added, distinguishing this from the first appearance of this theme which was marked *grazioso*.
- 136) *diminuendo* added (flute) to add phrase shaping before the build-up to come.
- 137) Articulations changed: large slurs removed, with the addition of smaller slurred groupings leading across bar lines. (flute)
- 138) *cresc.* Moved from m. 152 to begin in m. 150 (flute)
- 139-144) dynamics step up from *p* to *f* (piano) to assist in building up the phrase

- 145) *f* added (flute) to indicate high point of the phrase
- 146) *non dim.* Added (flute) for the flute to maintain dynamic level at the end of the phrase, while the piano moves on.
- 147) Articulations changed: large slurs removed, with the addition of smaller slurred groupings leading across bar lines. (flute)
- 148) Breath mark (flute) added to ensure that B is an arrival, while D begins a new idea.
- 149) tenuto added (piano), bringing out the re-appearance of the sighing figure.
- 150) crescendo extended from m. 166 through m. 174 (piano), to reinforce the motion of the two ascending lines in the right hand.
- 151) Articulations altered: slurs adjusted to create groupings leading across bar lines. (flute)
- 152) Articulations clarified (flute)
- 153) *dim.* Removed (both parts), to encourage motion to continue toward completing and resolving the contrasting lines in both parts. The flute has the lowest sounding root of the chord on the downbeat of m. 174.
- 154) *no rit.* Added (both parts), to support the forward motion towards the E chord in m. 174.
- 155) *rall.* Replaced with *poco rubato* (flute) so that it doesn't slow too much at this point.
- 156) Fermata inserted (over the E in flute, over beat one in piano) to allow for a sense of coming to rest in E major before one last sigh.
- 157) breath mark inserted (flute) in order to give a visual that there is no hurry to move on after the fermata.

158) This is the same figure that was entirely in piano in m. 161, but now the parts are distributed between flute and piano. The diminuendo has been replaced with a crescendo so that the F# will energetically move toward the final resolution on E.

ANDANTE ET ALLEGRO pour flûte et piano, Op. 133 (1929)

Though her friend and inspiration, flutist Louis Fleury, died in 1926, Mélanie continued to write for the instrument, dedicating this work to René Grisard, a French flutist who was in the same musical circles as Bonis. With the flowing lyricism of the first movement, and the technical rhythmic energy of the second movement, this piece bears some resemblance to the Paris Conservatory works of Bonis' contemporaries.

Andante

In addition to and part of the main *twirling* theme (mm. 1-9), there are two significant motifs in this work, and my edition brings emphasis to their importance. In addition, the specific pitches of Db/C# and Ab/G# are also worthy of attention throughout.

The piano begins with one of the significant motifs: the *chromatic* motif, initially presented with the pitches Ab-A-Bb-A that returns repeatedly in various ways, but most notably begins and ends the work (Example 4).



Ex. 4: chromatic motif

The pitch Db is primary throughout the first eight measures of the piece in the flute part, emphasized at the flute's entrance with the *twirling* theme. The theme involves a 7-1-2-1 (scale degree) pattern which is the second significant motif playing a prominent role in the composition (Example 5).



Ex. 5: twirling theme

After beginning on beat two, the theme unfolds symmetrically, first to F at the end of m. 2 and then up to Bb in the middle of m. 3. Through the 7-1-2-1 motif at the end of m. 3, Db is again emphasized in m. 4. The melody then unfolds again to F (m. 6, beat three), and then back to Bb (m. 8, beat 2).

A long descending line begins in m. 5 in the bass voice, lingering on F for one measure, then continuing through Eb, Db, C, Bb, Ab, Gb, and F (displaced up an octave) on the Bb-7 chord on the downbeat of m. 8.

The melodic line returns to Db in m. 7, after the 7-1-2-1 motif, moving down to Bb, and ultimately to Ab for a brief cadential moment of rest on the downbeat of m. 9, as the fifth of the Db major chord. Ab is circled a bit by the chromatic motif in the flute, then soars up to a high G# on the downbeat of m. 11. This G# serves as the third of an E major chord for a moment. Bonis emphasizes E using the 7-1-2-1 motif along with a *sighing* figure (Example 6) in the piano.



Ex. 6: sighing figure

The *chromatic* motif appears in the flute (end of m. 11), moving back into the Db key area. The first eleven bars are written without any rests in the flute part. At this tempo, a phrase of this length requires thoughtful shaping for the flutist to perform well, with breath being a major consideration. Therefore, I have included suggested breath marks in my edition.

At m. 15, a *singing* melodic idea appears in the flute, utilizing ascending motion through to the high Gb in m. 19. Bonis makes use of the *chromatic* motif in m. 18 in the flute, and more significantly, moving into the high Gb, completing the motif on the F natural in m. 20. The *chromatic* motif also appears at m. 17 in the piano as part of the linear movement, with C# as an enharmonic equivalent at the end of the measure, as there is movement towards an upcoming key signature change to three sharps (m. 22).

Bonis utilizes a whole-tone scale (mm. 20-21), emphasizing C# in moving towards the key of A major/F# minor. Where Db was once primary in the *twirling* theme, acting as scale degree 1, C# is now primary, acting as scale degree three in A major or scale degree five of F# minor. Bonis also distinguishes this thematic statement by beginning on beat 1 (m. 22). In its first iteration, the piano played on the downbeat while the flute began the theme on beat 2. The *chromatic* motif appears again (flute, m. 22, piano mm. 22-23). The *chromatic* motif is used as the first movement within the theme, whereas the *7-1-2-1* idea was used in the original. This

theme unfolds down to F# (m. 23), and up to A (m. 24), finishing with a rising figure through the 7-1-2-1 motif into the D# in m. 26.

The *cantabile* melody in the flute utilizes the *chromatic* motif along with a *sighing* figure (mm. 29-31), as it works back towards the key of Db. Having returned to the area of five flats, Bonis uses a Db dominant 7 harmony to underly mm. 32-36, moving back toward the final statement of the *twirling* theme which begins in m. 36. There is a hint at a resolution of this V7/IV function on beat three of m. 36, with a return of the pitch Gb (previously G natural from the anacrusis to m. 32).

The theme begins on Db as it did originally, but is now synchronized with the piano, both on beat one. One instance of the 7-1-2-1 motif has been removed, compressing the initial figure. After arriving on F (downbeat of m. 37), this time the theme makes it to Db. This Db does not yet feel completely settled, since it is scale degree three of a Bb minor triad moving into a G half-diminished seven chord.

The Db is emphasized through a *sweeping* figure up an octave, and becomes an enharmonically spelled third of the A major triad (m. 39). The importance of Db/C# is extended through the *sighing* quarter note figure in the flute. Eb serves as a non-harmonic tone in m. 39, but becomes the root of the Eb dominant seven chord in m. 40.

The *singing* theme from m. 15 appears again here, starting one beat early (m. 40); this time ascending to the highest pitch of the entire work (Ab, flute, m. 44). Meanwhile, the triplets in the piano are based off of the the 7-1-2-1 idea (Example 7).



Ex. 7: triplets in piano based off of 7-1-2-1 idea

The final two statements of the 7-1-2-1 idea in the piano are in octaves (mm. 44), arriving at the downbeat of m. 45. Then the flute, after an octave displacement, begins another ascent, employing the *chromatic* motif in the middle of both mm. 45 and 46; climbing to Gb. This Gb could be seen as a lower neighbor to the Ab in m. 44 and the final Ab in m. 51-54. Rippling below the long Gb, the piano has an altered form of the *chromatic* motif, with a Bb replacing C on the ascending portion.

The work ends with a cadence to Db in m. 51, however this cadence does not feel completely at home; due in part to the G natural in the flute, which seems to function as a leading tone to the final Ab. Also contributing to the not-quite-settledness is the use of the *chromatic* motif in the piano (mm. 51-52), involving B natural, which is not diatonic to Db major. The final measures (mm. 53-54) settle in to Db major, without any non-harmonic tones in play. Although this movement is in a 4/4 time signature, Bonis ends the work with a measure containing two beats. This likely relates back to m. 8, completing the 2/4 bar which resolved to Db, but immediately moved away from that key center.

In her document, Daum raised concern over the length of the phrases in the *Andante*, as well as the elision of phrases. I think it is very helpful for the motivic ideas and their developments to be followed during performance, as well as keeping in mind the enharmonic pitches of Db/C# and Ab/G# and the differing roles they play in varying chord structures and keys.

ANNOTATIONS: *ANDANTE*

- 1) Hairpin dynamics added (piano) to emphasize the chromatic motif.
- 2) *mp* added (flute) to indicate beginning dynamic level.
- 3) *cresc.* Added (flute) to guide the phrase through the unfolding 7-1-2-1 motif to the F on beat 3 of m. 2
- 4) Hairpin dynamics added (piano) to emphasize the chromatic motif.
- 5) Diminuendo added (flute) to end one section of the phrase, getting ready to begin the next phrase.
- 6) Optional breath marked for use if needed (flute).
- 7) Crescendo added (piano) to match the phrasing of the flute in m. 3)
- 8) Crescendo extended (flute) through the Db on the downbeat of m. 3
- 9) Slur added (flute) for a more smooth sound.
- 10) diminuendo added (flute) for shaping the phrase away from the Db.
- 11) Optional breath marked for use if needed (flute).
- 12) *poco cresc.* Removed (piano) to begin later when the bass line begins to descend.
- 13) Added *cresc.* (Flute) to move the phrase towards and through the F on beat three.
- 14) Added *cresc. Poco a poco* (piano) in mm. 6-8, to emphasize the descending bass line movement.
- 15) Added diminuendo (flute) for phrase shaping before the 7-1-2-1 motif appears again in m. 7
- 16) Added hairpin dynamic figure (flute), to emphasize the Db in mm. 7 and 8.
- 17) Removed diminuendo (piano), for forward movement toward the Db cadence at the beginning of m. 9.

- 18) Hairpin dynamic figures added (flute), for phrase-shaping surrounding the appearance of the chromatic motif.
- 19) Crescendo added (flute), matching the piano phrasing, leading up to and through the G# on the downbeat of m. 11.
- 20) *subito mp* added (flute) for clarity in the flute taking a background role while the piano provides motion through to beat three.
- 21) *crescendo* added (flute) to match the piano phrasing.
- 22) *tenuti* added (piano), to emphasize the 7-1-2-1 motif used as part of a sighing figure.
- 23) Added a crescendo to to emphasize the chromatic motif (flute)
- 24) *tenuti* added (both parts), to emphasize the 7-1-2-1 motif used as part of a sighing figure.
- 25) Crescendo added (flute) for forward motion through the sweeping figure into beat one of m. 13.
- 26) Dynamic marking *mf* added for clarity on high point of the phrase (flute).
- 27) Slur added (flute) for a more smooth sound.
- 28) *diminuendo* added (flute) as the melodic line comes to a settled spot before beginning build to the high Gb.
- 29) *tenuti* added (flute) to emphasize the fundamental rising of the melodic line.
- 30) *cresc.* Added (flute) to build forward motion through the phrase (ultimately to the high Gb).
- 31) *cresc.* Marking removed and replaced with a hairpin dynamic marking (piano) for clarity in phrasing the chromatic motif.
- 32) hairpin dynamic marking added (flute) to bring emphasis to the chromatic motif.
- 33) *crescendo* added (flute) to the chromatic motif moving into the high Gb.

- 34) diminuendo clarified (piano) for phrasing.
- 35) diminuendo added (flute) to match piano phrasing; also to make this long, high note more sustainable for the flutist.
- 36) Added a crescendo (flute) to move forward into the F.
- 37) Added a crescendo (piano) to move forward toward the whole tone scale that precedes the key change to A major.
- 38) Added a diminuendo (piano) to shape the end of the chromatic motif.
- 39) Added *mf* (flute) to clearly indicate the beginning of the return of the the theme.
- 40) Hairpin dynamic marking added (flute) emphasizing the shape of the chromatic motif
- 41) Added a hairpin dynamic marking (piano) moving through the shape of the chromatic motif.
(Removed the existing diminuendo).
- 42) diminuendo added (flute) for phrase-shaping moving into the final 7-1-2-1 motif of this phrase.
- 43) Hairpin dynamic marking added (flute) emphasizing the 7-1-2-1 motif, which in this instance ends on D# instead of the expected D natural.
- 44) *mf* added (flute) to clearly indicate the beginning of the phrase.
- 45) Replaced *cresc.* With hairpin dynamic marking (mm. 29-30) for shaping through the chromatic sighing figure.
- 46) Hairpin dynamic marking (mm. 30-31) added, to emphasize the high Eb as the top of the chromatic motif and sighing figure.
- 47) Replaced crescendo with *dim.* (Flute) to assist with the feeling of not yet arriving.
- 48) Tenuti added (piano) to help emphasize the sighing figure.

- 49) Added hairpin dynamic marking (flute) to shape the 7-1-2-1 motive (diminuendo moved to begin after the Eb and into the Db.)
- 50) Added *rit.* (Both parts) to move into a restatement of the theme.
- 51) *a tempo* added to return to the original tempo for the restatement of the theme.
- 52) Crescendo added (both parts) to emphasize the movement first to the downbeat of m. 37.
- 53) Diminuendo added (flute) to ease up a bit, preparing for the destination of Db.
- 54) Crescendo added (flute), moving through the the Db
- 55) Crescendo moved (piano) to begin a bit later, following the half-step movement from Eb to E on the downbeat of m. 39.
- 56) Hairpin figure altered (flute) to move through to the Eb and then release away.
- 57) Tenuti added (flute) to help bring out the the ascending line.
- 58) hairpin dynamic added (flute) to bring out 7-1-2-1 shape.
- 59) hairpin dynamic added (flute) to shape the phrase in accordance with the chromatic motif.
- 60) hairpin dynamic added (flute) to shape the phrase in accordance with the chromatic motif.
- 61) *Cresc.* Extended through to the *f* (piano) for clarity.
- 62) crescendo extended through the Ab (flute), matching the piano shape.
- 63) Crescendo removed (piano) and replaced with a hairpin figure, following the shape of the chromatic motif beginning on beat four of m. 51, extending through the end of m. 52.
- 64) Optional breath mark indicated (flute), approaching the long final Ab.
- 65) *mp* added (flute), for an echo-like effect to the repeated and final 7-1-2-1 statement.
- 66) Hairpin dynamic marking added (flute) moving into the final Ab, and fading away on the final cadence.

Allegro

Fibonacci numbers play an important role in this movement. Some prominent locations:

m. 1 Strong downbeat and beginning of the *fanfare* theme in the piano. Measure 1 of the

Allegro is m. 55 of the complete work.

m. 2 Very low register introduced in piano

m. 5 Flute enters with *lyrical* theme; harmony changes away from A minor

m. 21 *Singing* theme in the flute; this area contains the only piano glissandi in the work, also the first occurrence of rhythmic displacement

m. 34 Builds to the highest note in the flute (G# in m. 35). Measure 35 is the 89th measure of the entire work and, as such, the golden mean of the entire work.

m. 55 *Dolce* theme introduced in the flute

m. 89 The technical ending of the movement. Measure 89 is the 143rd measure of the entire work. Had she extended the *fanfare* theme variation to its original duration of four measures, the work would have been 144 measure in its entirety.

In this movement, Bonis begins in A minor, a diminished fourth relationship with the first movement's Db. This movement is of a much different character, quite bombastic and rough within the 3/4 time signature. The use of low register, especially in the piano, is quite unlike any of Bonis' other short flute and piano pieces; creating an atmosphere of darkness and disquietude.

Bonis uses frequent rhythmic displacement of the downbeat in this movement; also making use of the *fanfare* theme which appears several times throughout this quite brief

movement, and only ever in the piano. This opening theme has a similar character to the *20th Century Fox Fanfare*, written by Alfred Newman in 1933, used at the beginning of films.

The piano opens with the *fanfare* theme (Example 8).

Ex. 8: *fanfare* theme

The moment the flute enters with its *lyrical* theme, beginning in m. 5, we move away from A minor and into a secondary dominant area (B7), which will eventually wind its way toward E major in m. 36. By beginning with an eighth-note triplet figure and continuing the descent through a sixteenth-note figure, the *lyrical* theme increases intensity.

Although there was a hint of rhythmic displacement in the piano's *fanfare* theme, with the right hand quarter notes duple feel, Bonis now employs further displacement of the downbeat in the flute. The B on beat three of m. 5 and 7 feels like beat one because of the pulse. This, along with the piano's bass punctuations, alternatively on beats 2 and 3, then on beat 2 (mm. 5-8) create a sense of tension within the time signature. This offset handling of the flute rhythm occurs again in mm. 16-18, where the C on beat three of m. 16 could settle in nicely if it were beat 1, likewise the F# on beat three of m. 17.

In m. 20, the flute begins its *singing* theme which moves from D to F# through an appoggiatura. Under what would be a very stable melody, Bonis makes use of rhythmic displacement in the piano's glissandi chords (Example 9), creating a duple-meter effect. This idea is continued in mm. 24-28 in the piano.

Ex. 9: piano glissandi (mm. 20-21)

The second part of the *singing* theme in the flute makes use of an entrance on the upbeat of one, again placing emphasis on the upbeat as C# and G# (mm. 30 and 32) arrive on the upbeat of three.

The *fanfare* theme appears in the piano again, beginning at m. 36. This instance is a remarkable contrast to the initial announcement of the theme in m. 1. Whereas before, the theme was in A minor and very low in the piano register, now it is much brighter. E major is the new key area, and both hands of the piano are written in treble clef at this point. The theme is also varied a bit with additional eighth notes in the right hand. The flute has a sweeping gesture, reminiscent of the opening figure in the *lyrical* theme (m. 5).

At m. 44, both the *fanfare* (piano) and *lyrical* (flute) themes appear together, in the area of F dominant 7. While the piano seems to remain in a triple feel, the flute this time makes use of

duple. The first three notes (C, F, Eb) are two beats each, displacing the beat for a short period of time. The *lyrical* theme moves into a whole tone passage (mm. 49-50) with a flourish up to G#, emphasizing the C augmented exclamation of the *fanfare* theme in the piano at m. 49.

The flute line in mm. 51-53 makes use of some repeated notes, which blur the meter. A sense of instability is created through the E at the end of m. 51, repeated on the downbeat of m. 52; followed by two eighth note D#s; and the repeated C natural eighth notes in m. 53. For my edition, I made changes in the articulation at this point to move more naturally with the repeated pitches. Another instance of rhythmic displacement occurs in the piano (mm. 53-54), which is reminiscent of what was seen a few measures earlier in the flute with its *lyrical* theme. All of this unrest leads to a *dolce cantando* theme which begins at another Fibonacci number, measure 55 of the movement.

This new theme in the flute is influenced by the *syncopated* motif (began m. 30), with prominence being given to the upbeat. It is also reminiscent of the *fanfare* theme, with its dotted quarter note initial pitch. At first, the *dolce cantando* theme is very tranquil, but it becomes more frantic with additional repeats at higher pitch levels. A fragment of the *fanfare* theme is seen in the piano in m. 67-69. The melodic material in the flute (mm. 68-78) leads back to a statement of the *lyrical* theme, utilizing ideas from both the syncopated motif and the *singing* theme.

The *lyrical* theme (flute) appears with the *fanfare* theme (piano) in a brief recapitulatory gesture (m. 79). This occurrence is in A minor, as it was originally presented at the beginning, and also sees both hands of the piano in bass clef. However, Bonis has indicated a *p* dynamic marking, and has taken out all accents and marcato indications in this iteration. The final theme in the flute incorporates elements from the *syncopated* motif in m. 80. Measures 82-83 are

reminiscent of the melodic idea from mm. 40-42, because of the augmented 2nd intervals used within both phrases. Fragments of the *fanfare* theme appear in the piano in mm. 82 and 84.

After a few measures in an F dominant area (mm. 84-86), both parts move to A minor to finish the work. The flute has a codetta-like ascending *sweeping* figure, while the piano continues to work through metric displacement before one final, very low statement of the *fanfare* theme in mm. 141-142.

ANNOTATIONS: *ALLEGRO*

- 1) Added a range for the tempo, from dotted half equals 63 up to 69 bpm.
- 2) *f* added to entry (flute), for clarity on initial dynamic, in the same way that Daum recommended a *forte* in the same spot.
- 3) Added a tenuto to the first note (flute), bringing out the accelerating descent to B.
- 4) Hairpin dynamic figure added (flute) for phrase-shaping.
- 5) Added a tenuto to the D# (flute) for phrase-shaping.
- 6) Extended the crescendo through m. 10 (flute) to emphasize C, moving through the lower neighbor B.
- 7) Hairpin dynamic figure added (flute) for phrase-shaping.
- 8) Added a tenuto to the B (flute) for phrase-shaping.
- 9) Added *mp* for clarity on what dynamic level the *singing* theme should begin with (flute).
- 10) Added *mf* for clarity regarding dynamic level (flute).
- 11) Added *f* (flute), to indicate a further growing of this phrase.
- 12) *ff* added (flute), indicating the high point of the phrase.
- 13) Added *subito mp* (flute) for the entrance of the syncopated motif.
- 14) Added *p* (piano) to accompany the change of texture.
- 15) Accent added to the C# (flute), bringing out the syncopation.
- 16) Crescendo clarified to extend through to m. 35 (both parts).
- 17) Accident added to G# (flute), bringing out the syncopation.
- 18) *f* added (flute) to indicate the final dynamic of the phrase.

- 19) Added a crescendo (piano) to move through the E# into the E natural in m. 36, beginning the *fanfare* theme.
- 20) Hairpin figure added (flute) for phrase-shaping.
- 21) Crescendo extended and diminuendo indicated (piano) to match the flute phrase shaping.
- 22) Tenuto added to F# (flute) for phrase-shaping.
- 23) Added *mf* (flute) to aid in bringing out this low pitch over the chordal piano texture.
- 24) *pp* indicated (piano), to aid in allowing the low notes of the flute to come through.
- 25) Tenuto added (flute) to increase the tension of the metric displacement.
- 26) Tenuto added (flute) to continue to increase the tension of the metric displacement.
- 27) Crescendo extended (piano) through to beat one of m. 46, for phrase-shaping.
- 28) Hairpin dynamic marking added (flute) for phrase-shaping.
- 29) Diminuendo added (piano) to match flute phrase shape, in preparation for the C augmented chord in m. 49.
- 30) Added an accent to the *fanfare* theme fragment (piano), to match the original and bring it forward a bit in the texture.
- 31) Removed the hairpin (piano), as the *espressivo* and *legato* markings are sufficient for bringing out the metric displacement.
- 32) Added *dolce* (flute) to assist with the change in character of this theme.
- 33) Added a diminuendo (flute) of phrase shaping before the build up to m. 63.
- 34) Moved the *f* to the beginning of the measure (both parts) so it can be seen and executed accurately.
- 35) Added an accent (flute) to assist with bringing out the *poco piu f* on the downbeat.

- 36) Clarified that the three beamed eighth notes (flute) are triplets.
- 37) Added an accent to beat one (piano), to bring out the *fanfare* theme fragment.
- 38) Clarified where the crescendo should begin and arrive at its highest level (flute).
- 39) Added an accent to beat one (piano), to bring out the *fanfare* theme fragment.
- 40) Indicated *f* (flute) to help it to cut through the dense low texture in a low register of the instrument.
- 41) Replaced the diminuendo in m. 75 (piano) with an extended diminuendo to help make it possible for the flute part to be heard well.
- 42) Added a tenuto (flute) on the downbeat, to stretch a bit more at the beginning, accentuating the acceleration intrinsic to the figure.
- 43) Added an accent to beat one (piano), to bring out the *fanfare* theme fragment.
- 44) Added an accent to beat one (piano), to bring out the *fanfare* theme fragment.
- 45) Added a diminuendo (piano) to give some shape to the phrase in preparation for the crescendo at the end of m. 84.
- 46) Added an accent to beat one (piano), to bring out the *fanfare* theme fragment.
- 47) *f* added (flute) to indicate dynamic level of the ending.
- 48) Accent added (piano) to beat one, to bring out the *fanfare* theme fragment.
- 49) Added *ff* to indicate the dynamic level to be reached at the end of the phrase (flute).

CHAPTER V

SUMMARY

My theoretical analysis was limited to one fundamental approach for each piece. I feel that much further work could be done in analysis; an even more comprehensive analysis of each work would be thought-provoking and insightful into the rich compositional style of Mélanie Hélène Bonis.

Moving forward, my research and analysis will extend to the remaining short flute and piano works. I will create a performance edition for each work. *Une flûte soupire*, *Final (Scherzo)*, and *Pièce* are introduced below.

UNE FLÛTE SOUPIRE pour flûte et piano, Op. 121 (1936)

This piece is an arrangement of her own composition by the same name, originally published in 1929 by Maurice Sénart in a collection titled *Cinq pièces pour piano, Op. 117*. Considering that it was first written for piano, the title of the work again bears testimony to Bonis' fondness for the flute. On the manuscript, Bonis wrote: "Five small pieces for piano, (not very easy)".²⁰ The collection of piano pieces was dedicated to Madeleine Quinet, her daughter with Hettich, who had married and taken on her husband's last name. The version for flute and piano was written in 1936.

²⁰ Géliot, 293-4.

SCHERZO (FINAL) pour flûte et piano, Op. Posth. 187 (undated)

Located with the music kept by her descendants, the undated manuscript of this work begins on page 25, and the first 24 pages have not been found.²¹ It would be interesting and extremely useful for theoretical analysis, as well as performance, if the first portion of the score could ever be located. Perhaps it was written as the last movement of a sonata or suite for flute and piano. Without context, one will never know how the thematic material and key areas were possibly utilized previously, what has been developed from other material, and so on.

On the manuscript, Bonis had written “*Final*”; the title *Scherzo* was agreed upon by Géliot and the publisher *Edition Kossack*.²² Although in duple, there are some similarities to the *Scherzo-Vivace* movement of Bonis’ flute sonata. Arpeggiated figures alternate with singing melodic lines and staccato sections in a similar manner as in the second movement of the sonata.

PIÈCE pour flûte et piano, Op. Posth. 189 (undated)

Not much is known about the background of this piece; the undated manuscript was found in the cellar of family members.²³ It was not published during Bonis’ lifetime.

Looking toward the future, I intend to seek publication of my editions of each piece. This will assist in my principal goal: increased performances of these works, expanding the canon of flute music. Secondly, I plan to record the works for release on public media in the near future

²¹ Christine Géliot, *Préface to Scherzo (Final) op. posth. 187 pour flûte et piano* by Mel Bonis (Rheinfelden: Edition Kossack, 2008).

²² *Ibid.*

²³ Christine Géliot, *Préface to Piece by Mel Bonis* (Rheinfelden: Edition Kossack, 1999).

and will seek funding resources to record a professional album. Additionally, it would be wonderful to have the opportunity to present my research and perform the works at national and international seminars, including the National Flute Association and the Mel Bonis Soirée in Paris. I will be submitting proposals to various seminars and conventions to perform these works.

As opportunity presents, I will continue on to analyze and create performance editions of her *Sonata* for flute and piano, as well as the chamber works originally written to include flute: *Suite en Trio*, Op. 59, *Fantaisie Septuor*, Op. 72, *Scenes de la Forêt*, Op. 123, and *Suite dans le style ancien*, Op. 127.

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ABSTRACT

PERFORMANCE EDITIONS OF

AIR VAUDOIS POUR FLÛTE ET PIANO, Op. 108

ANDANTE ET ALLEGRO POUR FLÛTE ET PIANO, Op. 133

BY MÉLANIE BONIS

by

Sarah Paige Jackson

Doctor of Musical Arts Degree 2024, Texas Christian University

Advisor: Shauna Thompson, Associate Professor

Mélanie Bonis was born into a Catholic *petit bourgeois* family in Paris in 1858. Although her parents were not extremely supportive of her studying music, they did allow her to her pursue piano performance and composition, eventually agreeing to enroll her at the Paris Conservatoire when she was 18. It was during her time at the Conservatoire that she began to use the name “Mel” when signing her works. Her oeuvre, mostly unpublished, was all but forgotten until the late 1990’s. Bonis’ flute and piano works are beginning to be recognized, with the recent upsurge in performances of her Flute Sonata, Op. 64.

Bonis’ short flute and piano compositions are worthwhile in linking Romanticism and Impressionism, filling a void in flute repertoire with respect to both their difficulty level and length. Works written by women are also lacking. Her short flute and piano works contain both

lyrical and technical elements, and are comparable to character pieces. Each of these short pieces can be performed in approximately two to six minutes.

The document incorporates a theoretical analysis of *Air Vaudois* and *Andante et Allegro*, which guided the creation of the performance editions. Theoretical analyses used in creating the performance editions include: themes and thematic material, general form and sectional divisions, key and pitch centers, pitch centricity, linear analysis, and consonance versus dissonance. Edits were made in the areas of: layout, clarification, tempo, dynamics, and phrasing. Annotations indicating the edits made to the works are included.