

### **1.12. Kimary Fick (Corvallis, OR)**

#### The Flute Sonatas of Anna Bon di Venezia (1738–?) and Amateur Male Musicianship

Anna Bon's Op. 1 flute sonatas (1756) contributed to the influx of flute music in the eighteenth century, yet the market for her sonatas, namely amateur male musicians, required a different route to success. Capitalizing on her femininity, Bon constructed an identity representing both morality and sexuality to intrigue her buyers, thereby facilitating an interaction less documented in the era: an intimate experience between a young female composer and a male amateur musician. A reconstruction of Bon's identity through the experiences of her audience reveals a complex concept of femininity. Through the study and performance of Bon's sonatas, male musicians had a rare opportunity to feel a feminine character in all of its complex manifestations, whether as noble, modest, sexual, or sensitive, in the safe confines of their music rooms. I suggest a means to locate a female character in Bon's sonatas and identify how consumers may have internalized that character through eighteenth-century musical and aesthetic theories. Exploring the editorial practices in creating a manuscript from the original Op. 1 print serves as an avenue for demonstrating the limits of female authority and subjectivity. Bon's collection thus provides an unparalleled opportunity to explore the gendered relationship between amateur male musicians and a professional female composer, offering a glimpse into the complex formation and negotiation of identity in the eighteenth century.

**Kimary Fick** is a Senior Instructor of Music History at Oregon State University and active performer of eighteenth-century music on historical flutes and recorders. She earned a Ph.D. in Musicology with an emphasis in Early Music Performance from the University of North Texas. Kimary's research, which was supported by a DAAD research grant, examines aesthetics in relation to identity, morality, and amateur musical performance during the North German Enlightenment. Her publications can be found in *Early Music*, *Early Modern Women*, *Women and Music*, *Journal of Music History Pedagogy*, and a co-written book chapter in *Historical Performance and New Music Aesthetics and Practices* (ed. by Rebecca Cypess, Estelí Gomez, Rachael Lansang) on the intersections of HPP and experimental music performance. Kimary was awarded the *Émilie Du Châtelet Award* from the American Society for Eighteenth-Century Studies Women's Caucus for her project "Gedanken über die Musick': Duchess Anna Amalia (1739–1807) as Enlightened Musikkennerin," and she will contribute updates to the *Grove Music Online* articles on Anna Amalia, Duchess of Saxe-Weimar, and Anna Bon. Her research has been presented at AMS, SECM, ASECS, Musicking, and the RMA Music and Philosophy Study Group, among others. As a baroque flutist, Kimary has performed with Oregon Bach Collegium, American Bach Soloist Academy, Dallas Bach Society, Denton Bach Society, and Texas Camerata. In addition, Kimary was a featured concertist in the BEMF Young Performer's Festival with the University of North Texas Baroque Orchestra and competed as a semi-finalist in the National Flute Association Baroque Flute Artist Competition.