

1985

A Profile of Anna Bon, 18th Century Venetian Composer

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This honors thesis submitted by Kathleen Abromeit
has been read and found acceptable for Honors in
Independent Studies.

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Madelon Lief

Paul Hollinger

Marjory Irvin

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KATHLEEN ABROMEIT

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By

KATHLEEN ARONHEIT

ACKNOWLEDGMENTS

I would like to thank Deborah Hayes at the University of Colorado-Boulder for sharing the music of Anna Bon with me. For without her generosity, this project would have been impossible. I would also like to extend a warm thank you to Marjory Irvin for her continuous support and guidance with the project.

"Nothing is known about women before the eighteenth century." This extraordinary statement comes from Virginia Woolf in her book, *A Room of One's Own*, and was inspired by her fruitless search for information on Elizabethan women. Woolf, expressing her frustration, writes this:

She never writes her own life and scarcely keeps a diary; there are only a handful of her letters in existence. She left no plays or poems by which we can judge her. What one wants ... is a mass of information; at what age did she marry; how many children had she as a rule; what was her house like; had she a room to herself; did she do the cooking; would she be likely to have a servant? All these facts lie somewhere, presumably, in parish registers and account books; the life of the average Elizabethan woman must be scattered about somewhere, could one collect it and make a book of it ... They should re-write history, though I own that it often seems a little queer as it is, unreal, lop-sided; but why should they not add a supplement to history? ... Nothing is known about women before the eighteenth century. I have no model in my mind to turn about this way and that. Here am I asking why women did not write poetry in the Elizabethan age, and I am not sure how they were educated; whether they were taught to write; whether they had sitting-rooms to themselves; how many women had children before they were twenty-one; what in short, they did from eight in the morning til eight at night. ¹

Anyone who has searched for information about women has experienced that "lop-sidedness" of history and can easily identify with the array of questions posed by Virginia Woolf. In comparison with the Elizabethan era, Woolf apparently viewed the 18th century as a gold mine of information about the lives of women. In a generic sense, she was right: a wealth of knowledge can be gained, particularly from the

women writers who addressed the social and political issues of the day.

Certainly there is no shortage of historical background concerning 18th century women in general, but the horse changes color when one chooses to pursue the life and works of an individual woman. We know that there were outstanding women scientists, scholars, artists and musicians, but unearthing their works is accomplished, if at all, with an incredible amount of painstaking research, and the problem of finding information about their lives - professional or personal - verges on the insurmountable.

Many of the outstanding women scholars and scientists of the 18th century were found in Italy. Three extraordinary women were born within eighteen years of each other in Bologna and Milan: Lauri Bassi, physicist (1700-1778); Anna Manzolini, anatomist (1716-1774); and Maria Agnesi, mathematician (1718-1799). Bassi, professor of physics at Bologna, was already famous at twenty-one. Her public disputations drew scholars from all over Europe and continued to do so until her death. Also holding a professorship at Bologna was Manzolini. She was noted for both her anatomical discoveries and for her creation of wax anatomical models which were copied and widely used around Europe even after her time.

Maria Agnesi was a different case altogether. At the age of nine, she gave learned discourses in Latin to the city fathers of Milan and, by her teens, could speak seven languages. The work that ensured her fame in mathematics,

Le Istituzioni Analitiche, was begun when she was twenty and took her ten years to complete. She continued to make advancements in mathematics and was appointed to the chair of higher mathematics at Bologna, but she did not accept the position. Instead, to the amazement of her contemporaries, she retired from the world of mathematics at the age of thirty and devoted the next fifty years to the care of the "poor, the sick and the helpless in her native city." ²

During the 1700's, music was flourishing in Italy and Italy was regarded as the country of true musicians. Italian musicians and composers were frequently imported by courts in other countries. Italy's economic situation was such that she could support the musical experiments that were taking place. Moreover, because Italy had not taken part in the Protestant Reformation, the need to develop a new liturgy had not deflected the focus of Italian composers. Thus, in the realm of secular music, new vocal forms, instrumental forms, and opera could flourish in Italy.

From St. Mark's Cathedral to the private courts, Venice was rich with musicians and was one of several cities where women played a major role in the musical output. One Venetian woman composer of the time was Anna Bon. There is very little known about her life beyond that which appears on the title pages of her published works. There is no article on her in Die Musik in Geschichte und Gegenwart (MGG) or New Grove's Dictionary. Her known published sonatas include Opus 1 for flute and continuo, Opus 2

for harpsichord, and Opus 3 for two flutes and continuo. A modest amount of information on Anna Bon appears in Eitner's *Quellenlexikon* (1898); Eitner gives her birth year as 1738, identifies her as a chamber music virtuoso from Venice, and gives the library locations for two of her published collections, opus numbers 1 & 3.

The exact year of her birth, however, is uncertain: the title page of her Op. 1, published in 1756, gives her age as 16, (i.e. born in 1740), which contradicts Eitner's 1738. Her Op. 3, published in 1757, gives her age as 18, (i.e. born in 1738), from all of which we can conclude that she might have been born later than 1738, but that she probably was not born earlier than that date.

The title pages of Opus numbers 1 & 2 identify the composer as a "chamber music virtuoso" in the service of "Frederick, reigning margrave of Brandenburg Culmbach etc: etc' etc." According to Deborah Hayes, music historian at the University of Colorado, the "Frederick", to whom these sonatas are dedicated, is Frederick the Great or Frederick II, King of Prussia (reigned 1740-1786). The Opus 1 sonatas for transverse flute and violoncello and/or harpsichord, are dedicated to Frederick, who was an accomplished flutist. The Opus 2 sonatas are for solo harpsichord and are dedicated to Ernestina Augusta Sophia, Princess of Saxe Weimer, an accomplished harpsichordist, ("molto versata", according to the preface). The six "divertimentos" for two flutes and (continuo) bass, Opus 3, are dedicated to Karl Theodor, Elector of Bavaria.

One cannot help wondering where Anna received her musical training. There is a slight possibility that she was from a family of musicians, but in looking for the family name in MGG and New Grove's Dictionary, there are no entries under "Bon". Another possibility is that she was an orphan and studied in a conservatory at one of the four institutions for orphans in Venice: Pietà, Incurabili, Derelitti or Mendicanti. The conservatories were maintained at state expense, and orphan girls, as well as girls born out of wedlock, were trained in vocal and instrumental music by famous choir masters, among them Monteverdi, Cavalli, and Lotti.³ Francesco Gasparini was the continuo teacher at the Pietà for some time; Onofrio Penati taught woodwinds; and for thirty-four years Antonio Vivaldi taught violin and viola in addition to composing music for the girls.

The conservatory, Pietà, which was the most renowned of the four, opened as early as 1615 when boys were taught music so they could sing in chapel. But the institution traces its origin to 1346 when Friar Pietro of Assisi opened it as a hospital.⁴

The first signs that music was assuming more than a rather casual role in the conservatories was in 1656 immediately following the devastation of the plague. This disaster increased both the need for charity and the difficulty in obtaining it. The governors of the orphanages had, therefore, to use all available resources to stay afloat. After many long hours of contemplating some sort of financial solution, they suddenly realized that the musical talents of

the orphans were saleable. Not only was the performance of the music a source of income, it was also a socially acceptable skill that the girls could utilize in snaring a husband. Providing music for churches and religious confraternities may have been a source of income, and probably even secular music added to the financial solvency of the orphanages.⁵

In the unanimous opinion of all who heard them, the girls could satisfy the tastes of even the most difficult-to-please listeners. King Frederick IV of Denmark, Emperor Joseph II, Pope Pius VI, Grand Duke Paul of Russia, the Grand Duchess, his wife, Sophia and King Gustavus Adolphus of Sweden all visited the orphanages to hear concerts by these young artists.⁶ From this list, it is apparent that nobility traveled to Venice from all over Europe, and that one of the city's attractions was the music produced by these talented and well-trained young women. The leaders of the institutions knew how to publicize the sweet sounds that were echoing through the halls. By 1600 we find a famous guide book, comparable to today's Chamber of Commerce guide, recommending that visitors partake of the enriching musical experiences at the Mendicanti which

supports about four hundred or five hundred poor persons. They teach the children good pursuits, and those instructed in the art of Music sing to the accompaniment of various instruments at the solemn Feasts throughout the year, at Mass, Vespers and Compieta; and especially during Lent when there is a great congregation of people. This is done also at the other three main Hospitals of the city.⁷

Rousseau was very enthusiastic about the conservatories and, when in Venice, he never missed Sunday Vespers at the Mendicanti. Referring to the motets he wrote, "I can imagine nothing as voluptuous and as touching as this music ... everything in these delightful concerts combines to produce an impression ... which I feel no human heart could be unmoved by." In 1784 Goethe was just as fascinated by an oratorio which he heard at the Mendicanti and he wrote, "a soprano was singing the part of Saul, the protagonist in the drama. For my part, I have never heard such a voice: in some parts the music was indescribably beautiful." ⁸

These institutions reached the height of their renown around 1770, and soon thereafter they began to decline. The reasons for this were largely economic. In Venice, the state no longer had great riches to distribute, and the nobility were not able to support charities in the way they had been able to in the early decades of the eighteenth century. As a result, the conservatories were totally bankrupt by 1780. It is possible that the quality of teaching and performing found in the Venetian conservatories may have been a model for the conservatory system of today. Thus, one cannot be anything but grateful to the men like Vivaldi who contributed to the teaching of music. In a letter from Vivaldi to Marquis Guido Bentivoglio D'Aragona, he comments about his enjoyable stay at the Pietà and praises the wonderful environment in which to work. ⁹ Hundreds of girls through many generations had the honor of learning the craft of music from the masters such as Monteverdi, Gasparini and Vivaldi.

It was not uncommon for foreign nobility to visit the orphanages while in Venice. If they heard a composition that they found exceptionally favorable, often they would ask the composer to write a piece for their court. The composer would often return the compliment by requesting permission to dedicate the work to the noble patron. In the case of the Six Sonatas for Flute and Continuo Op. 1 by Anna Bon, the collection was dedicated to Frederick the Great. We do not know where Anna met Frederick, but it seems improbable that Anna should have traveled to the Prussian court. It is more likely that Frederick heard her works at one of the Venetian conservatories - that is assuming that she was, in fact, an orphan at one of the four institutions.

Travel at this time was not a convenient first-class seat on a Boeing 747 complete with champagne and caviar. Instead, one would experience a horse-drawn carriage with primitive springs traveling over rock-strewn roads. Goethe compared such carriages to the old-time litters in which women and important people were carried by mules. "They have put two wheels on them, without adding a single improvement," he wrote, "you are tossed about as you would have been centuries ago." 10

When Frederick came to the throne in 1740, a young man of twenty-eight, his musical sophistication, as distinct from his taste, was limited. He had heard, as far as is known, two operas, neither of them on a particularly grand scale. Apart from these he had heard excerpts from Handel

and Telemann and a quantity of instrumental music, primarily provided by his own musicians, the Grauns and the Bendas.¹¹ This was scarcely a broad exposure to music, and Frederick took no definitive steps to expand his musical horizons. His education in the theoretical and technical aspects of music, however, had been excellent. His earliest teacher had been the organist of the Berlin Domkirche, a musician of the old school who discoursed at length about the ecclesiastical modes. This modal teaching can still be traced in Frederick's phrygian tendency to write a minor key signature with one less sharp or one more flat than usual. Shortly after Frederick's reign began, Quantz, composer and flutist, began writing sonatas and concertos for him.

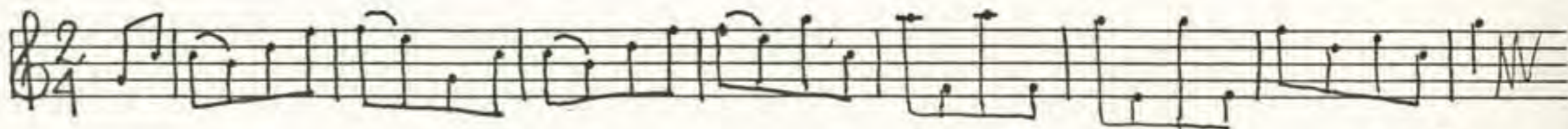
Alan Yorke-Long, in his book *Music at Court*, indicates that from the works Frederick played, it is evident that:

Frederick was no mean performer on the flute. The concertos and sonatas were written with an eye to his technical abilities, and the rapid movements, with their lengthy passage-work in the middle register and infrequent pauses for breath, are taxing even for a virtuoso of today, with an improved instrument. Presumably it was calculated that Frederick could manage these passages when they were written. In general he succeeded, but occasionally his technique failed him, and he yielded to the easy alternative and took the difficult passages more slowly than the rest, while the accompanying musicians dutifully fell in with these vagaries of tempo. According to Nicholai, Quantz wrote his slow movements to suit the King's taste, "either peaceful and contented (zufrieden ruhig) or seductive (schmeichelnd) or soothing (herzrubrend), never mournful or sad, for the king did not like that"; and Nicholai goes on to say that

he never heard anyone play adagios more beautifully, "with a simplicity and intimate feeling (innere Empfindung)," which many virtuosi lacked. Frederick was frequently complimented on his tasteful ornamentation and apt cadenzas.¹²

In examining the Op. 1 sonatas, it seems likely that Bon knew of Frederick's taste and technique. Both Sonatas I & V contain extensive technical passages in the middle register with infrequent opportunities for breath. Catering to Frederick's dislike for mournful or sad adagios, the adagio in Sonata I is in C Major and, with its dotted rhythmic figures, is far from mournful. In the second movement of the g minor sonata, Bon avoids any suggestion of a mournful quality with her performance directions of 'andante staccato'. The movement appears to be closer to a French overture style than to a Germanic slow movement. Another example of Anna's writing in a style that suited Frederick is in her simple melodies that lend themselves to ornamentation. A good example of this is in the Presto from Sonata I:

Original by Bon

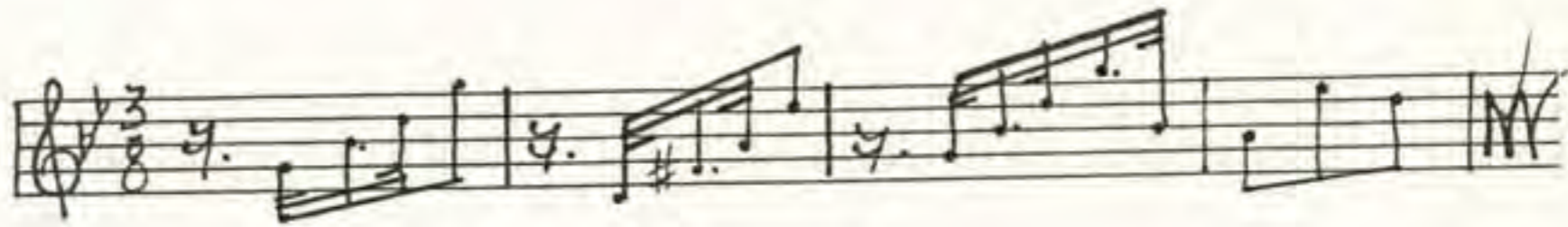


Ornamentation by Abromeit

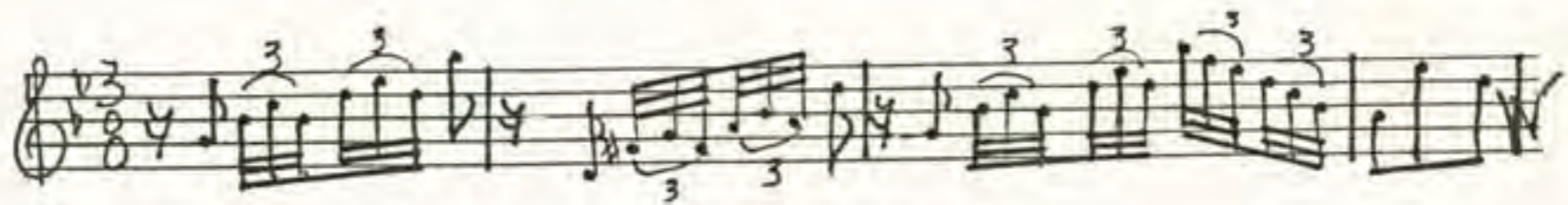


Another example is found in the Andante Staccato from
Sonata V:

Original by Bon



Ornamentation by Abromeit



The Op. 1 collection which dates from 1756, falls into the transitional period between the baroque and classical periods. It is difficult to articulate the specific differences between late Baroque and early Classical styles, but philosophy played a major role. In *The Music of the Baroque*, Edith Borroff writes:

The philosophy centered in a view of music as a working out of musical elements, notably subject within a meter and harmonic functions within a key. In a new Classical style, the idea of polarity of harmonic bass and melodic treble would be replaced by a concept of musical space stratified in a general way into three layers, roughly high, middle, and low, any of which might carry the functions of melody or harmony. The excitement lay in the musical ideas, the interplay of key and subject, conceived separately from their instrumentation even when wedded to it. It was thus to be more abstract than Baroque structures, which more often resulted from interplay of the performing forces themselves. The basso continuo - not just its notated form of figured bass - was discontinued as functions requiring notation entered the middle range and the harmonic aspects were no longer always in the bass. 13

In analyzing Op. 1 Sonatas I & V, one can find both early Classical and late Baroque idioms. The form of these two sonatas is three-movement, which is typically associated with the early Classical period, and all the movements are in the same key, a tradition associated with the Baroque dance suite. In a paper delivered by Deborah Hayes at the A.M.S. meeting in April of 1984, she stated that the three-movement work in which all the movements are in the same key was typical of the early works of Haydn. He utilized the key continuity in his first sonatas of 1750 and called the works Partitas, acknowledging the suite connection. In Anna Bon's sonatas, with the exception of the minuets, no dance title is used; the movements are simply marked allegro, adagio, etc.

In the individual movements, as in most early Classical sonata movements, the form is binary or, rather, rounded binary. Bon wrote clearly demarcated phrases, and, with the exception of a few extended phrases, they are equal in length. This, too, is typical of Classical phrase structure. In general, each movement is thematically independent. Individual movements tend to be mono-thematic: there are no contrasting or "secondary" themes. The subject of the whole musical discourse to come is stated at once in a complete sentence with a definite cadence; from then on the music unfolds in a continuous expansion of this subject. The steady unfolding of a single theme is highly characteristic of the late Baroque. It is not the same as the later Classical development of motives from a

theme, but rather involves an unbroken and unconstrained flow of musical thoughts that seem to be generated spontaneously out of the original idea.¹⁴

Bon's Baroque lineage is evident by her use of sequence. Anna spins her sequential material from the tail of a melody and simply allows the evolutionary process to take over. The simplicity of her thematic material can be attributed to both the Baroque and early Classical periods. In general, the range of her melodies is kept within an octave, and frequently chordal outlines are used as melodic material.

Harmonically, most of the movements follow the standard practice of modulation to the dominant if coming from a major key or modulation to the relative major if coming from a minor key. Her modulations are logical and clear and reaffirm the principles of tonal architecture. In terms of chromaticism, Anna goes so far as to utilize an occasional secondary dominant, but for the most part, her harmonies are diatonic. Like J. S. Bach, an early contemporary of Anna's, she does not often employ the augmented sixth or the Neapolitan sixth chords. A Classical trait that can be found in Anna's harmonic writing is her emphasis on tonic and dominant harmony. As one might expect, her harmonic rhythm is slow in fast movements and fast in slow movements.

The bass lines of these two sonatas serve different purposes, depending on the movement. In the Presto of Sonata I, the bass line resembles that of an early Classical line in that it leaps from chord root to chord root. It is not itself a melodic line; rather, it functions

harmonically to support the melody. In the Allegro of Sonata V, the bass line is melodic and is combined with the flute line to create a contrapuntal texture. Thus, the bass line serves a dual function, while being important melodically, it also lays a harmonic foundation for the movement.

The chamber sonata in the mid-1800's was a piece of music with recreational value in that it called for a small group of people to work together and lent itself to an enjoyable afternoon of combining musical tastes and ideas. Flexibility of instrumentation was common in the performance of the 18th century sonata in Italy. A performance of the Bon Op. 1 Sonatas might have been accomplished with only the flute and cello, with their two extreme ranges emphasizing the duality of the Baroque. More likely, the performance would have included three performers, with the harpsichord filling in the implied harmonies and combining three different timbres to create a new sonority. Another possibility would have been harpsichord alone or harpsichord playing both written parts and flute doubling the upper line. Informed sources also suggest the possibility that bassoon or trombone might have played the cello line. The idea of a bassoon does not seem too offensive, but the thought of a trombone pinning down the delicate sonority of harpsichord and flute seems quite grotesque!

Sonata I is a three-movement work: Adagio, Allegro and Presto, and all three movements are in C major.

The adagio has a rather interesting flute part in that it contains both unaccompanied bridge passages and two little cadenzas. Bon provided the ornamental bridge passages, but left the cadenzas to the ingenuity and imagination of the performer. The bass line serves a dual purpose in that it establishes a harmonic foundation but also serves melodic purposes.

The key relationships in this movement are unique in that the composer modulates from a major key to the relative minor rather than to the dominant. The modulation from C major to A minor creates a duality in mode which in turn creates a contrast in mood.

The second movement has a melodic bass line which, like the Allegro of Sonata V, is combined with the flute to create a contrapuntal texture. During the long sequence, its role changes, becoming supportive rhythmically and clearly functional harmonically. The sequence in this movement is the epitome of what Frederick liked - a long brilliant passage in the middle register uninterrupted by pauses to breathe.

Sonata V is also a three-movement work with the movements being: Allegretto, Andante Staccato and Allegro. The piece is in G minor, and, predictably, each movement modulates to B flat Major. An interesting feature in the Allegretto is that the B flat Major section is only four measures in length. Rhythmically she slows the harmonic motion for the final cadence by abruptly switching from triplet to duplet subdivision in the last ten measures. In this section, she

also introduces a fully diminished seventh chord, one of only three such sonorities in these two sonatas.

As previously mentioned, the thematic material in the Andante Staccato is very simple and for the most part merely outlines chords, thus lending itself to ornamentation. An interesting feature of this movement is that the final cadence is followed by the directions "Segue allegro si volti," an indication to proceed immediately to the allegro. Normally this instruction was not written out in the Baroque period; rather, if a movement ended on dominant harmony, it was assumed that one would immediately begin the next movement. An example of this is in Bach's second Sonata for violin and clavier dating from the period of 1718 to 1723. The third movement is in F# minor and ends on a major V chord in F# minor which leads directly into the fourth movement beginning with an A Major chord. The unusual feature of the Bon work is that she concludes not on a dominant harmony but on a perfect authentic cadence and follows with the directions to proceed without pause to the allegro.

The Allegro that follows the Andante Staccato starts with a beautiful little imitation between the flute and bass. Once again we experience the extreme contrast in pitch range which embodies the spirit of the Baroque and its delight in diversity. In the second half there is another imitative section which combines the two lines to create a constant triplet effect through a hocketing technique.

Through the evolution of her thematic material, we see the unfolding of an idea. The theme expands and, finally, it returns to itself, meanwhile having traversed the whole of its existence. With these sonatas, we experience the dynamics of loud and soft, contrasting ranges and timbres between the flute, harpsichord and cello, and even the duality between the Baroque and Classical idioms. But Bon goes beyond this: she embraces the differences and has woven them together to create a new whole - a tapestry of various colors, textures, and dimensions.

The music of Anna Bon exemplifies her fine craftsmanship. She cleverly captured the delight in diversity found in the late Baroque, and at the same time, she embraced the newly found concept of musical form and space associated with Classical style. Her music is well constructed and demonstrates a firm grasp of tonal architecture. It's amazing to think that this work of art was written by an 18-year-old girl. One cannot help wondering if there are more works by Anna sitting in a dusty attic in Venice. For that matter, how many hundreds of works by other women are sitting in other attics, unheard and unknown.

Historians have done a real injustice to women by failing to record their contributions to the march of culture and civilization. We are fortunate to have the surviving collections of Anna Bon's chamber sonatas. Granted, this may represent only a fraction of her music, but rather than bemoaning the unrecorded notes of Anna Bon, let us celebrate the survival of these sonatas.

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NOTES

¹ Woolf, Virginia, A Room of One's Own. (New York: Harcourt, Brace and Company, 1929), pp. 77-79.

² Boulding, Elise, The Underside of History. (Boulder: Westview Press, 1976), p. 599.

³ Vaussard, Maurice, Daily Life in 18th Century Italy. (New York: The Macmillan Company, 1963), p. 168.

⁴ Larson, David, "Women and Song in 18th Century Venice," Choral Journal, 18: 1977, pp. 15-17.

⁵ Arnold, Denis, "Instruments and Instrumental Teaching in the Early Italian Conservatories," Galpin Society Journal, 18: 1965, pp. 72-81.

⁶ Vaussard, p. 168.

⁷ Arnold, Denis, "Orphans and Ladies: The Venetian Conservatories (1680-1790)," Royal Musical Association, 89: 1962-63, pp. 31-48.

⁸ Vaussard, pp. 168-69.

⁹ Weiss, Piero, ed., Letters of Composers Through Six Centuries, (Philadelphia: Chilton Book Company, 1967), p. 77.

¹⁰ Vaussard, p. 50.

¹¹ Yorke-Long, Alan, Music at Court (Westport: Hyperion Press, Inc., 1954), p. 107.

¹²Yorke-Long, pp. 128-29.

¹³Borroff, Edith, Music of the Baroque, (Dubuque: William C. Brown Company Publishers, 1970), p. 131.

¹⁴Grout, Donald Jay, A History of Western Music, (New York: W. W. Norton & Company, Inc., 1973), p. 390.

Two Sonatas
for flute & continuo

Op. 1, Nos. 1 & 5

Anna Bon

Realization by
Kathleen Abromeit

Sonata I

Adagio

Anna Bon

Handwritten musical score for Sonata I, Adagio, by Anna Bon. The score is in C major, 4/4 time, and consists of three systems of piano and violin staves. The first system starts with a first ending bracket. The second system includes a triplet in the violin part. The third system includes a fifth ending bracket. Fingerings and bowings are indicated throughout.

System 1:
Violin: 1
Piano: 6 5 6 6 7 7

System 2:
Violin: 3
Piano: 6 7 5# 7 6 6 5

System 3:
Violin: 5
Piano: 6 4 5# 6 6 7 5 6 5 6 5 6 5#

Handwritten musical score for measures 7-8. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 7 features a melodic line in the treble staff with a 7th fret marking above the first measure. The grand staff accompaniment includes bass notes with a 5th fret marking in the first measure. Measure 8 continues the melodic and accompaniment lines.

Handwritten musical score for measures 9-10. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 9 includes a repeat sign in the treble staff. Measure 10 continues the melodic and accompaniment lines. Bass notes in the grand staff are marked with fret numbers 4, #5, 4, #5, and 5.

Handwritten musical score for measures 11-12. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 11 features a melodic line with a trill (tr) and a fermata (f) in the treble staff. Measure 12 continues the melodic and accompaniment lines. Bass notes in the grand staff are marked with fret numbers 6, 6, #7, #5, 7, 4, 3, and 6.

13

6 6 6 9 7 2 6 6 67

15

7 # # 6 7 7 7

17

7 7 # 7 4 # 4 # 7

19

6 6 # 6 5 4 6 6 # 7

21

6 5 6 6 7

23

4 6 7 # 5 6 7

Handwritten musical score for guitar, consisting of five staves. The first staff is a single treble clef line. The second and third staves are a grand staff (treble and bass clefs). The fourth and fifth staves are a grand staff (treble and bass clefs). The music is in a key with one flat (B-flat) and 3/4 time. The score includes various musical notations such as notes, rests, slurs, and ornaments. The first staff starts with a measure number '25' and a '7' above a note. The second staff has a '7' above a note. The third staff has a '6' above a note. The fourth staff has a '6' above a note. The fifth staff has a '6' above a note. The score ends with a double bar line and repeat signs. There are some handwritten marks at the end of the staves, possibly indicating a final cadence or a specific fingering.

6 5 6 6 6 4 5

Allegro

Handwritten musical score for the first system. The top staff is in treble clef with a common time signature (C). The piano accompaniment is in grand staff (treble and bass clefs). The bass line includes fingering numbers: 6, 6, 4, 3, 5, 7, 4, 3, 6, 5, 7.

Handwritten musical score for the second system. The top staff is in treble clef with a common time signature (C). The piano accompaniment is in grand staff. The bass line includes fingering numbers: 4, 3, 6, 7, 4, 3, 6, 5, 7.

Handwritten musical score for the third system. The top staff is in treble clef with a common time signature (C). The piano accompaniment is in grand staff. The bass line includes fingering numbers: 6, 4, 3, 6, #, 7, 4, 5, 6, #, 4, #, 6.

Handwritten musical score for the first system, measures 9-11. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with one sharp (F#) and a 2/4 time signature. Measure 9 features a complex melodic line in the treble staff with many sixteenth notes. The bass staff has a simple eighth-note accompaniment. Measure 10 continues the melodic development. Measure 11 concludes the system with a double bar line and repeat dots. Fingering numbers (7, 6, 7, 6, 7) and a sharp sign (#) are present in the bass staff.

Handwritten musical score for the second system, measures 12-14. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 12 starts with a measure number '12' above the treble staff. The melodic line in the treble staff is more active than in the previous system. The bass staff accompaniment is consistent. Measure 13 and 14 continue the piece. The system ends with a double bar line and repeat dots. Fingering numbers (6, 4, #, 6, #, 6, #, 6, #) and a sharp sign (#) are present in the bass staff.

Handwritten musical score for the third system, measures 15-17. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 15 starts with a measure number '15' above the treble staff. The melodic line in the treble staff continues with eighth and sixteenth notes. The bass staff accompaniment is consistent. Measure 16 and 17 continue the piece. The system ends with a double bar line and repeat dots. Fingering numbers (6 #, 6, 4 #, 6 7, 4 3, 6, #, 5, 7) and a sharp sign (#) are present in the bass staff.

Handwritten musical score for measures 17-19. The top staff is a single treble clef line with a triplet of eighth notes at measure 17 and a trill at measure 19. The bottom part consists of two staves (treble and bass clef) with a piano accompaniment. The bass line includes fingering numbers 6, 4, 3, 6, 5, 7, 6, 4, 6, 6. Measure numbers 17, 18, and 19 are indicated above the top staff.

Handwritten musical score for measures 20-22. The top staff features a triplet of eighth notes at measure 20 and a trill at measure 22. The bottom part consists of two staves with piano accompaniment. The bass line includes fingering numbers 6, #, 6, #. Measure numbers 20, 21, and 22 are indicated above the top staff.

Handwritten musical score for measures 23-25. The top staff has a triplet of eighth notes at measure 23 and a trill at measure 25. The bottom part consists of two staves with piano accompaniment. The bass line includes fingering numbers 6, 6, 6, 6, #. Measure numbers 23, 24, and 25 are indicated above the top staff.

25

7 6 7 7 6 # 7 6 7 5

28

6 6 4 3 5 4 5 6

31

6 7 7 7 7 7 6 5

33

Handwritten musical score for measures 33-35. The top staff is a single treble clef with a melodic line. The bottom part is a grand staff with treble and bass clefs. Measure 33 starts with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody in measure 33 has a trill over the first note. Measure 34 has a trill over the second note. Measure 35 has a triplet of eighth notes. The bass line includes chordal figures with numbers 6, 7, and 6 below them.

36

Handwritten musical score for measures 36-38. The top staff is a single treble clef with a melodic line. The bottom part is a grand staff with treble and bass clefs. Measure 36 starts with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody in measure 36 has a trill over the first note. Measure 37 has a trill over the second note. Measure 38 has a trill over the third note. The bass line includes chordal figures with numbers 6, 7, 6, 6, 6, and 6 below them.

Presto

Handwritten musical score for the first system, measures 1-7. The treble clef part is in 2/4 time and includes a trill and a slur. The piano part consists of two staves with bass and treble clefs, featuring fingering numbers 7, 6, 7, 6, and 8. There are trills and slurs in the treble part.

Handwritten musical score for the second system, measures 8-15. The treble clef part continues with trills and slurs. The piano part includes fingering numbers 6, 7, #, 7, 6, #, 6, 4, and #.

Handwritten musical score for the third system, measures 16-23. The treble clef part continues with trills and slurs. The piano part includes fingering numbers 6, #, 6, #, 6, and #.

Handwritten musical score for the first system, measures 23-29. The system consists of a single treble clef staff and a grand staff (treble and bass clefs). Measure 23 is marked with a '23' and a sharp sign. Measures 24-29 contain various melodic lines with slurs and ties. The grand staff accompaniment features chords and single notes, with a sharp sign and a '6' marking below the bass line.

Handwritten musical score for the second system, measures 30-37. The system consists of a single treble clef staff and a grand staff. Measure 30 is marked with a '30'. The treble staff contains melodic lines with slurs and ties. The grand staff accompaniment features chords and single notes, with a sharp sign and a 'p' marking below the bass line.

Handwritten musical score for the third system, measures 38-44. The system consists of a single treble clef staff and a grand staff. Measure 38 is marked with a '38'. The treble staff contains melodic lines with slurs and ties. The grand staff accompaniment features chords and single notes, with a sharp sign and a '6' marking below the bass line.

Handwritten musical score system 1, measures 46-53. It features a vocal line with a melodic line and a piano accompaniment. The piano part includes a bass line with chord numbers 6, 7, 6, 6, 7, 6, 6, #. The system concludes with a double bar line and repeat signs.

Handwritten musical score system 2, measures 54-61. It features a vocal line with a melodic line and a piano accompaniment. The piano part includes a bass line with chord numbers 6, 6, 7. The system concludes with a double bar line and repeat signs.

Handwritten musical score system 3, measures 62-69. It features a vocal line with a melodic line and a piano accompaniment. The piano part includes a bass line with chord numbers 6, 6, 7, 6, 5 6, 7 6, 7 6, 7 6, 7 6. The system concludes with a double bar line and repeat signs.

77

Handwritten musical score for measures 77-86. The top staff is a single treble clef with a melodic line. The bottom staff is a grand staff (treble and bass clefs) with a piano accompaniment. Measure numbers 77-86 are written below the bass staff. A fermata is placed over the final note of measure 86. A small inset staff at the top right shows a continuation of the melody.

78

Handwritten musical score for measures 78-80. The top staff is a single treble clef with a melodic line. The bottom staff is a grand staff (treble and bass clefs) with a piano accompaniment. Measure numbers 78-80 are written below the bass staff. A fermata is placed over the final note of measure 80. A wavy line indicates the end of the piece.

Sonata V

Allegretto

Anna Bon

Handwritten musical score for the first system, measures 1-4. The score is in 3/4 time with a key signature of one flat (B-flat). The right hand (RH) features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 3. The left hand (LH) provides a harmonic accompaniment with chords and single notes. Measure numbers 1, 2, 3, and 4 are written below the staff. A sharp sign is present below the staff in measure 3.

Handwritten musical score for the second system, measures 5-8. The notation continues from the first system. The right hand has a melodic line with a fermata over the final note of measure 8. The left hand continues with its accompaniment. Measure numbers 5, 6, 7, and 8 are written below the staff. A sharp sign is present below the staff in measure 7.

Handwritten musical score for the third system, measures 9-12. The right hand continues with a melodic line. The left hand accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand. Measure numbers 9, 10, 11, and 12 are written below the staff. A sharp sign is present below the staff in measure 12.

Handwritten musical score for measures 12-14. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat). Measure numbers 12, 13, and 14 are written above the first staff. Fingering numbers 6, 7, 6, 4, 5, and 43 are written below the grand staff. The notation includes eighth and sixteenth notes, rests, and dynamic markings.

Handwritten musical score for measures 15-17. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. Measure numbers 15, 16, and 17 are written above the first staff. Fingering numbers 6, 4, 3, 7, 6, 4, and 5 are written below the grand staff. The notation includes eighth and sixteenth notes, rests, and dynamic markings.

Handwritten musical score for measures 18-20. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. Measure numbers 18, 19, and 20 are written above the first staff. Fingering numbers 43, 4, and 7 are written below the grand staff. The notation includes eighth and sixteenth notes, rests, and dynamic markings.

Handwritten musical score for measures 21-24. The system includes a treble clef staff with a key signature of one flat and a common time signature. The bass clef staff contains chordal accompaniment with handwritten numbers: 2, 6, 6, 6, 6, 6, 6, 6. The notation features eighth and sixteenth notes with slurs and ties.

Handwritten musical score for measures 25-28. The system includes a treble clef staff with a key signature of one flat and a common time signature. The bass clef staff contains chordal accompaniment with handwritten numbers: 4+, 6, 6, 6, 4, #5, 6, 6. The notation features eighth and sixteenth notes with slurs and ties.

Handwritten musical score for measures 29-32. The system includes a treble clef staff with a key signature of one flat and a common time signature. The bass clef staff contains chordal accompaniment with handwritten numbers: 4q, 6, 7, 6. The notation features eighth and sixteenth notes with slurs and ties.

32

4 6 7 6 6 7

35

6 # 7 6 7 4

38

4+ 6 6 6

42

6 5 # 4 3

47

6 # 6 #

2.

Andante Staccato

Handwritten musical score for the first system. The treble clef staff contains a melodic line with slurs and accents, including a trill-like figure. The bass clef staff provides harmonic support with chords and single notes. Fingering numbers 6, 7, and 9 are written below the bass staff. The tempo and articulation are marked as *Andante Staccato*.

Handwritten musical score for the second system. The treble clef staff continues the melodic development with slurs and accents. The bass clef staff continues the harmonic accompaniment. Fingering numbers 6, 7, 6, and 9 are visible below the bass staff.

Handwritten musical score for the third system. The treble clef staff features a melodic line with a trill-like figure and slurs. The bass clef staff continues the accompaniment. Fingering numbers 6, 6, 5, 4 3, 2, 7 6, and 5 are written below the bass staff.

Handwritten musical score for measures 15-19. The system includes a treble clef staff with a key signature of one flat and a common time signature. Measure 15 is marked with a '15' and a 'V' dynamic. Measure 16 has an 'N' marking. Measure 17 has a '22' marking. Measure 18 has a '6' marking. Measure 19 has a '49' marking. The bass clef staff shows chordal accompaniment with figures '4', '3', and '6' written below the notes.

Handwritten musical score for measures 20-24. The system includes a treble clef staff with a key signature of one flat and a common time signature. Measure 20 is marked with a '20'. Measure 21 has a 'tr' marking. Measure 22 has a '6' marking. Measure 23 has a '6' marking. Measure 24 has a '6' marking. The bass clef staff shows chordal accompaniment with figures '6', '4', '7', '4', '6', '7', '9', and '69' written below the notes.

Handwritten musical score for measures 25-29. The system includes a treble clef staff with a key signature of one flat and a common time signature. Measure 25 is marked with a '25'. Measure 26 has an 'N' marking. Measure 27 has an 'N' marking. Measure 28 has a '4' marking. Measure 29 has a '69' marking. The bass clef staff shows chordal accompaniment with figures '4', '4', '4', '4', '69', and '5' written below the notes.

30

4+6/b # 6 7 5 # 6 6

35

7 4 #5 #6 5 4 3 4+ 7 6 #6 5

39

Seque Allegro.
si Volti.

6 4 5 #

Allegro

Handwritten musical notation for the first system, measures 1-4. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat) and the time signature is 3/4. Measure 1 starts with a treble clef and a 3/4 time signature. The grand staff begins with a 2/4 time signature. The music features eighth and sixteenth notes in the treble and bass lines, with some triplets. Fingering numbers 4, 6, 7, and 4 are written below the bass staff.

Handwritten musical notation for the second system, measures 5-8. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat) and the time signature is 3/4. Measure 5 starts with a treble clef and a 3/4 time signature. The grand staff begins with a 2/4 time signature. The music continues with eighth and sixteenth notes, including some triplets. Fingering numbers 4, 5, 6, and 6 are written below the bass staff.

Handwritten musical notation for the third system, measures 9-12. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat) and the time signature is 3/4. Measure 9 starts with a treble clef and a 3/4 time signature. The grand staff begins with a 2/4 time signature. The music continues with eighth and sixteenth notes, including some triplets. Fingering numbers 6 and 7 are written below the bass staff.

Handwritten musical score for measures 14-19. The system includes a treble clef staff with a key signature of one flat and a common time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a bass line with chords and single notes. Fingering numbers (6, 5, 6, 7, 7, 7) are written below the left hand staff.

Handwritten musical score for measures 20-21. The system includes a treble clef staff with a key signature of one flat and a common time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a bass line with chords and single notes. Fingering numbers (5, 2, 6, 6, 4, 5) are written below the left hand staff.

Handwritten musical score for measures 22-25. The system includes a treble clef staff with a key signature of one flat and a common time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a bass line with chords and single notes. Fingering numbers (6, 7, 6, 4, 5) are written below the left hand staff.

27

6 4 6 4 6 7 5

37

6 6 4 5 6 6 6 4 4 6 4

36

6 5 5 # 7 1 6 6 5 # # 7

47

4
6 4 #
6 7

6 5
6 #

46

4 6

50

6
7
6 5
- 6 6 4 5 #
6

Handwritten musical score for guitar and piano. The score is written on three staves. The top staff is for guitar, the middle for piano, and the bottom for guitar. The music is in 2/4 time and features a key signature of one sharp (F#). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4 and 6. A '55' is written above the first measure of the guitar staff. The piece concludes with a double bar line and repeat dots.

55

#

6

4

#

