



**DIRECTORY OF WOMEN
COMPOSERS: ORGAN AND
LITURGICAL MUSIC
this edition: March 2024**

www.societyofwomenorganists.co.uk

ABSTRACT

This directory was set up during coronavirus lockdown between February and November 2020 by a group of volunteer researchers, all members of the Society of Women Organists (SWO). Their intention was to unearth the wealth of unknown women and music that has been gradually left to disappear with the passage of time. We hope you will find this resource inspiring and helpful in encouraging us all to engage with the lives and music of female composers, and to consider performing their works in concerts and services.

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We intend to update this resource at regular intervals and in line with new findings about female organists and composers' works. Our readers are warmly invited to comment on the entries and to amend, supplement, clarify or rectify. If you wish to make a contribution, please contact our General Secretary on societyofwomenorganists@gmail.com.

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Directory of Women Composers: Organ and Liturgical Music

Contents

Introduction.....	12
Armenia.....	15
Arakelyan, Kristina (b. 1994).....	15
Australia.....	16
Bauld, Alison (b. 1944).....	16
Bonighton, Rosalie (1946-2011).....	16
Bruerville, Rachel (b. 1991).....	17
Cawrse, Anne (b. 1981).....	18
Chance, Alice (b. 1994).....	19
Dunphy, Melissa (b. 1980).....	20
Henderson, Moya (b.1941).....	21
Kay, Juliana.....	22
Nixon, June (b. 1942).....	22
Parton, Katharine (b. 1982).....	23
Austria.....	25
Kralik, Mathilde Aloisia (1857-1944).....	25
Szilágyi, Ana (b. 1971).....	25
Von Paradis, Maria Theresia (1759-1824).....	25
Von Zieritz, Grete (1899-2001).....	26
Belgium.....	27
Folville, Eugénie-Emilie Juliette (1870-1946).....	27
De Smedt, Kristin (b. 1959).....	27
Zatti, Renata (1932-2003).....	27
Wallen, Errolyn (b. 1958).....	28
Brazil.....	29
Carpinetti, Miriam.....	29
Bulgaria.....	30
Tabakova, Dobrinka (b. 1980).....	30
Canada.....	31

Archer, Violet Balestreri (1913-2000)	31
Beaulieu, Edith (b. 1961).....	31
Cojocaru, Dora (b. 1963)	32
Daley, Eleanor (b. 1955).....	32
Laurin, Rachel (b. 1961)	33
MacDonald, Sarah (b. 1968).....	34
Thévenot, Maxine (b. 1969)	35
Watson Henderson, Ruth (b. 1932)	36
China	38
Wang, An-Ming (b. 1926)	38
Yi, Chen (b. 1953)	38
Czech Republic	40
Faltis, Evelyn (1887-1937).....	40
Loudová, Ivana (1941-2017).....	40
Estonia	42
Mägi, Ester (b. 1922)	42
Finland.....	43
Dumitrescu, Adina (b. 1964).....	43
Saariaho, Kaija (1952-2023)	43
France	45
Barraine, Elsa (1910-1999)	45
Bonis, Melanie H�el�ene (1858-1937)	45
Boulanger, Lili (1893-1918).....	46
Boulanger, Nadia (1887-1979).....	47
Boulay, Jos�ephine (1869-1925)	48
Bracquemond, Marthe (1898-1973).....	48
Chaminade, C�ecile (1857-1944).....	48
Chr�etien, Hedwige (1859-1944).....	49
De Bourges, Clementine (1520-1561).....	50
Demessieux, Jeanne (1921-1968).....	50
Falcinelli, Rolande (1920-2006).....	51
Giurgiu-Bondue, Ana (b. 1977).....	52
Ha�ik - Vantura, Suzanne (1912 – 2000).....	52
Jacquet de La Guerre, �Elisabeth (1665-1729)	52
Jolas, Betsy (b. 1926)	53

Joulain, Jeanne Angèle Desirée Yvonne (1920-2010)	54
Labole, Germaine (1896-1942).....	54
Mulsant, Florentine (b. 1962).....	55
Piedelievre, Paule (1902-1964).....	55
Pierre, Odile (1932 – 2020)	56
Prestat, Marie (1862-1933)	56
Puig-Roget, Henriette (1910-1992).....	56
Robert-Diessel, Lucie (1936-2019).....	57
Saariaho, Kaija (1952-2023)	58
Sauvrezis, Alice (1866-1946)	58
Tailleferre, Germaine (1892-1983).....	58
Germany.....	59
Ahrens, Sieglinde Maria (b. 1936).....	59
Backes, Lotte (1901-1990)	59
Birnstein, Renate M (b. 1946)	60
Bitsch, Jutta (b. 1969)	60
Dennerlein, Barbara (b. 1964).....	61
Dinescu, Violeta (b. 1953)	61
Fromm-Michaels, Ilse (1888-1986)	62
Fronmüller, Friederike Helena Emma (1901-1992)	62
Gubaidulina, Sofia (b. 1931)	63
Hensel (née Mendelssohn), Fanny (1805-1847).....	63
Hölszky, Adriana (b. 1953).....	64
Houben, Eva-Maria (b. 1955)	64
Johänntgen, Nicole (b.1981)	65
Koptein, Dagmar (b. 1957).....	66
Korsun, Anna (b. 1986).....	66
Leibe, Beate (b. 1954).....	66
Michel-Ostertun, Christiane (b. 1964).....	67
Reichardt, Louise (1779-1826).....	67
Schonthal, Ruth Esther Hadassa (1924-2006).....	68
Schumann (née Wieck), Clara Josephine (1819-1896)	69
Senfter, Johanna (1879-1961)	70
Von Bingen, Hildegard (1098-1179).....	71
Von Brunswick - Wolfenbüttel, Anna Amalia (1739 – 1807)	71

Von Köln, Anna (around 1500)	72
Von Preussen, Anna Amalia (1723 – 1797)	72
Zechlin, Ruth (1926-2007)	73
Greece	75
Kassia (c.810-before 865)	75
Hungary	76
Szönyi, Erzsébet (1924-2019)	76
Ireland	77
Boyle, Ina (1889-1967)	77
Israel	78
Alotin, Yardena (1930-1994)	78
Bdil, Bracha (b. 1988)	78
Fleischer, Tsippi (b. 1946)	79
Milch-Sheriff, Ela (b. 1954)	79
Italy	81
Aleotti, Raffaella (c.1570-after 1646)	81
Assandra, Caterina (c.1590-after 1618)	81
Badalla, Rosa Giacinta (c.1660-c.1710)	82
Capuis, Matilde Margherita Mary (1913-2017)	82
Cesis, Sulpitia (1577-c.1619)	82
Cozzolani, Chiara Margarita (1602-c.1676-1678)	83
d'Este, Leonora (1515-1575)	83
Ferrari, Carlotta (b. 1975)	84
Figus, Angelina (b. 1957)	85
Furgeri, Biancamaria (b. 1935)	85
Leonarda, Isabella (1620-1704)	86
Meda, Bianca Maria (c.1665-c.1700)	87
Peruchona, Maria Xaveria (c.1652-after 1709)	87
Rusca, Claudia Francesca (1593-1676)	87
Trissina, Alba (c.1590-after 1638)	88
Vizzana, Lucrezia Orsina (1590-1662)	88
Zatti, Renata (1932-2003)	89
Jamaica	90
Alberga, Eleanor (b. 1949)	90
Japan	91

Watanabe, Rikako (b. 1964)	91
Korea	92
Kim, Marianne (b. 1972).....	92
Latvia.....	93
Einfelde, Maija (b. 1939)	93
Garūta, Lūcija (1902-1977).....	93
Liechtenstein	95
Bösch-Schildknecht, Maja (b. 1978).....	95
Mexico.....	96
Clara, María (c.1650-1700)	96
Monaco	97
Maixandeu, Marie-Véra (1929-2018)	97
The Netherlands	99
Ansink, Caroline (b. 1959).....	99
Beyerman- Walraven, Jeanne (1878-1969)	99
de Jong, Margaretha Christina (b. 1961)	100
de Marez Oyens, Tera (née Wansink) (1932-1996)	100
de Rooij, Dorthy (1946-2002)	101
New Zealand	103
Dienes-Williams, Katherine (b. 1970).....	103
Franchi, Dorothea Anne (1920-2003).....	104
Norway.....	105
Bakke, Ruth (b. 1947).....	105
Bjørneboe, Liv-Benedicte (b. 1965)	105
Leutert, Brita Falch (b. 1966)	106
Poland	107
Bacewicz, Grażyna (1909-1969).....	107
Dziewulska, Maria (1909-2006).....	107
Moszumańska-Nazar, Krystyna (1924-2008)	108
Sikora, Elżbieta (b. 1943)	108
Romania.....	110
Alexandra, Liana (1947-2011)	110
Cojocaru, Dora (b. 1963)	110
Dinescu, Violeta (b. 1953).....	111

Dumitrescu, Adina (b. 1964).....	112
Giurgiu-Bondue, Ana (b. 1977).....	112
Hölszky, Adriana (b. 1953).....	113
Szilágyi, Ana (b. 1971)	114
Russia.....	116
Dubkova, Irina (b. 1957)	116
Firsova, Alissa (b. 1986).....	116
Gubaidulina, Sofia (b. 1931)	117
Voinova, Marina (b. 1972).....	118
South Africa	119
Rainier, Priaulx (1903-1986)	119
Spain.....	120
Pelucchi, Eva (b. 1963).....	120
Sweden	121
Andrée, Elfrida (1841-1929)	121
Peyron, Albertina Frederika “Ika” (1845 – 1922)	121
Shtegman, Kristina (b. 1972).....	122
Tegnér, Alice Charlotta (1864-1943)	122
Switzerland	124
Bösch-Schildknecht, Maja (b. 1978).....	124
Charrière, Caroline (1960-2018).....	124
Fuchs-Delaye, Elisa (1872-?)	124
Taiwan	126
Chang, Pei-lun Vicky (b. 1966)	126
Turkey.....	127
Kassia (c.810-before 865).....	127
Ukraine	128
Korsun, Anna (b. 1986).....	128
United Kingdom.....	129
Anderson, Avril (b.1953)	129
Ainscough, Julie (b. 1957)	129
Alberga, Eleanor (b. 1949).....	130
Arakelyan, Kristina (b. 1994).....	130
Baskerville, Charlotte (b. 1994)	130

Bate, Jennifer (1944-2020)	131
Bauld, Alison (b. 1944)	131
Beamish, Sally (b. 1956)	131
Bebbington, Amy (b. 1975)	132
Bingham, Judith (b. 1952).....	133
Boundy, Kate (c.1865-1913)	134
Briggs, Kerensa (b. 1991).....	134
Burrell, Diana (b. 1948)	135
Byrchmore, Ruth (b. 1966)	135
Campbell, Hilary (b. 1983)	136
Cecil, Theophania (1782-1879).....	137
Clarke, Rebecca (1886-1979)	137
Cruttwell-Reade, Ninfea (b. 1989).....	138
Davies, Emma (b. 1996)	139
Dienes-Williams, Katherine (b. 1970).....	139
Firsova, Alissa (b. 1986).....	139
Fleet, Esther Elizabeth (1809-1851)	139
Forbes L'Estrange, Joanna (b. 1971)	139
Frances-Hoad, Cheryl (b. 1980).....	140
Graham, Janet Christine (b. 1949)	141
Harrison, Margie (b. 1955).....	141
Holst, Imogen (1907-1984)	142
Joseph, Jane (1894 – 1929)	143
Lapwood, Anna (b. 1995)	143
Leach, Helen (b. 1972)	144
LeFanu, Nicola (b. 1947)	145
Leighton, Caroline (b. 1985)	146
Lesemann-Elliott, Caroline (b. 1996)	147
Lutyens, Elisabeth (1906-1983)	147
MacDonald, Sarah (b. 1968).....	147
Mackie, Miriam (b. 1951)	148
Maconchy, Elizabeth (1907-1994)	148
Marsh, Joanna (b. 1970)	149
Mason, Grace-Evangeline (b. 1994)	150
McDowall, Cecilia (b. 1951)	151
McGregor, Gemma (b. 1965)	152

Mounsey Bartholomew, Ann (1811-1891).....	153
Mounsey, Elizabeth (1819-1905)	153
Okpoti, Rebekah	153
Olive, Vivienne (b. 1950)	154
Owen, Morfydd (1891-1918).....	155
Panufnik, Roxanna (b. 1968).....	156
Parton, Katharine (b. 1982)	157
Poston, Elizabeth (1905-1987).....	157
Rainier, Priaulx (1903-1986)	158
Randall, Gail (b. 1955)	158
Redhead, Lauren (b. 1985)	158
Reece-Trapp, Ghislaine (b. 1992)	159
Rizza, Margaret (b. 1929)	160
Ryder, Isabelle (b. 1976).....	161
Samuel, Rhian (b. 1944)	162
Semple, Anna (b. 1997).....	162
Smyth, Ethel (1858-1944).....	163
Sparkhall, Olivia (b. 1976)	164
Stirling, Elizabeth (1819-1895).....	164
Summers, Amy	165
Tabakova, Dobrinka (b. 1980)	165
Tomlins, Greta (1912-1972).....	165
Turnbull, Fedora (1895-1984)	166
Turner, Elizabeth (c.1700-1756)	166
Wallen, Errolyn (b. 1958).....	167
Ward, Joanna (b. 1998)	167
Weir, Judith (b. 1954).....	167
Wheeler, Janet (b. 1957).....	168
Williams, Grace (1906-1977)	168
Williams, Helen (b. 1969).....	169
Willis, Alison (b. 1971)	169
United States.....	171
Alotin, Yardena (1930-1994)	171
Arbo, Rani (b. 1968).....	171
Ashford, Emma Louise Hindle (1850-1930).....	171

Aska, Alyssa (b. 1985)	172
Baiocchi, Regina Harris (b. 1956)	172
Beach, Amy Marcy Cheney (1867-1944)	173
Bennett, Mary Beth (b. 1954)	174
Betinis, Abbie (b. 1980)	175
Bitgood, Roberta (1908-2007)	175
Bonds, Margaret (1913-1972)	176
Boykin, Brittney Elizabeth (b. 1989)	177
Burnett, Mary Wheeler (b. 1961)	178
Clarke, Rebecca (1886-1979)	179
Decker, Pamela (b. 1955)	179
Diemer, Emma Lou (b. 1927)	180
Dunphy, Melissa (b. 1980)	180
Gideon, Miriam (1906-1996)	181
Hairston Butler, Jacqueline (b. 1932)	181
Harbach, Barbara (b. 1946)	182
Harmon, Christina (b. 1944)	183
Howe, Mary (1882-1964)	184
Jackson King, Betty (1928-1994)	185
Jones, Joyce (1933-2022)	185
Kachelmeier, Linda (b. 1965)	186
Kettering, Eunice Lea (1906-2000)	187
Kim, Marianne (b. 1972)	187
Kraft Cross, Angela	188
Larsen, Libby (b. 1950)	188
Laselle, Mary A (c. 1860-1926)	189
Lesemann-Elliott, Caroline (b. 1996)	189
Loud, Annie Frances (1856-1934)	189
Lawrence, May F. (1947-2022)	190
Maxson Porter, Emily (b. 1942)	190
McGregor, Marion (1818-c.1900)	190
McLin, Lena Mae (b. 1928)	191
Monk, Meredith (b. 1942)	192
Moore, Undine Smith (1904-1989)	193
Parker, Alice (1925-2023)	194
Perry, Julia A. (1924-1979)	195

Powell, Rosephanye (b. 1962)	196
Plummer Faxon, Nancy (1914-2005)	197
Powell Perry, Zenobia (1908-2004)	197
Price, Florence Beatrice (1887-1953)	198
Robles, Zanaida Stewart (b.1979)	199
Sandresky, Margaret Vardell (b. 1921).....	200
Schonthal, Ruth Esther Hadassa (1924-2006).....	201
Shaw, Caroline (b. 1982).....	201
Snider, Sarah Kirkland (b. 1973)	201
Talma, Louise Juliette (c.1906-1996)	202
te Velde, Rebecca Groom (b. 1956)	203
Thévenot, Maxine (b. 1969)	204
Wallach, Joelle (b. 1946)	204
Wheeler-Daniels, Mabel (1877-1971)	205
Williams, Mary Lou (1910-1981)	206
Yi, Chen (b. 1953)	207
Zaimont, Judith Lang (b. 1945)	207

Introduction

Our approach

Our research focusses on women composers who have written organ and liturgical works including secular organ works and liturgical works in a wider sense.

We have arranged the composers according to their countries of origin. This has allowed us to gain comprehensive information about the cultural and historical context of their works.

We have provided a short biographical note on each composer based on information provided on composer's websites, in programme notes, academic journals and in other resources. Due to the fragmented landscape of women composers' activities, we have often not been able to take a consistent approach. Differences in length and content between biographical notes may reflect ease or difficulties in ascertaining information; they do not relate to any evaluations as to the significance of particular composers and their works. Likewise, any omissions of composers and/or their works must be attributed to lack of time and current knowledge gaps of our research group; they do refer to any selection criteria.

Awareness of gender imbalances in our cultural life has grown considerably over the past three decades. At the time of writing, we experience a fresh wave of support for women in the Arts and in particular in music. However, this cannot distract from the fact that women have endured disproportionate conditions in education and professional life for centuries of human civilisation and development. Our research therefore also seeks to emphasise the networks of support and encouragement that women composers have received to overcome this disparity: from their teachers, male and female colleagues, from their partners and from their audiences.

The directory is supplemented by a work catalogue that lists composers' works and, in many cases, provides short bibliographies and discographies. Both documents can be used independently or interrelatedly. While we have aimed to present online recordings of those works that are listed in the work catalogue, in many cases this was not possible. Instead we have included secular samples of composers' works that exemplify their musical style.

The directory is meant to be a living resource which will grow in correlation with the gradual diminution of gender inequalities among composers, organists, and in our society at large. It is therefore open to amendments, supplements, rectifications and, if appropriate, to eliminations. We hope that current gaps over time will also be filled with the help of our readers, and that hints and links to hidden treasures might inspire profound and detailed new academic research on undeservedly unknown female composers.

Highlights

We would like to draw attention to some of our discoveries. Hedwig Chrétien (France), for instance, was a Professor of the Paris Conservatoire in the 19th century whose fame extended beyond France, England and the USA during her lifetime. Her works now only exist on microfilm; however, her wind quintet, available online, reveals superbly beautiful music which shows us what treasures we could be missing.

Even though Kaija Saariaho (Finland) only wrote one work involving the organ we included her because this work caused such a sensation around the globe that we could not ignore it.

On the other hand, we have sought to highlight works by composers who have written practical music for the use of parish church organists and music teachers which could be of great interest to those working to bring new and fresh music by women to our church services, recitals and concerts. Diana Burrell (UK) is one such example. We also discovered Nancy Plummer Faxon (USA) whose facility to provide music for each Sunday service brings her close to the activity levels of the great master from Leipzig, J.S. Bach himself.

Finally, in these times when we are very aware that Black Lives Matter, we learned with awe how Florence Price (USA) overcame racial discrimination in 1933 when the Chicago Symphony Orchestra premiered her first symphony – a work that by no means masks her ethnic background.

We hope that, by now, our readers cannot wait to search our directory and begin to use it for themselves.

Our coverage

During our research we aimed for coverage of as many geographical zones as possible. Not all countries are yet represented in our list and the selection we provide might not be representative of the specific countries.

Researching many different cultural backgrounds has expanded the notion of ‘liturgical work’ to include mystical and interreligious themes that readers might want to further explore in their own centres of activities. Discovering such cross-cutting works and themes between churches and cultures has been one of the blessings of this research project. We hope that our readers will experience similar excitement and inspiration for shaping a future that re-invites the full-fledged return to music-making in our churches and spiritual centres.

Acknowledgements

Our thanks go out to the *Archiv für Frau und Musik* in Frankfurt, Germany, a pioneer in research on women composers, who, free of charge, provided us with countless resources. We are also grateful to SWO Co-Chairs Anne Marsden Thomas and Ghislaine Reece-Trapp for encouraging this project and for providing their continuous and re-affirming support, and to Morwenna Campbell-Smith for her imaginative design of this directory. We have been privileged to refer to John Henderson’s *Directory of Composers for Organ* and to have his authorisation to extract information where it supplements our own research.

How to use the directory and work catalogue

The directory lists composers according to their countries of origin and sphere of action with the countries arranged in alphabetical order. Within individual sections composers are listed alphabetically. Each entry entails a short biography of the composer and links to related online recordings and online resources, including composers’ websites.

In contrast, the work catalogue is organised in alphabetical order of composers’ names, referring to their countries of origin under which they appear in the directory. Further information is available in the introduction to the work catalogue.

SWO E-Archive

During our research we came across with many interesting resources and materials that we would like to share with our readers and SWO members. These consists of the following:

- 1.) Public domain articles, academic research and studies about women composers of organ and liturgical works lives and work
- 2.) Further resources and materials, including
 - a.) composers' personalised work lists
 - b.) relevant publisher's catalogues
 - c.) Women composers' listings from various sources
- 3.) Freely available scores of organ music and liturgical works by women composers of organ

If you would like to use the e-archive or to submit any comments and/or supplementary information on the Directory or work catalogue please contact our General Secretary on societyofwomenorganists@gmail.com

March 2024

Armenia

Arakelyan, Kristina (b. 1994)

Described as a ‘rising star’ by the BBC Music Magazine (2021), Kristina is an award-winning composer, pianist and educator. She studied at the Royal Academy of Music and the University of Oxford and is currently a doctoral student at King’s College, London where she also leads music theory and composition seminars. Her compositions, which are often described as lyrical and moving, have been heard on BBC Radio 3 and in prestigious concert halls across the UK including the Royal Albert Hall, Wigmore Hall, Southbank Centre, St John’s Smith Square and St Martin-in-the Fields, as well as in concert halls in the US, Mexico, France, Spain, Belgium, Croatia and in her native Armenia.

Kristina’s recent collaborations have included with the BBC Singers, the National Youth Choir of GB and National Children’s Orchestra of GB, BBC Concert Orchestra, Pembroke College Cambridge, Stainer and Bell, the ABRSM (Grade 2 piano syllabus, 2023-2024) and Grimeborn Opera Festival 2022.

Online recordings

- *The Music of Komitas – Seyran. Music of Armenia*
<https://www.youtube.com/watch?v=7QyJ3sp4bcQ>
- *New Year* for a capella choir
https://www.youtube.com/watch?v=XN8DjU_uLIY

Online resources

- Composer’s website
<https://www.kristinaarakelyan.com>

Australia

Bauld, Alison (b. 1944)

A theatrical background has shared centre stage with her musicianship in informing her writing style ... Bauld has instilled her vocal music with a dramatic flair uncommon among other contemporary song writers."

Joyce Andrews, *Journal of Singing*, USA, Vol 60, No 1, 2003.

Alison Bauld was born in 1944 in Sydney, Australia. After completing a Bachelor of Music degree at the University of Sydney in 1968, Bauld traveled to England to study composition with Elisabeth Lutyens and Hans Keller. Her interest in music-theatre led to a doctorate in composition at the University of York in 1974 and a Gulbenkian Foundation Dance Award. From 1975 to 1978, Bauld was Music Director at the Laban Centre for Dance. From 1984 – 2005 she was a music lecturer for several American Universities whose students were studying in London and for whom she wrote a brief guide to Western Music History.

As a contributor to the sacred music repertory, Bauld has written only one brief work, "Exult." It is a highly effective setting of Psalm 92 with heralding trumpets and treble voices. Was it a lack of commissions in the sacred music which led her, like so many women composers, to abandon sacred music and to focus exclusively on theater? One wonders if Bauld could be persuaded today to write a more substantial work for the church.

In a fitting example of "what might have been," Bauld wrote a novel based on the life of Nannerl Mozart. *Mozart's Sister* was published by Alcina Press in the UK and by Port Campbell Press in Australia.

Online recordings

- *Banquo's Buried*. Milton Court Concert Hall, London, 14 September 2018; Irene Hoogveld, Soprano; Lana Bode, Pianist
<https://www.youtube.com/watch?v=TvPGJ5tGo04>

Online resources

- *Alison Bauld* on *Wise Classical Music*
<https://www.wisemusicclassical.com/composer/83/Alison-Bauld/>

Bonighton, Rosalie (1946-2011)

Rosalie Bonighton was born in Ballarat in 1946. She studied composition under Keith Humble, Ian Bonighton, Theodore Dollarhide and Lawrence Whiffin at the University of Melbourne and at La Trobe University. Her Master of Arts included a thesis on *Contemporary Liturgical Music and the Composer*.

Bonighton's musical influences were manifold and comprised plainchant modes, British and Celtic folk song, late German Romanticism and multi-rhythmic/-metric groupings, among others. She believed that a composer has to address the needs and experiences of a wide community and provide music which is simultaneously useful, educative, accessible, imaginative, challenging and uplifting.

In 1967 Rosalie was awarded the Coutts Memorial prize for composition from the University of Melbourne; in 1983 she was the co-winner of the Australian Competition for Liturgical Psalm Settings and she won the national Song of Jubilee competition in 1999. In addition to her activity as a composer, Bonighton worked as a school organist, a parish organist/music director, and a piano accompanist.

Online recordings

- *Festive Scherzo*, Marko Hakanpää at the Grönlund organ of St. Michael's Church in Turku, Finland, 8 November 2020
<https://www.youtube.com/watch?v=cgQmGRS516A>
- *Fanfares with Promenades*, Rob Charles at the Brecon Cathedral, Swansea, 24 June 2016
https://www.youtube.com/watch?v=EIqWI2d2tLw_n

Online resources

- Rosalie Bonighton represented at the Australian Music Centre
<https://www.australianmusiccentre.com.au/artist/bonighton-rosalie>

Bruerville, Rachel (b. 1991)

Rachel Bruerville is an Australian composer, cellist, singer, and writer, who proudly calls Adelaide her home. She writes music for the concert hall, the theatre, and other collaborative work. Represented by the Australian Music Centre, she has held the position of Young Adelaide Voices' 2019/20 Composer in Residence, supported by a 2019 Carclew Fellowship. Rachel hopes to always make music to entertain, to educate, and to be explored and enjoyed by audiences of any musical or non-musical background.

In 2020, Rachel was commissioned by the Adelaide Symphony Orchestra in partnership with CanDo4Kids, Access2Arts, Tutti Arts, and the City of Adelaide to compose a new work with accessibility in mind. Based on the Australian children's book *Milli, Jack and the Dancing Cat* by Stephen Michael King, the new work featured in the ASO's very first Relaxed Concert in June 2021, and at general public family concerts in October 2021.

More composition highlights include being commissioned by The Hush Foundation for the 2018 album *Collective Wisdom*, writing music to reduce stress in children's hospital environments; a nomination for Vocal/Choral Work of the Year in the APRA AMCOS/Australian Music Centre 2019 Art Music Awards for *In Due Season*, commissioned by the Adelaide Chamber Singers; and a Sydney Opera House premiere with Young Adelaide Voices at the opening of the Gondwana World Choral Festival, July 2019. Rachel has also been engaged as a teaching artist and composer for Connecting the Dots in Music, through both the Lullaby Project and the Music For All Project (*The Nest*).

Rachel's work has been performed by ensembles including the Boston Symphony Orchestra, Australian Chamber Orchestra Collective, Adelaide Symphony Orchestra, Adelaide Chamber Singers, St Peter's Cathedral Choir (North Adelaide), Endeavour Trio, Gondwana Voices, National Youth Choir of Australia, Sydney Children's Choir, Adelaide Wind Orchestra, and Western Australian Wind Symphony.

In her life as a performer, Rachel is a core member of the internationally-acclaimed Adelaide Chamber Singers, and is active as a freelance cellist around Adelaide, including for Patch Theatre Company as on-stage cellist in *Emily Loves to Bounce* (2016-17 tours). She has sung solo with the Adelaide Symphony Orchestra and Paul Rissmann, presenting new work for children in the 2017, 2018, and 2022 Festivals of Learning. As a writer, she holds communications roles for UKARIA Cultural Centre and Adelaide Chamber Singers, and is also proud to be a contributor to CutCommon Magazine.

Online resources

- Australian Music Centre
https://www.australianmusiccentre.com.au/artist/bruerville-rachel?fbclid=IwAR0dgNjQkEYN48gqhqYu4ds0_bF-0c8oBU6At8_y8Lcs4bPFM_s4yIYNAoU

Online recordings

- World premiere of *Locus Iste* at St Peter's Cathedral Adelaide
<https://www.youtube.com/watch?v=mog-c0pojhk>
- Rachel Bruerville and Elena Kats-Chernin in conversation
<https://www.youtube.com/watch?v=vJlOlAniMZs>

Cawrse, Anne (b. 1981)

Anne completed her PhD in Composition in 2008 at the University of Adelaide, having studied primarily with Graeme Koehne. Anne's penchant for text setting has made her the most commissioned composer of the award-winning Adelaide Chamber Singers (five commissions since 2005) and a highly revered art song composer, with notable performances by Greta Bradman, Emma Horwood, Robert Macfarlane, Cheryl Pickering, Kate Macfarlane and Bethany Hill. She is also highly sought after as an orchestral and chamber music composer, with commissions from the Adelaide and Melbourne Symphony Orchestras, the Australian String Quartet, Plexus Ensemble, the Benaud Trio, and the Adelaide Wind Orchestra, as well as a long standing relationship with Adelaide's own Zephyr Quartet, Various People Inc. and The Firm New Music Concert series, where her works have featured every year since 2005.

Anne's first opera, *Innocence*, was developed with the Singular Productions and the State Opera Company of South Australia with support from an Arts SA Major Commission grant. Anne has twice been a finalist in the APRA/Australian Music Centre Classical Music Awards, winning the State award in 2018.

Projects for 2021 include premieres of new works for Claire Edwardes, Slava and Sharon Grigoryan, the Adelaide Chamber Singers, the Melbourne Symphony Orchestra, the Australian

Vocal Project, Rob Nairn, and the Bowerbird Collective. Anne has curated the June presentation of 'She Speaks' for the Adelaide Symphony Orchestra, which includes the premiere of her *Suite from Innocence*. She is also the 2021 Australian Youth Orchestra Composition tutor, and will release her first album of original music for String Quartet, Soprano and Guitar, made possible through an Arts SA project grant.

Anne has worked as a casual lecturer in Music Theory and Composition at the Elder Conservatorium since 2004.

Online recordings

- *On Earth as in Heaven*
<https://www.youtube.com/watch?v=Hk3qIVMqTNo>
- *How Can I Keep From Singing?*
<https://www.youtube.com/watch?v=G7j8yHggpv0>

Online resources

- Composer's website
<http://www.annecawrse.com>
- Composer's Soundcloud
https://soundcloud.com/anne_c

Chance, Alice (b. 1994)

Alice Chance is a sought-after composer, conductor, arranger, and lyricist. Alice graduated with First Class Honours from the Sydney Conservatorium of Music where she studied with Dr Paul Stanhope, Dr Anne Boyd, and Dr Daniel Yeadon. In addition to composing, Alice is a choral singer and Viola da Gamba player, having performed with *Gondwana Choirs*, *Josie and the Emeralds*, and *the Sydney Conservatorium of Music Early Music Ensemble*. Currently, Alice is completing a Graduate Diploma in Cross-Cultural and Applied Linguistics at the University of Sydney.

Her works are performed in major Australian concert halls (Sydney Opera House, The Kennedy Centre, City Recital Hall, Angel Place), and cathedrals in Australia and the United States (St Mary's Cathedral Sydney, Stanford Memorial Church California, Trinity Church Wall St New York City.) But her music is also performed in auditoriums, paddocks, and showers all around Australia.

Two-time finalist in the APRA Art Music Awards for Vocal/Choral Work of the Year, Alice has created music for various ensembles and institutions including the *Australia String Quartet*, *Ensemble Offspring*, *Gondwana Choirs*, *The Australian Brandenburg Orchestra*, *The Australia Piano Quartet*, *The Enigma Quartet*, *The Acacia Quartet*, *Ella Hooper*, *Sydney Children's Choir*, *Moorambilla Voices*, *the Sydney Symphony Orchestra Fellowship*, *the Kodaly Association*, *Adelaide Chamber Singers*, *The Song Company*, *Musica Viva*, *Barangaroo Delivery Authority*, *Luminescence Chamber Singers*, and *Sydney Youth Orchestras*.

In 2019, Alice was a member of Australia's national jury for *Eurovision*. She also presented her award-nominated work *Audience Choir* at the Sydney Festival with *Ensemble Offspring*. She was also

commissioned by the *Art Gallery of NSW* in partnership with the *Lady and the Unicorn* exhibition to create a piece for early instruments and voice. Other works of Alice's also received premieres by *Evergreen Ensemble*, *The Acacia Quartet*, and *Moorambilla Voices* in this year. Additionally, Alice was the Vocal Arranger and original Music Director of *FANGIRLS* (*Queensland Theatre, Belvoir* 2019; National Tour 2021) and has music-directed its various showcases (Women of the World Festival, London; Adelaide Cabaret Festival).

In 2020, Alice completed a digital residency with *CAMP France* in which she received composition mentoring from Gavin Bryars. Alice received one of the Australian Music Centre's Peggy Glanville Hicks Commissions to develop her audio-visual work *Until We Gather Again* with *Leichhardt Espresso Chorus* in lockdown. Alice was also the composer for *Belvoir's A Room of One's Own* (Dir. Carissa Licciardello, September 2020, May 2021).

In 2021, Alice is creating music for the *Sydney Symphony Orchestra* as part of the *50 Fanfares* commissioning project. She is also composer in residence for the *Willoughby Symphony Orchestra*, for whom she is creating various works throughout the year including a clarinet concerto for the award-winning clarinetist Oliver Shermacher. Additionally, Alice is working with the choruses of the *St Louis Symphony Orchestra* (Missouri, USA) to create a multimedia work sponsored by *The Pulitzer Foundation*. Alice has been commissioned to write a piece for recorder player Alicia Crossley's CD *Bass Instincts*, a trumpet and euphonium duet for James Blackford and Matthew Collins, and a multimedia work for *Sydney Youth Orchestras*.

Online recordings

- *Holy Dreaming*
<https://www.youtube.com/watch?v=ZcfwbUdxP6Y>
- *Until we gather again*
<https://www.youtube.com/watch?v=8i6bfegJN5c>

Online resources

- Composer's website
<http://alicechance.com/#hello>
- Composer's Soundcloud
<https://soundcloud.com/alice-chance>

Dunphy, Melissa (b. 1980)

Born in Brisbane, Australia, to a Chinese mother and a Greek father, Melissa Dunphy moved to Pennsylvania in 2003 and has since become an award-winning and acclaimed composer specialising in vocal, political, and theatrical music. She first came to national attention in 2009 when her large-scale choral work *The Gonzales Cantata* was featured in *The Wall Street Journal*, *The Atlantic*, *Harper's Magazine*, *National Review*, *Comedy Central*, and on Fox News and MSNBC's *The Rachel Maddow Show*, where host Rachel Maddow described it as "the coolest thing you've ever seen on this show". *The Gonzales Cantata* was subsequently staged as an opera by American Opera Theater and played a sold-out run in Baltimore, and has been performed in Chicago, Texas, and twice in the Pacific Northwest.

Dunphy has a Ph.D in Music Composition from the University of Pennsylvania and a B.M. in Theory and Composition from West Chester University, and is a lecturer in composition at Rutgers University. She has been composer-in-residence for the Immaculata Symphony Orchestra (2010), Volti Choral Arts Lab (2013-2014), Volti Choral Institute (2016), and the Saint Louis Chamber Chorus (2015-2018). In addition to her concert and choral music, she is a Barrymore Award-nominated composer and sound designer working with Philadelphia-area theatres such as InterAct, Theatre Exile, People's Light, Azuka Theatre, and Simpatico Theatre, and she has been Director of Music Composition at the Eugene O'Neill Theater Center National Puppetry Conference since 2014.

Online recordings

- *Two Preludes for Organ*
https://www.youtube.com/watch?v=qyH_x-VDLys
- *If Thou Wilt Be Perfect*
https://www.youtube.com/watch?time_continue=28&v=vyZKwy2AjNQ&feature=emb_logo

Online resources

- Melissa's website
<http://www.melissadunphy.com>
- Melissa talks about being composer in residence for the St. Louis Chamber Choir
https://www.youtube.com/watch?v=F_jIpKmv428&t=48s

Henderson, Moya (b.1941)

Born in Quirindi, New South Wales in 1941, Moya studied music at the University of Queensland, graduating in 1972. The following year she was appointed as Resident Composer to what was then the Australian Opera. Scholarship awards enabled her to continue studying at the Cologne Musikhochschule in Germany – both composition and music-theatre, composition with Karlheinz Stockhausen. At the completion of her studies here she was awarded the Kranichsteiner Prize for Composition and returned to Sydney in 1976. In 1983 she was commissioned by the Sydney Opera House Trust to compose a piece for its 10th anniversary and her piece *Sacred Site*, for organ and pre-recorded tape, was premiered in September that year played by David Kinsela. As well as winning many awards for her compositions, she has also invented musical instruments, most notably the *alembe*, a keyboard percussion instrument, which originated from a commission to compose music to be played on a sculpture (by Helfried Hagenberg) constructed from twenty-seven triangles.

Online recordings

- *Acacia Quartet* playing an excerpt of Moya Henderson's *Kudikynah Cave*
<https://www.facebook.com/100058613656035/videos/1725175014411023/>
- *I Lost a World the Other Day*. From Kingfisher – Songs for Halcyon
<https://www.youtube.com/watch?v=bhjABAnOrkw>

Online resources

- Composer's website: Moya Henderson - A classical composer for a modern world
<https://www.moyahenderson.com/>
- Represented Artist Profile: Australian Music Centre
<https://www.australianmusiccentre.com.au/artist/henderson-moya>

Kay, Juliana

Juliana is a Melbourne-based conductor, composer and teacher with a deep-rooted love for choirs and choral music. Equally at home working with children, community groups and professionals, Juliana rehearses with at least 250 singers every week. She is the director of Exaudi youth choir, assistant conductor of Young Voices of Melbourne and Head of Choral at St Catherine's School. In 2018 she also founded innovative chamber choir Choral Edge, which sees her regularly experimenting with multimedia performances and theatre collaborations.

As a composer, Juliana strives to create music that is both engaging for singers and memorable for audiences. Her works have been performed by choirs across Australia and are available through the Australian publisher SingScore. Her achievements in composition include joint-winning the Ralph Morton Memorial Composition Competition in 2020 and receiving a commission in 2022 to write and record a song cycle for the Australian Broadcasting Corporation.

Online recordings

- *Gloria (Mass for Tiny Voices)* The Yarra Voices
<https://www.youtube.com/watch?v=f-Hfr15jRf0>
- *Songs No Longer Sung* National Youth Choir of Australia
<https://www.youtube.com/watch?v=WiOg40svg7k>

Online resources

- Composer's website
<https://www.julianakaymusic.com/>

Nixon, June (b. 1942)

June Nixon was born in the small country town of Boort in Victoria and studied a Diploma of Music (Piano) and a Bachelor of Music (organ) at Melbourne University. She studied further in London with the help of postgraduate scholarships and gained her FRCO and had lessons with Jean Langlais and Marie-Claire Alain. She was the first woman to receive the John Brooke prize for the Choir Training Diploma. In 1968 she was the winner of the Australian National Organ Competition, and in 1973 was appointed Organist and Director of Music at St Paul's Cathedral, Melbourne where she worked for 40 years; after her retirement in 2013 she was made Organist Emerita.

Nixon was on the teaching staff of the Melbourne University Faculty of Music. She has given numerous recitals in Melbourne, including at Melbourne Town Hall, and has also performed in London, including at Westminster Abbey. Her influence outside of the Anglican Church was recognised in 1995 by the Catholic Archdiocese of Melbourne and she received the Percy Jones Award for “outstanding dedication and service given to music for worship”.

Nixon was made a Member (AM) in the General Division in the Queen's Birthday Honours in 1998 for services to church music. In 1999 she received the Lambeth Degree, Doctor of Music (Cantuar), which was conferred on her by the Archbishop of Canterbury. She has been heavily involved in the restoration of organs in Melbourne, including the Cathedral organ and the Melbourne Town Hall organ. She has membership of associations worldwide, including the Association of Anglican Musicians in America and the Royal School of Church Music in England. She has written extensively for solo organ and composed many sacred choral works, and her most famous carol, “The Holly and the Ivy”, has been performed by King’s College Cambridge.

Online recordings

- Carols from St Paul’s Melbourne 2007, June Nixon conducting
<https://www.youtube.com/watch?v=d6QCQs17pm4>
- King’s College Cambridge: *The Holly and the Ivy*
<https://www.youtube.com/watch?v=dvg-bPpVKc0>

Online resources

- Composer’s Website
<http://junenixon.com/index.html>
- Music Talkbacks with June Nixon
<https://www.youtube.com/watch?v=r06dN1QMifA>
- Interview with June Nixon
<https://musforum.org/interview-with-june-nixon/>

Parton, Katharine (b. 1982)

Katharine is a prize-winning composer, researcher and conductor who works across choral and orchestral genres exploring the perspective of women and the experience of disability in her compositions. Katharine has held positions in both Australia and the UK, most notably as the Director of Music of Fitzwilliam College, The University of Cambridge (2014-17). Katharine was also elected as a Bye-Fellow of the College each year during this period. Katharine’s compositions have been performed in the UK, Australia and Germany by soloists and ensembles including BBC National Orchestra of Wales Chorus, The Gesualdo Six and Leuphana Ensembles. Katharine has a PhD from The University of Melbourne.

Online recordings

- *Gaudebat et Ridebat*
<https://vimeo.com/652909971>

Online resources

- Composer's website
<https://www.katharineparton.com>

Austria

Kralik, Mathilde Aloisia (1857-1944)

Mathilde Aloisia Kralik von Meyrswalden was an Austrian composer. Mathilde was born in Linz, and her brother, Richard Kralik von Meyrswalden, was a poet philosopher, historian and arts administrator. Her first compositions were lyrical poems and hymns based on her brother's works. The family regularly had music in the house, as her father William played the violin and her mother Louise played piano. Early on the parents recognised the musical gifts of their daughter, and the financial circumstances of her father, a Bohemian glass industrialist, allowed Mathilde the best music teachers of her time. She took piano lessons from her mother, and later was a pupil of Anton Bruckner, Franz Krenn and Julius Epstein. She studied at the Conservatory of the Society of Friends of Music from 1876 to 1878 and received first prize for her thesis.

Mathilde's works became popular in the concert scene in Austria. She was Honorary President of the Women's Choir Association in Vienna, and a member of the Vienna Bach community, the Austrian Composers, the Association of Writers and Artists Club of Vienna and the Viennese Musicians. After World War I the popularity of her work declined, and Mathilde died in 1944 in Vienna.

Online recordings

- *Piano trio in F minor* Georgios Fragkos, piano; Laura Balboa Garcia, violin; Sloukia Loulaki, cello
<https://www.youtube.com/watch?v=daspXiHKuCE>
- *Nacht ist's* (1884) performed on 18. Mai 2013 in Bielefeld, Germany at the Rudolf-Oetker-Halle; Soprano: Christin Enke-Mollnar
https://www.youtube.com/watch?v=2_IfBfHI1js

Szilágyi, Ana (b. 1971)

For full information please see under the composer's country of origin, Romania.

Von Paradis, Maria Theresia (1759-1824)

Maria Theresia was the daughter of Joseph Anton von Paradis, Imperial Secretary of Commerce and Court Councillor to the Empress Maria Theresa, after whom she was named. She lost her eye sight at a very young age but nevertheless received a broad musical education in singing, composition, music theory and piano. Her teachers included Antonio Salieri who commissioned an organ concerto from her in 1773.

Despite her later blindness, Maria Theresia von Paradis toured Europe, in particular Paris, played Handel's fugues to George III and accompanied the Prince of Wales on his cello. Her oeuvre mainly consists of works for the pianoforte but also includes three cantatas and staged works.

The most famous composition ascribed to Paradis, the *Sicilienne in E-flat major* for violin and piano is a musical hoax by a 20th century violinist Samuel Dushkin. The *Sicilienne* is possibly based on the Larghetto movement from Carl Maria von Weber's Violin Sonata in F major, Op. 10, No. 1.

Online Recordings

- *Es ist ein Ros* arr. Olivia Sparkhall
<https://soundcloud.com/user-709771030/es-ist-ein-ros-maria-theresia-von-paradis-arr-olivia-sparkhall>

Von Zieritz, Grete (1899-2001)

Grete von Zieritz was born in Vienna, Austria. She received her first piano lessons at the age of six and gave her first concert aged eight. She studied piano with Hugo Alfred Kroemer and composition with Roderick Mojsisovics. After her move to Berlin she continued her musical education with Martin Krause, a student of Franz Liszt, and Rudolf Maria Breithaupt, theoretician of the 'natural piano technique'.

Following the successful performance of her "Japanese Songs" in 1921, Grete von Zieritz decided to become a composer. She worked as a music teacher and continued to study in Berlin from 1926 to 1931 under Franz Schreker. In 1928 she was awarded the Mendelssohn Prize for composition as well as the Schubert Grant from the Columbia Phonograph Company. In 1939, she was the only represented woman composer at the International Music Festival in Frankfurt am Main featuring composers from 18 nations; in 1958 she was the first woman to receive the title of Honorary Professor from the Austrian President (1958). As part of her vast musical output, she has written an organ concerto and a prelude with fugue for organ.

Grete von Zieritz died in Berlin in 2001. In 2009, her home city Vienna named the 'Zieritzgasse' in the borough of Donaustadt after her.

Online Recordings

- *Prelude and Fugue*
<https://www.youtube.com/watch?v=9Kv6eeVUsEc>
- *Japanese Songs*
<https://www.youtube.com/watch?v=Yymkns7Z0iw>

Belgium

Folville, Eugénie-Emilie Juliette (1870-1946)

Eugénie-Emilie Juliette Folville was a Belgian pianist, violinist, teacher and composer. She began her musical studies with her father, later continuing her violin studies at the Liège Conservatoire. She was pivotal in the revival of the harpsichord and went on to teach historical performance practice and piano at the Liège Conservatoire. She composed many pieces, which exhibit a distinctive compositional craft, accomplished scoring, some chromaticism, and an elegance of style paralleling that of Massenet. She wrote one opera, *Atala*, in 1982 and this was received well at premieres in Lille and Rouen. She wrote sacred works including a *Chant de Noël* for chorus and orchestra, *a capella* motets, and organ music, and also composed *melodies*, cantatas, piano works and chamber music.

Online recordings

- *Elevation*
<https://www.youtube.com/watch?v=wYKqIBlpSkM>

De Smedt, Kristin (b. 1959)

Kristin de Smedt was born in Asse, Flanders, where she also began her musical studies, including playing the violin. When continuing her education at the Royal Conservatory in Brussels she decided to focus entirely on composition, studying counterpoint and fugue with Rafaël de Haene, a student of Henri Dutilleux, and harmony with Peter Cabus. In 1985 she started teaching the same subjects at the Conservatory and also became coordinator of the department for composition. In 1999 she was awarded the composition prize of the Royal Flemish Academy for Sciences and Arts of Belgium for her string quartet from 1998.

Her style combines classical tradition and form with atonality and with her individual expressivity and creativity; she also combines structural and formal elements in new and inventory ways, so in her *Sinfonia per Organo* from 1990. Kristin de Smedt's work comprises chamber music, orchestral and choral works; it can be accessed at the KU Leuven (Katholieke Universiteit Leuven).

Zatti, Renata (1932-2003)

For full information please see under the composer's country of origin, Italy.

Belize

Wallen, Errolyn (b. 1958)

Born in Belize, Errolyn Wallen trained at the Dance Theatre of Harlem, before deciding to study composition at universities in London and Cambridge. Under the motto “we don’t break down barriers in music...we don’t see any...” she founded her own *Orchestra X* which nowadays includes musicians from all nationalities of the world.

As part of the operatic project *Another America*, the Royal Opera House commissioned Errolyn Wallen’s opera *Another America: Earth* and premiered the work in 2003. *Another America: Fire* was commissioned by the non-for-profit organisation Push and premiered at Sadler’s Well in 2004. In 2012, Wallen’s works *Principia* and *Spirit in Motion*, was commissioned for and performed at the Paralympic Games, and in 2020 her version of *Jerusalem* was performed at the BBC Last Night of the Proms. In 2007 she was awarded an MBE for her services to music.

Online recordings

- *Peace on Earth*
<https://smarturl.it/wallenpeaceonearth>
- *Mighty River*, New Music Biennale 2017, Oxford
https://www.youtube.com/watch?v=i7uqK3qj_Ro&list=RDVBKf9Fd9vtk&start_radio=1
- *11 Tigers* for organ solo
<https://britishmusiccollection.org.uk/field-collection/field-recording/24419>

Online resources

- Composer’s website
<http://www.errolynwallen.com/>
- Spotlight on Errolyn Wallen from Friday Afternoons
https://www.fridayafternoonsmusic.co.uk/resource/spotlight-errolyn-wallen?utm_campaign=2303928_Friday%20Afternoons%20-%20Composer%20Resources&utm_medium=email&utm_source=snapemaltings&dm_i=41N2,1DDQ0,5L4GVI,4ZKBV,1

Brazil

Carpinetti, Miriam

Miriam Carpinetti is a Brazilian organist, academic and composer. She is a doctoral student at the University of Campinas, where she obtained a Master in Music. She studied the organ at São Paulo State University and piano and singing at the Musical Institute of São Paulo.

In 1994, she created and directed the Children's Choir Department at SOEMUS (Sociedade Evangélica de Música Sacra). She was part of the team of professors who conducted the Sacred Music Commission of the Presbyterian Church of Brazil. She is also a conductor, having conducted the Choir and Orchestra of the Sociedad Pro Musica Sacra of São Paulo, Xerox and Banco do Brazil. She was choir director at the United Presbyterian Church of São Paulo and Presbyterian Church of Vila Mariana.

Miriam is a professor at the Mozarteum Faculty of São Paulo, where she teaches music history, musical prosody, counterpoint, harmony, musical analysis, chamber music and choral singing. She was a finalist in the International Composition Competition for solo organ promoted by the Royal College of Organists and The Orgelbüchlein Project and has pieces published in The Orgelbüchlein Project.

Miriam has articles published in academic journals and presents her work at congresses, symposia and academic meetings. She was secretary and former president of the Brazilian Association of Organists and organised several national and international organists' meetings and masterclasses.

Online recordings

- *Fantasia Breve performed by Jonathan Orwig*
<https://www.academia.edu/video/Mkz8b1>
- *Choral Prelude O Herre Gott, dein göttlich Wort. Eugenio Gall, organ*
<https://soundcloud.com/miriam-carpinetti/carpinetti-o-herre-gott-dein-gottlich-wort>

Online resources

- University of Campinas website
<https://unicamp.academia.edu/MiriamCarpinetti>

Bulgaria

Tabakova, Dobrinka (b. 1980)

Dobrinka Tabakova was born in the historic town of Plovdiv into a music-loving family of doctors and scientists. In 1991 she moved to London where she attended the Alleyn's School and the Royal Academy of Music Junior Department, specialising in composition, piano and conducting. She graduated from the Guildhall School of Music & Drama and holds a PhD in composition from King's College London. During her studies she attended various masterclasses, among those classes with Iannis Xenakis, Helmut Lachenmann, John Adams and Alexander Goehr. In 1999 she became President of the Contemporary Music Society at the GSMD and since then has supported contemporary music in various roles and projects. Dobrinka has participated in many remarkable projects such as *World's Sun Songs*, a project launched in Riga in 2008 and featured in the World Choral Symposium in Copenhagen, and *Immortal Shakespeare* for which she wrote a cantata in honour of Shakespeare's 400th anniversary in 2016. She held been composer-in-residence with the BBC Concert Orchestra, the Leipzig MDR Symphony Orchestra and with Truro Cathedral. Her album of choral works resulting from the latter received the 2019 Critics' Choice of Gramophone Magazine and Music Web International. In the same year her work *Centuries of Mediation* was selected by the PRS Foundation as 'one of the eleven best pieces of British orchestral music' and was performed in many major cathedrals across the UK by the City of London Sinfonia.

Online recordings

- *From the Sun Triptych: Dawn and Day*, London Festival of Bulgarian Culture - closing concert at St James's Piccadilly, London, 26/11/2010
<https://www.youtube.com/watch?v=VCklkRwZ0aI>
<https://www.youtube.com/watch?v=VCklkRwZ0aI>
- *Alma Redemptories Mater*, performed by the Choir of Merton College, Oxford, conductor Benjamin Nicholas
https://soundcloud.com/dobrinka_tabakova/d-tabakova-alma-redemptoris-mater
- *Kynance Cove*, Truro Cathedral Choir · BBC Concert Orchestra · Christopher Gray (2019)
https://www.youtube.com/watch?v=GSI2s_mjkxo

Online resources

- *Dobrinka Tabakova - musicians are sprinters, composers are marathon runners*, Interview with Giovanca, November 2017
<https://www.youtube.com/watch?v=9WXTUoA5WOY>
- Composer's website
<https://www.dobrinka.com/>

Canada

Archer, Violet Balestreri (1913-2000)

Violet Archer was a Canadian composer, teacher, pianist, organist and percussionist. She gained an LMusA at McGill University in 1934, and a BMus at McGill in 1936, where she studied with Douglas Clarke. In 1942, she travelled to New York to study with Béla Bartók, who introduced her to Hungarian folk tunes and variation technique. Archer also studied with Paul Hindemith at Yale in the 1940s, where she gained a BMus in 1948 and an MMus in 1949. Archer's career included time as Composer-in-Residence at the University of North Texas, and teacher at the University of Oklahoma, the McGill Conservatory and the University of Alberta. She was awarded the Queen's Silver Jubilee Medal for long and distinguished service in music in 1978, became a lifetime academic member of the Accademia Tiberina (Rome) in 1979 and was recognized as Composer of the Year by the Canada Music Council in 1984.

Archer's prolific work of more than 330 compositions includes traditional and more contemporary works for instrument and voice. She is noted for her 90 compositions written for novice performers, which she wrote to encourage musicians and audiences of all levels to enjoy and understand key elements of modern music like harmony, melody, and rhythm. Her early works reflect the influence of modality from such influences as Douglas Clarke and Vaughan Williams. The influence of her teachers Bartók and Hindemith is clearly evident in her musical style, and clever counterpoint and strong formal organization are hallmarks of Archer's compositions.

Online recordings

- *Psalm 150*
<https://cmccanada.org/>
- *The Mater Admirabilis Chapel*
<https://cmccanada.org/>

Online resources

- *Voices of Women: Essays in Honour of Violet Archer*
<https://www.erudit.org/fr/revues/cumr/1995-v16-n1-cumr0466/1014421ar.pdf>
- *The songs of Violet Archer: tracing the evolution of one of Canada's most influential composers*
https://open.bu.edu/bitstream/handle/2144/19584/Dauphinais_bu_0017N_12517.pdf?sequence=1

Beaulieu, Edith (b. 1961)

Born in Quebec City in 1961, Edith Beaulieu was admitted in 1980 to the composition class at the Quebec Conservatory of Music where she studied with Armando Santiago and Pierick Houdy. In 1982, she started her organ studies in the class of Noëlla Genest. After being awarded prizes in composition (among them a First Prize in harmony), she attended master classes given

by Mireille Lagacé, Lionel Rogg, Dom André Laberge and Denis Bédard. In 1988, she was awarded a First Prize in organ.

In 1990, she earned a Master's degree in organ performance from McGill University under the supervision of John Grew. During that period, she attended supervised lectures given by Michael Radulescu and Harald Vogel. She was awarded four class distinctions, including the Henderson Scholarship, an art proficiency grant, and the FCAR grant allowing her to continue with her studies at the Liège Conservatory (France) with Jean Ferrand. She attended lectures in Yugoslavia, Walloon and Montreal given by renowned artists such as Bernard Focroule, Daniel Roth, Jean Boyer, James Christie and Olivier Latry.

After giving recitals in Quebec and in Belgium, she performed in the "Young Artists" series on the CBC French network. She performed her own compositions in the "Alternance" radio series and the "Young Composers" series. She is a regular performing artist at the Artists' Mass celebrated in the Good Shepherd Chapel, Quebec City.

Among her compositions, there are many pieces for piano, a *Hymn to Blessed Marie de l'Incarnation* set for four women voices and organ (1980) commissioned by the Ursulines Nuns, a work for choir and string quartet based on Charles Baudelaire's poem "Recueillement (Meditation)" (1982), a *Divertimento for clarinet quartet* (1982), an Impromptu for piano (1982), an Andante for wind quartet (1982), and a Mass set for four mixed voices. In August 2000, she completed her First Symphony for organ, a large five-movement work.

Online recordings

- From the *Symphony No. 1 Opus 3: V. Toccata* (for organ). Recorded at Notre-Dame-de-Jacques-Cartier Church, Quebec City, Canada on the Casavant 1913, Opus 519, 4 manuals, 52 stops. Performed by the composer in August 2005)
<https://www.youtube.com/watch?v=X7mRpVV8K5w>
- *Carillon sur 'Ô Canada'*. Dedicated to the Veterans of the Canadian Armed Forces. Played by the composer on the Grand orgue de l'Église St-Roch (Québec) - Casavant 1942, 4 manuals, 85 stops.
<https://www.youtube.com/watch?v=sUamqyaWRDc>

Cojocar, Dora (b. 1963)

For full information please see under the composer's country of origin, Romania.

Daley, Eleanor (b. 1955)

Eleanor Daley has worked as Director of Music at Fairlawn Avenue United Church since 1982; she also works as a choral clinician and accompanist across North America and Canada. She gained a Bachelor of Music for organ performance from Queen's University in Kingston and diplomas from the Royal College of Music in Toronto and Trinity College in London.

Eleanor Daley has written extensively for a cappella choir and for choir with organ or instrumental and orchestral accompaniment. Many of her works have been commissioned by choirs across North America and Europe, among those the Elmer Iseler Singers, the Bach

Children's Choir and the Cantabile Singers of Kingston. Works have also been commissioned by Choral Directors' Associations and Oxford University Press, among others. Her *Rose Trilogy* and her *Requiem* received the National Choral Award for Outstanding Composition in 2004 and 1994 respectively.

Online recordings

- *Upon Your Heart* - Anna Lapwood & the Choirs of Pembroke College Cambridge
<https://www.youtube.com/watch?v=9gJvHbsypBM>
- From *Requiem: In Remembrance*, The FAPC Virtual Choir directed by Ryan Jackson
<https://www.youtube.com/watch?v=i95FX-xMaKA>
- *Ye who taste that love is sweet* (SATB)(2021) The Oxford Choir directed by Bob Chilcott
<https://www.youtube.com/watch?v=iR6c5gcafyo>

Laurin, Rachel (b. 1961)

Rachel Laurin was born in St- Benôit in the Province of Quebec and studied at the Conservatoire de Musique à Montréal with Raymond Daveluy (organ, improvisation and keyboard harmony), Raoul Sosa (piano) and Nick Ayoub (Jazz). From 1986 to 2002 she was assistant organist to Raymond Daveluy at Saint Joseph's Oratory, Montréal, and from 2002 to 2006 titular organist at Nôtre-Dame Cathedral in Ottawa.

Rachel Laurin leads a dual international career as a concert organist and a prolific composer. She devotes herself to composition, recitals, master-classes and lectures. She has performed organ recitals in major cities in Canada, the United States and Europe, and has made more than twelve recordings, including two CDs devoted to her own compositions. She is frequently invited as a recitalist, composer, lecturer and teacher, in Canadian and American universities and visited, among others, Yale University, Baylor University, University of Houston, Syracuse University, Kansas City University, St. Thomas University, Indiana University in Pennsylvania, Mount Royal College, University of Alberta, etc. Her expertise, as an organist and composer, is also recognized in being invited as jury member for numerous competitions, including among others the Canadian International Organ Competition 2021, in Montreal.

Rachel Laurin has served as "house composer" at Leupold Editions since 2006. She has composed hundreds of works for various solo instruments, voice, instrumental ensembles, choir, and orchestra. Most of her compositions are published and recognized internationally, having been performed and recorded on the five continents. Rachel Laurin is composing almost exclusively on commissions since many years and she has won many prestigious awards, including the Holtkamp-AGO Composition Award in 2008, First Prize in the 2009 Marilyn Mason New Organ Music Competition, the First Prize at the Orgelkids Tenth Anniversary Composition Contest (2019) in Netherlands, in the category for Do-Organ Solo, and more recently she was selected as the commissioned composer for the Pogorzelski-Yankee Composition Competition 2022.

In 2020, the American Guild of Organists granted her the AGO “Distinguished Composer Award” in recognition of her important contribution to the organ repertoire, as a composer. Her works are published by Doberman, Éditions du Nouveau Théâtre Musical, RCCO Music Publications (Canada), Europart (France), Hinshaw Music/Fred Bock, MorningStar and Leupold Editions, a division of the Leupold Foundation (USA). Rachel Laurin has been a member of the “Comité d’Honneur de la Fédération Francophone des Amis de l’Orgue” (FFAO) since 2016.

Online recordings:

- From the *Symphonie No 1 for organ Solo, I. Prelude*, Isabelle Demers, organ (2019)
<https://www.youtube.com/watch?v=LJ4Lg80GyuU>
- From *Twelve Short Pieces Op. 43* (extracts), Annual Festival for New Organ Music
<https://www.youtube.com/watch?v=WIOknz22Glg>

Online resources:

- Composer’s YouTube channel
https://www.youtube.com/c/RachelLaurin_composition/videos
- Composer’s Home Page:
<https://www.rachellaurin.com/home>

MacDonald, Sarah (b. 1968)

Sarah MacDonald is a Canadian organist, conductor, pianist, and composer living in the UK. She holds the positions of Fellow and Director of Music at Selwyn College, Cambridge, and Director of the Girl Choristers at Ely Cathedral. She has been at Selwyn since 1999 and is the first woman to hold such a post in an Oxbridge Chapel. She studied piano, organ, and conducting at The Royal Conservatory of Music’s Glenn Gould School in Toronto with Leon Fleisher, Marek Jablonski, and John Tuttle. She continued her studies as Organ Scholar of Robinson College, Cambridge, where she read for a degree in Music and studied the organ with David Sanger.

Sarah has played numerous recitals and conducted choirs on tours throughout the UK, North America, the Middle East, New Zealand, and mainland Europe. She has made over 35 recordings, variously in the guises of pianist, organist, conductor, and producer. She works most frequently with Regent Records, with whom she has made 15 single-living-composer recordings with Selwyn Choir and the Ely girls.

Sarah is a winner of the Royal College of Organists’ (RCO) coveted Limpus Prize, and has taught organ and conducting for Eton Choral Courses, Oundle for Organists, the Jennifer Bate Organ Academy, and courses run by the RCO. For its first decade, she was a director of the annual Girl Chorister Course at St Thomas Church Fifth Avenue, New York City, and she is in demand as a guest conductor for international residential courses run by the RSCM and other organisations.

Sarah holds the Fellowship diploma of the RCO and is an Examiner for the RCO. She teaches conducting, harmony, counterpoint, fugue, and composition for Cambridge University, where she is also an examiner. She has had numerous choral compositions

published by Encore Publications, the Royal School of Church Music (RSCM), August Press, and St James Music Press, and is series editor for the “Sarah MacDonald Choral Series” with Selah Publishing, featuring liturgical choral works by female composers. Sarah also writes a popular monthly column for the American Guild of Organists’ magazine *The American Organist*, called ‘UK Report’.

In 2018 Sarah received the honorary ARSCM in recognition of her contribution to choral music in the UK and Canada, and the citation made particular mention of her support of contemporary British composers. She is an Honorary Patron of the Herbert Howells Society, and a Patron of the Society of Women Organists. In her spare time, she is a keen amateur photographer.

Online recordings

- *Wondrous Cross*, Ely Cathedral’s Girl Choristers and Sixth Form Choral Scholars, March 2021
<https://www.youtube.com/watch?v=YM-zeett5QY>
- *Magnificat in A flat*, Saint Matthew’s Cathedral, Dallas Texas December 2020
https://www.youtube.com/watch?v=Kcy5_2Rf8XY
- *Cruce Fidelis*, the Choir of Selwyn College, Cambridge January 2021
<https://www.youtube.com/watch?v=wYV44g9YGH4>

Online resources

- Composer’s website
www.sarahmacdonald.live

Thévenot, Maxine (b. 1969)

Maxine Thévenot is a Canadian-American organist, conductor, clinician and composer, residing in the state of New Mexico. A native of Saskatchewan, Canada, Maxine received her Bachelor’s degree in Music Education from the University of Saskatchewan (with Distinction); and her Master of Music and Doctor of Musical Arts degrees from the Manhattan School of Music. At Manhattan School of Music, she was twice awarded the Bronson Ragan Award for ‘outstanding ability in organ performance’. Maxine is an Associate of the Royal Canadian College of Organists and the Royal Conservatory of Music, Toronto, and was made an Honorary Fellow of the National College of Music, London in 2006 for her ‘services to music’.

Maxine is a published composer with Paraclete Press, and her compositions include introits, psalm chants, and a frequently-performed setting of the *Preces and Responses*. She serves as Canon Precentor, Director of Cathedral Music and Organist at the Episcopal Cathedral of St. John, Albuquerque, NM. She is also the Artistic Director of an extensive community outreach ministry, Friends of Cathedral Music. Recognised for her excellence as a recording artist, Maxine has released 17 well-received CDs on RavenCD.

Dr. Thévenot has been a featured performer and lecturer at national and regional conventions of the American Guild of Organists and the Royal Canadian College of Organists. First-prize winner of the 2000 Canada Bach National Organ Competition, Maxine has also broadcast for the

Canadian Broadcasting Corporation, National Radio, and Pipedreams. She is the Founding and Artistic Director of Polyphony: Voices of New Mexico, the state's first professional, resident vocal ensemble, and an adjunct faculty member at the University of New Mexico, where she now teaches pipe organ.

Online recordings

- Maxine Thévenot plays Florence Price
<https://www.youtube.com/watch?v=dfSIdekgWwc>

Online resources

- Composer's website
<https://www.maxinethevenot.com>
- Review of CD *The Immortal Air: Anthems and Canticles*
https://ravencd.com/merchantmanager/product_info.php?cPath=24&products_id=182
- Composer's publisher
<https://paraclesheetmusic.com/composer/maxine-thevenot/>

Watson Henderson, Ruth (b. 1932)

Ruth Watson Henderson is a Canadian composer, pianist and organist. She studied piano at the Toronto Conservatory of Music with Richard Viggo Kihl (1937–42) and Alberto Guerrero (1945–52), and at the Mannes College of Music, New York, with Hans Neumann (1952–4); she also took composition lessons with Oskar Morawetz, Richard Johnston and Samuel Dolin. She debuted as a concert pianist in Toronto in 1952 and held posts as organist and choir director in Winnipeg (1957–62) and Kitchener (1962–8), and in Toronto as accompanist to the Festival Singers (1968–79) and the Toronto Children's Chorus (1978–).

Ruth Watson Henderson has written many choral compositions, largely tonal and with vivid sonorities, of which the first *Missa brevis* (1976) is one of the most famous. She won a prize at the GEDOK competition in Mannheim in 1989, and in 1992 her *Voices of Earth* won the National Choral Award from the Association of Canadian Choral Conductors. Her compositions for young people include a short music drama about Inuit children, *Clear Sky and Thunder* (1983).

Online Recordings

- *Psalm 100*
<https://www.youtube.com/watch?v=tCYWjqRnCRY>
- *Cantate Domino*
<https://www.youtube.com/watch?v=UUKSeYVeipE>
- *Chromatic Partita*
<https://www.youtube.com/watch?v=1rZ7CjrGnE8>

Online Resources

- *Canadian Composers Series – Interview with Ruth Watson Henderson*
<https://www.youtube.com/watch?v=xKKuxMvMd7s>

China

Wang, An-Ming (b. 1926)

An-Ming Wang (alias Marion Wang Mak) was born and grew up in Shanghai. From an early age she was exposed to Western music through her parents, her mother being a pianist. She received a Bachelor degree in Education from Central China University and in 1948 came to the United States where she obtained further degrees: a Bachelor in Music from the Wesleyan Conservatory, Georgia and a Master degree in Music Education from Columbia University.

In 1951, An-Ming wang started a career as freelance composer and is the author of numerous works for choir, an opera, a ballet suite, orchestral music, works for piano and for the organ, and of chamber and vocal music. Several of her works, among those *The Christmas Gift* for children choir (1980), have been performed at the White House and the Kennedy Centre, also in other venues such as the Carnegie Hall in New York City. She is member of the International Alliance for Women in Music and of the National League of American Pen Women, among others. Her work was awarded by the latter and by the American Society of Composers, Authors and Publishers (ASCAP); An-Ming Wang also received a grant from Maryland State Arts Council.

Online recordings

- *Fantasy for Organ* played by Calvert Johnson
<https://www.youtube.com/watch?v=a1mlNli2vEM>

Online resources

- *Wang An-Ming* New Music Online Library
<http://library.newmusicusa.org/WangAnMing>

Yi, Chen (b. 1953)

Chen Yi is a Chinese-American violinist and composer of contemporary classical music. She was the first Chinese woman to receive a Master of Arts in music composition from the Central Conservatory of Music in Beijing. Chen was a finalist for the 2006 Pulitzer Prize for Music for her composition *Si Ji (Four Seasons)*, and has received awards from the Koussevitzky Music Foundation and American Academy of Arts and Letters (Lieberson Award), as well as fellowships from the Guggenheim Foundation and the National Endowment for the Arts. In 2010 she was awarded an Honorary Doctorate from The New School and in 2012, she was awarded the Brock Commission from the American Choral Directors Association. She was elected to the American Academy of Arts and Letters in 2019. Her work is shaped by her experience coming of age during China's Cultural Revolution, and her influences include both Chinese traditional music and Western classical music.

Online recordings

- *Suite from China West*
https://www.youtube.com/watch?v=iV0qNf-s_Ug

Online resources

- Interview with Chen and concert of her works
https://www.youtube.com/watch?v=YjdJ_s0KXs0

Czech Republic

Faltis, Evelyn (1887-1937)

Evelyn Faltis was born in Trautenau (Trutno), former Bohemia, into a Viennese bourgeois family of Spanish ancestry. She began her musical studies at the Assumption Convent in Paris and later continued with Robert Fuchs, teacher of Hugo Wolf, Gustav Mahler, Franz Schreker and Alexander Zemlinsky (among others), at the Vienna Music Academy, and with Sophie Menter, student of Franz Liszt, in Munich. She became the first woman to coach soloists at the Bayreuth Festival and worked as répétiteuse - presumably the first employed female one - at theatres and the opera in Nuremberg, Darmstadt and Berlin respectively.

Evelyn Faltis' work includes the symphonic poem Hamlet, two string quartets, a piano concerto, choral works including a mass, and about twenty songs. Many of her compositions were published by Ries & Erler in Berlin and still form part of contemporary concert repertoires. For her *Symphonie Fantastique* she was awarded a prize at the Dresden Conservatoire. Her *Fantasie and Doppelfuge on Dies Irae Op. 12* for organ solo was composed in 1922.

After 1933 she withdrew from Bayreuth and settled in Vienna in 1934, where she died from pneumonia in 1937. In accordance with her will, Evelyn Faltis is buried in Bayreuth.

Online resources

- Entry from 'Unsung Composers'
<http://www.unsungcomposers.com/forum/index.php?topic=3908.0>

Loudová, Ivana (1941-2017)

Ivana Loudová studied composition at the Prague Conservatory with Miloslav Kabeláč (1958–61) and at the music faculty with Emil Hlobil (1961–6) and later participated in an artistic program under Miloslav Kabeláč designed to prepare students for their futures at the Prague Academy of Musical Arts. Following the grant of a scholarship by the French Government she studied at the Paris Conservatoire with Messiaen and Jolivet and worked at the Centre Bourdon with the Groupe de Recherches Musicales. In 1992 she became a professor of composition and music theory at the Prague Academy where she established Studio N for new music. While mainly focussing on her career as a composer, she occasionally pursued theoretical or pedagogical activities, such as leading composition courses in the USA, Germany and in Austria. During the years 1980 and 1997 she lived as a composer-in-residence at the American Wind Symphony Orchestra in Pittsburgh. Among her works are two works involving the organ: *Monumento* (1985) and *Concerto for organ, percussion and wind instruments* (1974).

Loudová explored many genres. Many of her large-scale vocal works employ poetry from the Italian Renaissance or modern Czechia. She is also the author of a theoretical work titled *Modern Notation and its Interpretation*. For her work Ivana Loudová received the Heidelberger Kunstpreis in 1993, the award of the Ministry of Culture for a contribution to the music world for the year

2015, and the award of the Protective Association 2017.). Her choral compositions have won awards in the Jihlava and Jirkov competition, and in radio competitions in Moscow and Olomouc.

Online Recordings

- *Monumento*, performed by Milan Šlechta
<https://www.youtube.com/watch?v=X-9iwuwbHG8>

Online Resources

- Composer's home page
<http://loudova.cz/en/>

Estonia

Mägi, Ester (b. 1922)

Ester Mägi is an Estonian composer and one of the most directly representative of Estonian national music, while at the same time basic musical trends of late 20th century are reflected in her work. She initially trained under Mart Saar, a composer of choral works that combine complex advanced harmonies with folk music, at the Tallinn Conservatory. Mägi shared his interest and love for Estonian national heritage. She continued her studies at the Moscow Conservatory with Vissarion Shebalin, who strongly supported her interest in folk music and national roots, and graduated in 1952.

After graduation, Ester Mägi returned to the Tallinn Conservatory where she taught music theory, counterpoint and analysis until her retirement in 1994. Her work comprises large scale orchestral works, chamber music, vocal and choral songs and nowadays forms part of the Estonian concert repertoire. She has composed several works for the organ, among those *Cadenza and Theme* for organ and violin (1983), and a *Concerto for organ and harpsichord* (1980), transcribed by the composer for guitar and organ in 2004. In 1999, Mägi was awarded an honorary doctorate degree by the Estonian Academy of Music and Theatre.

Online Recordings

- Ester Maegi: Duod rahvatoonis from *Kammermusik aus dem Baltikum*, Bella Musica (1995)
<https://www.youtube.com/watch?v=ZuWONhwhAVQ>

Online Resources

- Comprehensive information on her biography and work: Estonian Music Information Centre
<https://www.emic.ee/ester-magi>

Finland

Dumitrescu, Adina (b. 1964)

For full information please see under the composer's country of origin, Romania.

Saariaho, Kaija (1952-2023)

In the vast musical output of the Kaija Saariaho the organ plays a particular role: Ranked as the “greatest living composer” by BBC Music Magazine in 2019, the stunning background and perception of her work for organ and orchestra, *Maan varjot (Earth's Shadows)*, confirm that Kaija Saariaho has significantly contributed to the organ world as a female composer.

She studied in Helsinki with pianist and composer Paavo Heininen, student of Einojuhani Rautavaara, Bernd Alois Zimmermann and Witold Lutoslawski. Following a stifling experience with strict serialism in Germany and an inspiring encounter with French spectralists Tristan Murail and Gerard Grisey, Saariaho turned to computer music, experimented with Musique Concrète and used electronics alongside traditional instruments during the 1980s and 1990s. The composer describes herself as a kind of synesthete: “... the visual and the musical world are one to me ... different senses, shades of colour, or textures and tones of light, even fragrances and sounds blend in my mind. They form a complete world in itself”.

Her work for organ and orchestra was jointly commissioned by Montreal Symphony Orchestra, Orchestra National de Lyon, Southbank Centre and Philharmonic Orchestra. Kaija Saariaho's own program notes from the world premiere in 2016 speak for themselves: “The organ and orchestra are side-by-side as two rich and powerful ‘instruments’ with several common factors which make it easy to create connections between them. But more than the common features, I am interested in the aspects which separate the instruments and give them their own particular identity. For example, the orchestra has a great flexibility which comes from the ability to create micro-tonality, glissandos, rich textures with instrumental noises or delicate multi-layered dynamics. The organ, on the other hand, has the ability to produce rich and very precise textures controlled by only one musician, as well as long sustained notes without the constraints of breathing or the length of a bow. Unlike some other instruments, the organ doesn't need to fight to rise above the orchestra; it can do it any time, effortlessly. But I didn't want to create a duel of decibels, and I don't consider this piece an organ concerto. Rather, it is a work with a prominent solo organ part, some kind of a fruitful and inspiring companionship, in which two strong but civilised personalities can co-exist without having to fight too much for the place in the sun”.

Before her death in summer 2023, Kaija Saariaho had launched a fundraising campaign for a new organ for her home country to be installed at the Helsinki Musiikkitalo. As the now largest organ in Finland and Scandinavia with 3D printed sounding pipes it honours the composer by adding a fascinating structure made from interwoven pipes and wind tunnels to its facade: “... the visual and the musical world are one to me.”

Online Recordings

- *Offrande* (2014). Anssi Karttunen, cello; Olivier Latry, organ. Recorded at Musiikkitalo, Helsinki January 1st, 2024 at the inaugural concert of the new organ.
<https://www.youtube.com/watch?v=-ndaiPGDFaU>

- Inaugural Concert at The New Rieger Organ in Musiikkitalo, Helsinki. Olivier Latry, 1 January 2024
https://www.youtube.com/watch?v=yzQqz_eCgP4
- *Maan varjot "Earth's Shadows" - II. Lento calmo*
<https://www.youtube.com/watch?v=MBPIPklpsFg>

France

Barraine, Elsa (1910-1999)

Elsa Barraine studied at the Paris Conservatoire with Paul Dukas, winning First Prize for Harmony at the age of fifteen (1925), and then for Fugue and Accompaniment when she was seventeen (1927). In 1929 she won the Prix de Rome for her cantata *La vierge guerrière* (based on Joan of Arc), making her the fourth female winner since the competition began in 1803. Taking inspiration from literature, Barraine's music was evocative of tension and tragedy and led her to being regarded as the most gifted French woman composer since Lili Boulanger.

Barraine worked at the French National Radio from 1936 as pianist, sound recordist and the Head of Singing. She taught at the Paris Conservatoire from 1953 until 1972 when the Ministry of Culture named her Director of Music, giving her charge of all French national lyric theatres. A contemporary and friend of Olivier Messiaen, Barraine had a keen and sensitive sense of timbre, using classical forms in tonal harmonic language. The one exception is her *Musique Rituelle* (1967) for organ, gongs and xylorimba, which features serialism and is inspired by the Tibetan Book of the Dead.

Barraine wrote an opera, ballets, music for cinema and radio, vocal and orchestral music including two symphonies, chamber music, songs and music for keyboard, which includes Prelude and Fugue I and II for organ.

Online Recordings

- *Première Prélude et Fugue* (1928), Raffi Ourgandjian, organ, 1 February 2019
<https://www.youtube.com/watch?v=0sbbjwGGQnY>
- *Deuxième Prélude et Fugue*
<https://www.youtube.com/watch?v=dXi6fon3diU>

Online resources

- Song of the Lark, "*Elsa Barraine: Composer and French Resistance Leader*", which includes a recording of Prelude and Fugue No. 2 among others
<https://songofthelarkblog.com/2018/08/29/elsa-barraine-composer-and-french-resistance-leader/>
- Donne, Women in Music – Elsa Barraine
<https://www.youtube.com/watch?v=4OnoPpeoDnM>

Bonis, Melanie Hélène (1858-1937)

Melanie Bonis was born into a Parisian middle-class family. Impressed by her rapid progression on the piano, a family friend and professor at the Paris Conservatoire introduced her to César Franck in 1876. One year later she was admitted to the Conservatoire where she studied

harmony with Ernest Guiraud and the organ with César Franck. Melanie Bonis won second and first prizes in harmony and accompaniment in 1879 and 1880 respectively, at a time when Claude Debussy and Gabriel Pierné were fellow students. Due to the difficulties encountered by women who wished to compose, she adopted the more androgynous form of her first name, "Mel".

After her marriage in 1883, she devoted herself for about ten years to raising a family. From 1894 she composed regularly and wrote more than 300 compositions, most of which were published. Her music was warmly praised by Camille Saint-Saëns, Celestin Joubert and Gabriel Pierné. A selection of 21 *Compositions for Organ* contains mostly liturgical piece, but also a *Toccata in G* (1914) and a *Petite Improvisation*.

Online Recordings

- *Ave Verum*
<https://www.youtube.com/watch?v=pHs8fO38yKk>
- *Toccata*
https://www.youtube.com/watch?v=0Jiu_eNP1Q
<https://www.youtube.com/watch?v=PehgiWPGnFo>

Online resources

- Music Theory Exams by Women
<https://musictheoryexamplesbywomen.com/composers/mel-bonis-1858-1937/>

Boulanger, Lili (1893-1918)

Lili Boulanger made history when winning the prestigious Prix de Rome in 1913 as first-ever female composer with her cantata *Faust et Helene*. Following the success of this cantata she was offered a contract with Ricordi.

Lili's talent became obvious at the age of two, when family friend Gabriel Fauré discovered her perfect pitch. Her parents, Russian born princess Raissa Mischetzky and Ernest Boulanger, professor at the Paris Conservatoire and winner of the Prix de Rome in 1835, strongly encouraged Lili's musical education. Accompanying her older sister Nadia to music classes at the conservatoire at the age of five, Lili soon received lessons in music theory, cello, piano, violin and harp; her organ teacher was Louis Vierne. She was taught composition by her sister Nadia before also being taught by Paul Vidal, George Caussade and Gabriel Fauré. Beside her choral and orchestral work, Lili Boulanger also wrote chamber music for piano and flute and a number of songs on lyrics by French poets.

Lili Boulanger suffered from a chronic illness that started with bronchial pneumonia and led to intestinal tuberculosis. During her final years she was particularly productive and completed several works. Her setting of *Pie Jesu* reflects a peaceful departure from earthly realms. Lili Boulanger died at the age of 24, leaving friends and family devastated by her loss. In 1939, her sister Nadia founded the *Lili Boulanger Memorial Fund* with headquarters in Boston, Massachusetts, which has two aims: to keep alive the memory and the music of her sister and to aid composers and other musicians of exceptional talent and promise.

Online Recordings

- *Psaume 24*
https://www.youtube.com/watch?v=iGr7iq1YN_Y
- *Psaume 130*
<https://www.youtube.com/watch?v=fILZmONu6ls>
- *Pie Jesu*
<https://www.youtube.com/watch?v=eLxrA8cG2ZI>
- *Vielle Prière Bouddhique*
<https://www.youtube.com/watch?v=xF9SltYJAT8>

Online resources

- The Lili Boulanger Memorial Fund
https://www.umb.edu/lili_boulanger

Boulanger, Nadia (1887-1979)

Achieving eminence through teaching and conducting rather than composing and performing, Nadia Boulanger grew into an environment that was clearly informed by the organ. She entered the Paris Conservatoire at the age of 10 where she studied harmony with Paul Vidal, and composition with Charles Marie Widor and Gabriel Fauré. She also studied organ privately with Louis Vierne and Felix-Alexandre Guilmant.

Following her father's death in 1900, Nadia became the family's breadwinner and started teaching piano in the family's private flat. Receiving top prizes for harmony, counterpoint, fugue, organ and piano accompaniment during her time at the Paris Conservatoire, she caused a sensation when winning the second prize at the Prix de Rome in 1908 for her cantata *La Sirene*. In 1906 she became Gabriel Faure's assistant at the great organ of the Église de la Madeleine.

After her sister Lili's death in 1918 she ceased to compose and concentrated on conducting and teaching from 1919 onward. Her musical works were all published between 1901 and 1922. During World War II she lived in the USA and taught at the Juilliard School of Music. Among Nadia Boulanger's students were Aaron Copland, Elliot Carter, Thea Musgrave, Jean Français and countless others of whom she never kept any records.

Online Recordings

- *In Paradisum*
<https://www.youtube.com/watch?v=djS7IQnDQxs>
- *Three pieces for organ or harmonium*, Loek Jehee, organ at Cavaillé-Coll St Etienne in Caen, 22 June 2015
<https://www.youtube.com/watch?v=HBGen9IagUY>

Online resources

- Interview with Nadia Boulanger
<https://www.youtube.com/watch?v=uLIHtCttSE8>

Boulay, Joséphine (1869-1925)

Joséphine Boulay was a French organist, composer and professor. She became blind at the age of 3 and began her studies with the Blind Sisters of St. Paul and then the National Institution for the Blind. In 1887 she was admitted to the Conservatoire de Paris, studying with César Franck and Jules Massenet. She was the first woman to win the first prize in organ at the Conservatoire in 1888. Other prizes include second prize for harmony in Charles Lenepveu's class in 1890, second prize in counterpoint and fugue in Jules Massenet's class in 1895, and first prize for composition in Gabriel Fauré's class in 1897. Boulay was appointed professor at the National Institution for the Blind, where she was in charge of organ, harmony and composition classes for 37 years. In 1899 she was awarded *Palmes académiques* for her work, a national order bestowed by the French Republic on distinguished academics and teachers for their valuable services to education.

Online recordings

- Recital by Joy-Leilani Garbutt, including *Prelude and Fugue* (1898)
<https://www.youtube.com/watch?v=u5fIVMR29M4>

Bracquemond, Marthe (1898-1973)

Marthe Bracquemond studied with Charles Marie Widor, Marcel Dupré and Louis Vierne and worked as organist of the reformed Church in Paris.

Online recordings

- *Ombres: Suite sur la Passion, 1. Sur Gethsemané*, Marthe Bracquemond, organ
https://www.youtube.com/watch?v=v6NQ39l8_m8

Chaminade, Cécile (1857-1944)

Cécile Chaminade was taught by her mother, a pianist and singer. Her first experiments in composition took place in her very early days; in her eighth year she played some of her music to Georges Bizet, who was much impressed with her talents. She studied composition privately with Benjamin Godard and others, as her father prohibited her to enrol at a conservatoire. She gave her first public recital at the age of eighteen and made her London debut in 1892. At her American debut in 1908 she played the solo part of her '*Concertstück*' with the Philadelphia Orchestra.

In 1913 she became the first female composer to be granted admission to the Order of the Legion of Honour. Although her piano salon music and songs enjoyed widespread popularity, her more serious works, including an opera, a ballet, and orchestral suites, were less successful, especially among critics. Yet almost all her compositions were published during her lifetime and

sold well. Her music is elegant, tuneful, and often witty, and it is probable that critical evaluations of her music through much of the 20th century were based more on gender stereotypes than on the qualities of the work.

She has left a collection of pieces for harmonium, *La Nef Sacrée* Op. 171, some of which have pedal markings and the *Prelude in D-Minor* Op. 78 for the organ.

Online Recordings

- *Meditation* Op. 76 No 6 – Harp transcription
<https://www.youtube.com/watch?v=FyywFlozNjw>
- *Prélude pour organ solo* Op. 78
<https://www.youtube.com/watch?v=IHvw4a-t0Iw>
- *Mass for two equal voices and organ or harmonium*
https://www.youtube.com/watch?v=QCIIjZ5Q_f8

Online resources

- *The Rise and Fall of Cecile Chaminade* – Listen – music & culture
<http://www.listenmusicculture.com/mastery/cecile-chaminade>

Chrétien, Hedwige (1859-1944)

Hedwige was born in Compiègne, Northern France. She joined the Paris Conservatoire at the age of 15, where she studied with Ernest Guiraud, a French composer and music teacher born in New Orleans, Louisiana, who had joined the Conservatoire in 1853 and was a close friend of Théodore Dubois and Camille Saint-Saëns. In 1881 Hedwige Chrétien won first prizes in harmony, counterpoint and fugue. She was appointed professor at the Paris Conservatoire in 1889.

Not much is known about her life and the most extensive collection of her works is held at the University of Michigan's Women Composers Collection. The latter includes 50 songs, 50 piano pieces, two one-act comic operas, a very successful ballet, and several chamber and orchestral works. For the organ she has written the *Premier Album du Jeune Organiste* and *100 Pièces brèves* among others.

Hedwige Chrétien's fame extended beyond France into England and the USA. Her musical language clearly relates to 20th century: most works are through-composed, using ninth, eleventh and thirteenth chords, with chromatic melodies and frequent changes of metre and tonality, often modulating into remote keys. Her wind quintet was reprinted in the USA; her *Solfège* manuscript *a changement de clefs* can be found in the Bibliothèque Nationale de Paris.

Online recordings

- *Sortie for organ solo*
<https://www.youtube.com/watch?v=tox77LJNa1Q>
- Quintet à vent, 1st movement
<https://www.youtube.com/watch?v=zgnRLfVizH8>

- Quintet à vent, 2nd movement
<https://www.youtube.com/watch?v=PJoaio0ssGw>

De Bourges, Clementine (1520-1561)

Clementine De Bourges was born in Bourges in central France around 1521. Although there is little biographical information, it is believed she was a poet as well as player of several instruments. Most well-known as a composer, she excelled in choral and organ music, and Franz Gehring, the 19th Century German music writer, considered her compositions some of the most important of her time.

Unfortunately, most of her work was lost during the religious wars of the late 16th Century, and only the four-part chorus *Da bei rami* survives in a collection of music published in 1583 (see **Online resources** below). Clementine died in 1561 (possibly 30th September) allegedly from grief, a year after the death of her husband who lost his life fighting the invading Huguenots.

Online resources

- *Da bei rami* – organ solo
<https://www.musicalion.com/en/scores/sheet-music/208881/de-bourges-cl%C3%A9mentine>
- PDF of a frail organ tablature book published in 1583, that references Clementine De Bourges. Click on “View Music” link at the top of the page to see the score:
<https://repository.royalholloway.ac.uk/items/05b13902-a592-41f8-8ae9-e887ff345c76/1/>

Demessieux, Jeanne (1921-1968)

Jeanne Demessieux was born in Montpellier and was taught the piano by her older sister, before enrolling at the Montpellier Conservatoire. Following a move to Paris with her family, she was appointed Principal Organist of the church Saint-Esprit at the age of 12 and received further musical training at the Conservatoire. She took private classes with Marcel Dupré and joined his organ class at the conservatoire in 1939. After 5 more years studying with Dupré she made her organ recital debut which comprised a series of 12 recitals at the Salle Pleyel in Paris. On this occasion she not only played everything from memory, but also improvised a four-movement symphony. She became famous for her exceptional memory: she was capable of memorising around 2,500 pieces, including the complete works by Bach, Liszt, Mendelssohn, Franck and Dupré. Among her compositions, eight have been written for organ solo, all reflecting her virtuous technique. Jeanne Demessieux died in 1968 while in the process of recording Messiaen's entire works for organ.

Online Recordings

- Attende Domine Op. 8, Arjen Leisra on the Maarschalkweerd-organ (1875), Schiedam, Havenkerk, Netherlands, 17 April 2019
<https://www.youtube.com/watch?v=wwQ5dmV0MZg>

- *Six Études* performed by the composer
<https://www.youtube.com/watch?v=eOge7N-H4s8>

Falcinelli, Rolande (1920-2006)

Rolande Falcinelli was a French organist, pianist, composer and music educator. She began studying piano and solfège at age five, gave her first public performance aged seven, and entered the Paris Conservatory aged twelve in 1932. There she learnt improvisation and organ from Dupré, and won many medals and prizes for solfège, harmony and piano accompaniment, fugue, composition, organ and improvisation. She received the Rossini Prize in 1941 and won the Second Grand Prix de Rome in 1942.

Falcinelli was the titular organist at Sacre-Cœur Paris between 1946 and 1973. She also taught organ at the American Conservatory in Fontainebleau between 1948 and 1955 and the *École Normale de Musique* in Paris from 1948–1955. Falcinelli was a champion of Dupré's music, and in 1948 she performed from memory his (then) complete organ works. She was more interested in the promotion of modern music by composers such as Messiaen, Langlais and Duruflé than introducing her own music to audiences. She was Dupré's substitute organist at St Sulpice in Paris and also in his organ classes at the Paris Conservatory.

In 1955, Falcinelli succeeded Dupré as professor of organ and improvisation at the Paris Conservatory, where she taught until 1987. Some of her numerous students were many brilliant organists such as Daniel Roth, Pierre Pincemaille, Sophie-Veronique Cauchefier-Choplin, Philippe Lefèbvre and Najj Hakim. During the course of her concert career, she performed in the USA, Canada and throughout Europe. She made numerous recordings in her career, including several LPs of Dupré's organ music. She published editions of works by composers such as Brahms, Bruhns, Buxtehude and Frescobaldi and left numerous works for organ or for organ and instruments.

Online Recordings

- *Le Mystère de la Sainte-Messe* (23 Feb 2020) Yves Castagnet and Virgile Monin
<https://www.youtube.com/watch?v=Tp19j0qUToA>
- YouTube playlist of Falcinelli performing various works
<https://www.youtube.com/playlist?list=PL9E4F60C13728AEF3>

Online resources

- Rolande Falcinelli Archive, Eastman School of Music Archive, University of Rochester
<https://www.esm.rochester.edu/sibley/files/Rolande-Falcinelli-Archive.pdf>
- On the Première of Mausolée for Organ and Orchestra in the USA, Sylviane Falcinelli and Timothy Tikker, 29 April 2011
<http://www.falcinelli.info/RolandeFalcinelli/docu/Mausolee.html>

Giurgiu-Bondue, Ana (b. 1977)

For full information please see under the composer's country of origin, Romania.

Haïk - Vantura, Suzanne (1912 – 2000)

Suzanne Haïk-Ventura was a composer, organist, teacher and music theoretician born to a Turkish father and an Alsatian Jewish mother. She studied at the Conservatoire National Supérieure in Paris where she excelled with first prizes in harmony, fugue and composition in 1934, 1938 and 1939, respectively. Between 1941 and 1946 she took lessons with Marcel Dupré. and later worked as an organist at the Synagogue de l'Union liberale Israelite de Paris from 1946 to 1953 and the Église Saint-Hélène in Paris between 1966 and 1979.

Hiding from the Nazis she interrupted her studies and started a research project on the lost vocal music of biblical texts, which she was only able to finish after her retirement in 1970. She presented her discoveries based on studies of *te'amim*, accents placed above and below the Hebrew biblical texts, in her book *La Musique de la Bible révélée – the Music of the Bible Revealed* in 1976. In 1975, *Harmonia Mundi* had already published a recording of her work under the same name which in the following decades found further attention in broadcasts and concerts but also raised controversies and heated debates about the provability and authenticity of her findings. Nonetheless, in 1978, the *Institut de France* awarded the second edition of her book its highest award, the Prix Bernier.

Suzanne Haïk-Vantura composed seven motets and a liturgical poem *Judas le Pieux* besides chamber music works and music pedagogical studies.

Online Resources

- Suzanne Haik Vantoura - NPR Morning Edition 1986
<https://www.youtube.com/watch?v=a38vuOmWcIs>

Jacquet de La Guerre, Élisabeth (1665-1729)

Élisabeth Jacquet de La Guerre was a French musician, harpsichordist and composer. She was born to a family of musicians and master instrument-makers in Paris. Her grandfather and father were harpsichord makers, and her father educated both his sons and daughters. It is said that at the age of five, Louis XIV took notice of her when she performed at his palace of Versailles. This eventually led to her becoming a musician in the court of Louis XIV. In 1684, Élisabeth married the organist Marin de La Guerre, son of the late organist at the Sainte-Chapelle, Michel de La Guerre. After her marriage she taught, composed, and gave concerts at home and throughout Paris, to great acclaim.

Élisabeth was one of the few well-known female composers of her time, and unlike many of her contemporaries, she composed in a wide variety of forms. Her first published work was her *Premier Livre de Pièces de Clavecin*, printed in 1687, which includes unmeasured preludes. These preludes do not have a strong rhythmic form, but leave the interpretation of the rhythm to the performer. In 1694, the production of her opera *Céphale et Procris* at the Académie Royale de Musique was the first of an opera written by a woman in France. A new set of harpsichord pieces in a new genre were published in 1707; with the harpsichord playing an obbligato role with the violin. In this way she blended French traditions with Italian innovations. Judith Bingham composed an organ piece called Jacquet's Ghost, based on one of the preludes for harpsichord by Élisabeth.

Online recordings

- *Violin Sonata No. 1 in D minor*
<https://www.youtube.com/watch?v=YRGlVpm3ZAE>
- *Pièces de Clavecin*
<https://www.youtube.com/watch?v=c9kJj0DnEGw>

Online resources

- The Seventeenth Century Lady - Élisabeth Jacquet de La Guerre
<http://www.andreazuvich.com/history/elisabeth-jacquet-de-la-guerre/>

Jolas, Betsy (b. 1926)

Betsy Jolas was born in Paris and moved with her family to New York aged 14. There she studied at Lycée Français, then at Bennington College from 1945-6. In addition to her formal lessons, she gained a thorough acquaintance with the 16th century polyphonists, especially Lassus, through singing and playing with the Dessoff choir.

She chose to return to France in 1948 where she married Gabriel Illouz and they had three children. Jolas continued her studies at the Paris Conservatory, where her teachers included Messiaen and Milhaud. Listening to Webern, Boulez and Stockhausen helped Jolas create a characteristic style of her own, using their rigorously contrapuntal conception of musical form and enthusiasm for unusual timbres and previously unexplored means of sound production.

Jolas wrote two pieces for organ, *Musique de jour* for organ solo (1976), and *Musique d'hiver* for organ and small orchestra (1971). She described the former as 'a sort of four-voice fugue' and 'a homage to Monteverdi and Bach', yet these models have been wholly absorbed into the work's own highly individual means of expression. Later in her career she was inspired by Debussy and Lassus as she 'unlearned' the traditional musical demarcation of time into strong and regular beats, changing her approach to rhythm and metre. Jolas had a distinguished teaching career and was much in demand as visiting professor in numerous American universities. She also assisted and then succeeded Messiaen as professor of analysis and professor of composition at the Paris Conservatory.

Online Recordings

- *Musique de jour* (29 November 2014) Bernard Foccroule, organ
https://www.youtube.com/watch?v=INSit_gfcTw

Joulain, Jeanne Angèle Desirée Yvonne (1920-2010)

Jeanne Joulain was born in Amiens to musical parents: her father was a violinist and her mother a piano teacher. The Polish pianist Raoul Koczalski recommended her admission into the Conservatoire of Amiens, where she received comprehensive music education in solfège, chamber music, piano, cello, counterpoint and other subjects. In 1936 she joined the organ class of Colette Ponchel, one of Louis Vierne's last pupils, and soon became a first-price-winner on the instrument while also starting to replace teachers in music theory and other classes on demand. In 1938, she was introduced to Marcel Dupré when he inaugurated the restored organ at Amiens Cathedral. Seven years later he admitted her into his classes for organ and musical improvisation where she gained First Prizes in 1952.

From 1950 she worked as a professor at the conservatories of Roubaix, Lille, and Amiens in France and became titular organist of Sainte Jeanne d'Arc Church in Amiens, Saint-Pierre Collegiate Catholic Church at Douai and Saint Maurice Catholic Church at Lille. The list of her own organ scholars entails many famous names, among those Yves Devernay and Philippe Lefèbvre (titular organists of Notre-Dame de Paris), and Marie-Agnès Grall-Menet (titular organist of the grand organ of Saint-Nicolas-du-Chardonnet Church in Paris).

Jeanne Jouain has performed extensively in France and abroad, including at the cathedrals of Chartres and Saint-Sulpice. She has written numerous works for organ, for organ combined with voice and/or instruments, and choral and orchestral works many of which remained unpublished. She wrote music for the 25th anniversary of Louis Vierne and transcribed improvisations by Pierre Cochereau. When she died aged 89 in 2010, many organists attended her funeral and the organ was played by composer and organist Jean Guillou.

Online recordings

- *In memoriam L. Vierne*. Marie Christine Steinmetz, orgue; Sainte Marguerite Paris XI
https://www.youtube.com/watch?v=jV1_fBjfg34
- Prélude à l'antiphona des Rameaux «Hosanna Filio David»
<https://www.youtube.com/watch?v=Hwz-maXTo3A>

Online resources

- Homage à Jeanne Joulain avec Antoine Drizenko et Benjamin François, broadcast recorded by France Musique, 2018; French language
<https://www.youtube.com/watch?v=dm-kfYKMid8>

Labole, Germaine (1896-1942)

Germaine Labole was a student of Marcel Dupré and was organist of St. Martial in Bordeaux, France. She wrote one Symphony for Organ in b minor, consisting of four movements: Prélude, Fugue, Aria and Final. In true French tradition, one theme runs through the entire work, changing slightly but still recognisable. This kind of writing gives the work strength, unity and cohesion.

Mulsant, Florentine (b. 1962)

Florentine Mulsant based the development of her musical style on two sources: Europe's post-serial heritage of the 1950s and a French renaissance of Expressionism. For twelve years she studied counterpoint, orchestration, analysis and harmonisation at the Conservatoire National Supérieur de Musique de Paris. In 1987, she won the first prize for composition at the Schola Cantorum in Paris where she studied with Alain Gaussin. Between 1991 and 1998 she taught music theory at the Sorbonne and since 1999 has dedicated her time exclusively to composition. Florentine Mulsant has received many awards for her musical works which include chamber music, vocal, choral and orchestral works. For her organ work *Suite Sacrée Op. 31* she received the Henri Sauguet Prize at the International Competition of Saint Bertrand de Comminges in 2006.

Online recordings

- *Florentine Mulsant en son – Playlist of 10 videos* (updated June 2020)
<https://www.youtube.com/playlist?list=PLiUsn2bQ6dsEI7Bw4zusYOFuuzk4v9C4u>

Online resources

- Composer's website
<https://www.florentinemulsant.com/>

Piedelievre, Paule (1902-1964)

Pianist and organist Paule Piedelievre was educated at the Schola Cantorum in Paris and received organ lessons from Louis Vierne and Abel Decaux, organists at Nôtre-Dame de Paris and Sacre-Coeur de Paris respectively. From 1920 until her death, she was organist at the Jesuits' church *Saint-Ignace* at Rue de Sèvres, also known as *l'Église des Étrangers*. Piedelievre performed as soloist and accompanist across the country and became famous for her rediscovery of ancient music. She also became Professor at the Schola Cantorum.

Paule Piedelievre has composed several sacred vocal works and a small number of works for the organ. She also contributed to a book in memory of Louis Vierne and annotated and registered an anthology of ancient Spanish composers from 16th to 18th century. Contemporary critics acknowledged her sensitive treatment of liturgical themes in her *Suite Gregorienne* for organ solo; for her *32 breves pieces pour les psaumes du Pere Gelineau* she was praised for her "perfect musical and organistic writing with a clear sense of the sacred role of the instrument."

Online Resources

- Quelques glanes sur Paule Piedelièvre – Musica et Memoria
http://www.musimem.com/Piedelievre_Paule.htm

Pierre, Odile (1932 – 2020)

Little is known about organist and composer Odile Pierre, other than that she studied the organ with Marcel Dupré and composition with Maurice Duruflé and was at a time a pupil of Rolande Falcinelli. She wrote the *Hommage à Widor* in 1995 for what would have been his 150th birthday. Pierre derives the theme of her composition from the letters of the name Charles-Marie Widor, but also takes up other rhythmic and melodic components from his famous *Toccata* from *Organ Symphony no. 5*. Her piece *Le Martyre de St. Thomas Becket op. 4* is inspired by the conflict between ecclesiastical and secular powers in old Canterbury.

Online recordings

- *Hommage à Widor* played by Odile Pierre
<https://www.youtube.com/watch?v=taH64mxJjA0>
- *Le Martyre de St. Tomas Becket* played by Odile Pierre
https://www.youtube.com/watch?v=Lptb_fA5wck&t=0s

Prestat, Marie (1862-1933)

Marie Prestat was a French organist, pianist, composer and teacher. She was a native of Paris where she spent her entire life. She is known principally as a composer of organ and piano music, vocal works, and pedagogical texts. Marie began advanced musical studies at a young age at the Conservatoire de Paris. In 1876, at the age of 14, she was awarded the Conservatoire's highest diploma in Solfège. Her teachers at the Conservatoire included Charles Lenepveu, Auguste Bazille, Ernest Guiraud and César Franck. In 1889 she won the *Premier Prix* for fugue and counterpoint and was the first female Conservatoire student to do so. She was also the first female Conservatoire student to gain five *Premier Prix*.

Prestat's work as a teacher was recognised in 1895 by the French State awarding her the Ordre des Palmes Académiques. From that time onwards her teaching career was spent largely at the Schola Cantorum in Paris where she taught the organ and piano. By 1912 she was the organist of the *Association des Concerts Spirituels* at the Sorbonne.

Online recordings

- *La chanson du brin d'herbe*
<https://www.youtube.com/watch?v=fsdXJMN7Qd4>
- *Prière nuptial*
<https://www.youtube.com/watch?v=sYJ63IrP8Lc>

Puig-Roget, Henriette (1910-1992)

Born on January 9th, 1910 in Bastia, Corsica, Henriette Puig-Roget (née Roget) was a French pianist, organist and teacher. Her musical studies began at the age of 9 at the Paris Conservatory where, from 16 years old, she won six first prizes for her work over 4 years. She studied under

Isidore Philipp, Jean and Noël Gallon, Maurice Emmanuel and Marcel Dupré, learning piano, harmony, music history, accompaniment, counterpoint, fugue and organ. She also learnt chamber music with Charles Tournemire. Olivier Messiaen dedicated his *Preludes for Piano* (1928-29) to Henriette, and she gave the pieces their first public performance in 1930.

She won second prize in the Priz de Rome in 1933 and was appointed the following year as organist at the Oratory of the Louvre where she stayed until 1979, and the Grand Synagogue of Paris, where she remained until 1952. She also worked as a vocal coach at the Paris Opera and as a pianist on the radio from 1935 until 1975. For a brief period from 1957, she taught at the Paris Conservatory before moving to teach at the University of Fine arts and Music in Tokyo, Japan in 1979, teaching piano, music theory and chamber music. Henriette was also a member of Jeunesses Musicales De France, which was founded in 1944 to promote music to young audiences

Online recordings

- Hommage à Henriette Puig-Roget
<https://www.youtube.com/watch?v=6xCm0ksGg-0>
- Henriette Puig-Roget-3 Haïkus-Brenda Poupard-Jean-Michel Kim – YouTube
<https://www.youtube.com/watch?v=n45Yy0TQCg4>

Online resources

- Spotify – Henriette Puig-Roget
<https://open.spotify.com/artist/0cgSUH0JCfsCLzEXGIVdYx?autoplay=true>

Robert-Diessel, Lucie (1936-2019)

Lucie Robert-Diessel was born in Rennes and is renowned for her accomplishments as a composer, pianist and organist. During her time at the Conservatoire Nationale Supérieur de Musique de Paris she received seven first prizes in piano, piano accompaniment, organ, chamber music, musical analysis and composition. In 1965 she received the Premier Grand Prix de Rome together with Thérèse Brenet which involved a three year stay at the Villa Medici. Returning to Paris, she became Professor of analysis, harmony and keyboard harmony. She also toured as a pianist in Europe, the USA, Japan and Canada and recorded for the BBC, WDR and other broadcasters. Although most of her musical works have been dedicated to the saxophone, she has also written for organ: her piece *Flash* was composed for the Concours du Conservatoire in 1982, and her organ piece *Song* is part of the ABRSM Grade 6 Syllabus.

Online Recordings

- *Cadenza* for saxophone and piano, Création au 4ème Congrès Mondial de Saxophone à Bordeaux (1974)
<https://www.youtube.com/watch?v=4G-BDsVnOVQ>
- *Lied*, Kate Barg, organ. Trinity Episcopal Cathedral, Portland. 5 February 2021
<https://www.youtube.com/watch?v=uJZEfBa5RgA>

Saariaho, Kaija (1952-2023)

For full information please see under the composer's country of origin, Finland.

Sauvrezis, Alice (1866-1946)

Alice Sauvrezis was a French composer, pianist, choral conductor and concert organiser. As an active member of a group of Breton composers in Paris and as president of the Société et Littéraire de l'Ouest she promoted Celticist music and culture in France. Little is known about Alice's life. She was born in Nantes where she worked as a piano teacher. She studied first with César Franck and later with Ernest Guiraud and Paul Vidal. During 1913-14 she was the only female member of the short-lived Association des Compositeurs Bretons. Her published music consists mainly of songs as well as piano and chamber music. As a moral support to wartime France, she edited two collections of French soldier songs, *Chants de soldats* and *Autres chants de soldats*.

Online recordings

- *Choral*

<https://www.youtube.com/watch?v=2hmSLauwLpQ>

Tailleferre, Germaine (1892-1983)

Germaine Tailleferre entered the Paris Conservatoire in 1904, after her formative studies with Eva Sautereau-Meyer. Her father opposed her musical studies as this was not seen as a profession for a woman. She was a piano prodigy with an amazing memory and won numerous prizes in her time at the Paris Conservatoire. In 1917 Satie was so impressed with her two-piano piece *Jeux de plein air* that he christened her his 'musical daughter', and it was he who first brought her to prominence as one of his group of Nouveaux Jeunes. She then went on to become the only female member of Les Six when it was formed in 1919-20. Les Six consisted of Tailleferre, Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud and Francis Poulenc, and their music was often seen as a reaction against both the musical style of Wagner and the impressionist music of Debussy and Ravel.

After this time, she never regained the acclaim she enjoyed through her early associations with *Les Six*. She had two unhappy marriages, and these proved a considerable drain on her creative energies. This also created continual financial problems which led her to compose mostly to commission, resulting in many uneven and quickly written works. She regarded herself primarily as an artisan who wrote optimistic, accessible music as 'a release' from the difficulties of her private life.

Online Recordings

- *Nocturne*, Fabian Schwarzkopf, organ (3 July 2012)

<https://www.youtube.com/watch?v=PV8m8GvnYkU>

Germany

Ahrens, Sieglinde Maria (b. 1936)

Sieglinde Maria Ahrens was born in Berlin to the German composer and organist Joseph Ahrens (1904-1997) who taught her music and composition. She continued her studies at the Conservatoire National Supérieur de Musique in Paris with Darius Milhaud und Olivier Messiaen, where she received the “Premier Prix” in Messiaen’s class in 1959.

Between 1950 and 1956 Ahrens worked as organist at the Salvator Kirche in Berlin. In 1962 she was called to teach at the Folkwang Hochschule in Essen, where she became professor of organ in 1970. In 1964 she received the Promotion Prize of North Rhine-Westphalia (*Förderpreis des Landes Nordrhein-Westfalen für Musik*).

Sieglinde Ahrens became known for her organ recitals in Germany and abroad; she also became the first organist to record works written by her father Joseph Ahrens and by Petr Eben. She has trained numerous high-ranking organists, among those Christoph Kuhlmann (Cologne), Julien Bewig (Lima) and Christoph Bartusek (Rheinberg). She wrote several works for organ and is co-editor of a book on Olivier Messiaen’s work.

Online recordings

- *Top Tracks – Sieglinde Ahrens performs Joseph Ahrens’ Organ Opus 1929-1980*
<https://www.youtube.com/playlist?list=PLjzkZSg4ufn0Gh5rL7aQge4EB8unxPaR5>

Online resources

- *Archiv für Frau und Musik*, Frankfurt, Germany
<https://www.archiv-frau-musik.de/en/>

Backes, Lotte (1901-1990)

Lotte Backes was a German pianist, organist and composer and received her first piano lessons from her mother. She studied piano from 1915 to 1917 in Strasbourg and from 1918 to 1922 in Düsseldorf. Afterwards, she performed in Germany and across Europe, being highly regarded for her performance of works by Franz Liszt. Her compositional work, initially songs and piano works, dates back to 1924, and from 1928 onwards was regularly presented in radio broadcasts in Cologne, Berlin and Königsberg (now Kaliningrad). From 1931 to 1990, she lived in Berlin and received a scholarship from the Prussian Academy of Arts to honour the success of her work which meanwhile included a symphony, an oratory and two operas.

The majority of Lotte Backes’ vast musical output, though, are organ and liturgical works. Between 1934 and 1937 she wrote the *Oratory for St Dominicus*, a *Requiem for four Soli and mixed Choir*, a *Christmas Cantata* and a *Te Deum* which all burned in 1945.

Following the war and until 1961 Lotte Backes contributed decisively to the restoration of Berlin’s public musical life as founder and leader of the Association of Chamber Choirs Berlin (Berliner Kammerchorvereinigung). During this period, she also published numerous motets and

psalms, often in several versions. Her organ works are mostly for recital use and written in free forms. Many of her manuscripts are yet unpublished and are spread in libraries across the globe.

For her compositions Lotte Backes was awarded the *Federal Cross of Merit* in 1982 Her work has also been discussed in the *Musical Times*, Vol 106 (1966).

Online recordings

- Christina Petrovska Quilico performs Lotte Backes' 'Slow'
<https://www.youtube.com/watch?v=rstMp8Ad9tM>

Birnstein, Renate M (b. 1946)

Renate Birnstein entered the *Staatliche Hochschule für Music*, Hamburg in 1966, where she studied music theory and composition with Diether de la Motte and Györgyi Ligeti. From 1973 to 1980 she taught music theory at the *Hochschule für Musik* in Lübeck and from 1974 at the Hamburger Hochschule, where in 1988 she became a professor of composition and music theory. Birnstein's output includes orchestral, choral and chamber music. Her rigorously structural, crystalline and linear thought processes were originally stamped by the music of Webern, but it was Steve Reich's minimalism, first encountered by her in 1972, that provided new inspiration at a time of disenchantment with the Darmstadt School. Her choral piece *In terra* (1978) is an example of how she used a form of 'pattern technique' based on small motivic units to produce her own minimalist style.

Online recordings

- Duo Brasileiro performs Prante Ocre
<https://www.youtube.com/watch?v=oLvOVcBS17I>

Online resources

- Swedish Association of Women Composers
<https://kvast.org/birnstein-renate/>

Bitsch, Jutta (b. 1969)

Jutta Bitsch is organist and regional Kantor at the *Heilig-Kreuz-Kirche* in Mainz, Germany. She studied church music and specialised in improvisation between 1989 and 1993 in Mainz, and composition with Professor Martin Kürschner and Professor Theo Brandmüller. She was scholar at the *Villa Musica* and was awarded the 2nd Award of the European Festival for European Church Music and the *Audience's Award* at the Festival for European Church Music in 1999. In her work, Jutta Bitsch focuses on the setting of theological materials.

In 2014 her Oratorio "*Mit allen Augen*" – "*With all eyes*" was performed to celebrate the 5th anniversary of the Institute for Theological Zoology in Münster, Westphalia. In 2017 her Motet for Choir "*Suche Frieden*" – "*Aim for Peace*" had its world premiere and was performed by the Chamber Choir of the University of Mainz on occasion of the *Katholikentag 2018*.

Online recordings

- Kreuz Klänge, *Ich bin da, wo du bist - I am where you are* Series of Meditations from 22 March to 27 June 2020, performed by Jutta Bitsch on piano and organ at the Heilig Kreuz Kirche in Münster, Germany
<https://www.youtube.com/playlist?list=PLgOqOBfvWBb4eMua0M1V4aUrSHebFDarF>
- *Mit allen Augen (With all eyes)* (17 May 2015) New Westphalia Philharmonic, Canticum Novum
https://www.youtube.com/watch?v=pPPb_UeqyWk

Dennerlein, Barbara (b. 1964)

Born in Munich, Barbara was eleven years old when her father bought her a home organ for Christmas, and the organ has been her passion ever since. In addition to studying the standard classical repertoire she began to write her own compositions in her early teens. At the age of fifteen she was beginning to play in clubs, and by the early eighties was known as the “organ tornado from Munich”. Although primarily known for her jazz performances on the Hammond B3 organ, hearing her first Bach organ concert in 1994 sparked an intensive period of mastering the pipe organ, composing works for it that fully exploit its immense musical potential.

Barbara has performed on pipe organs across the globe, bringing with her a new mixture of jazz and classical elements. She has recorded 3 CDs of works for pipe organ – *Spiritual Movement No.1, No.2 and No.3*. *No.1* was recorded on the Goll organ in St. Martin’s church, Memmingen, *No.2* on the 4-manual Schuke organ in Kaiser-Wilhelm-Gedächtnis Church in Berlin, and *No.3*, a live recording of a duet with a guitar. All 3 CDs are mostly her own compositions, but Barbara’s work often references traditional jazz standards.

As well as performing in off-beat musical collaborations, she has also composed and played the film score for experimental film *The Big Picture* (2015) and has won numerous jazz awards.

Online recordings

- *New York Impressions*
<https://www.youtube.com/watch?v=DHXogdHs4zc>
- *Free Improvisation on J.S. Bach’s Toccata and Fugue d-moll*
<https://www.youtube.com/watch?v=oHxPScRbV3c>

Online resources

- Composer’s website
<https://www.barbaradennerlein.com/e/index.php>

Dinescu, Violeta (b. 1953)

For full information please see under the composer’s country of origin, Germany.

Fromm-Michaels, Ilse (1888-1986)

Ilse Fromm-Michaelis was born in Hamburg, Germany and later moved to Berlin, where she studied composition with Heinrich von Eyken and piano with Marie Bender. In 1905 she continued her studies at the Stern Conservatory, a notable private institution, and completed her studies in 1913 in Cologne with Fritz Steinbach and Carl Friedberg.

Ilse Fromm-Michaels started her career as concert pianist in 1908 and besides performing many of her own works, promoted the works of other contemporaries such as Hindemith, Busoni, Stravinsky, Schönberg, Webern and Berg. She was therefore highly regarded and often invited to perform by famous conductors such as Walter Furtwängler, Otto Klemperer and Eugen Jochum. In 1915 she married the Jewish judge Walter Michaels and therefore was banned from any publishing, performing and teaching under the Nuremberg Race Laws. She taught secretly in her flat and concentrated on the composition of major orchestral works. The Symphony in C minor written in 1938, was later awarded the First Prize at an International Competition for Women Composers in Mannheim. Her husband went into hiding and was able to survive the Nazi regime, although he died soon after the war. Ilse Fromm-Michaels was appointed professor of piano at the Hamburg Conservatory and received the Johannes Brahms Medal as first woman ever in 1963.

The composer's only work for organ is her own transcription in 1977 of an earlier work for piano of which she must have been very fond: in her opinion the organ conferred a sense of eternity to her piece. Despite remaining active in public musical life, Fromm-Michaels stopped composing in 1949, leaving behind a vast oeuvre which includes the *Marien Passion* of 1933, piano, orchestral and vocal works.

Online recordings

- *Short Portrait and Organ Version of the Passacaglia Op. 16*, Kerstin Peterson, concert organist and the Archive Sikorski (2020)
<https://www.youtube.com/watch?v=168Yfwq5mz8>
- *Symphony in C Minor Op. 19 (1937)*, Stuttgart Radio Symphony Orchestra, conducted by Christoph Stepp
<https://www.youtube.com/watch?v=hLqUXQs7Cc&pbjreload=101>

Fronmüller, Friederike Helena Emma (1901-1992)

Frieda Fronmüller (the name under which she published her works) was born in Lindau, Southern Germany into a highly musical family, the daughter of the Lutheran pastor Paul Fronmüller who was in office in Fürth, Bavaria from 1914 – 1935. Starting with private lessons, Frieda studied first in Leibzig and later in Nuremberg where she graduated with Distinction. During her studies, in 1923, she became organist at St Michael's Church in Fürth and from 1932 also the church's choral conductor and remained in this position until 1964. In parallel with her professional career, she studied composition and conducting extensively and also received vocal training.

Frieda Fronmüller's musical output, more than 100 works, contains motets, cantatas, lieder and chamber music. She also wrote for trombone ensembles and built up a reputation for her

cantatas for choir and brass instruments. Her hymn *Freuet Euch der schönen Erde* (*Rejoice in the Beauty of the Earth!*) on lyrics by Philipp Spitta, father of the music historian and author of the 1873 biography about J.S. Bach, was one of the few hymns written by women composers to be admitted into the Protestant hymn book; the hymn is available in various versions including female choir, mixed choir and brass ensembles.

In 1955 Frieda became the first female German *Director of Church Music*; in 1966 she was awarded the Fürth Prize for Services to School Music and in 1971 received highest national honours, the *Bundesverdienstkreuz* (Order of Merit of the Federal Republic of Germany). Her works are available at the German National Library, also at Baylor University and Indiana University in the United States; some of them are published by Carus Verlag.

Online recordings

- *Freuet Euch der schönen Erde*, Protestant City Church Baden-Baden, 20th Sunday after Trinity
<https://www.youtube.com/watch?v=7moqZcY9-Aw>

Online resources

- Literature by and about Frieda Frommüller, German National Library
<https://portal.dnb.de/opac.htm?method=simpleSearch&cqlMode=true&query=idn%3D134108671>

Gubaidulina, Sofia (b. 1931)

For full information please see under the composer's country of origin, Russia.

Hensel (née Mendelssohn), Fanny (1805-1847)

Fanny was born in Hamburg in 1805. She was four years older than her brother, the composer Felix Mendelssohn-Bartholdy. The children studied music together and were considered equally gifted. At Fanny's birth her mother commented on her "Bach-fugue fingers". By the time she was 13 she could play the entire 48 preludes and fugues of J.S. Bach from memory. Fanny only studied piano, while Felix played string instruments as well.

In 1829 Fanny married the painter Wilhelm Hensel. He was quite happy for Fanny to compose and perform at the family Sunday morning concerts in Berlin, and actively encouraged his wife, but all in the context of domestic family life. Even though Fanny knew Clara Schumann well she never aspired to a concert performing career like Clara's but was content to be principally a composer and private performer.

Because of the convention of the times several of her works were published under her brother's name. She composed over 460 pieces of music, including a piano trio, a piano quartet, an orchestral overture, four cantatas, over 125 pieces for the piano, and over 250 lieder, most of which went unpublished in her lifetime.

Fanny kept a diary throughout her life and her only son, Sebastian, used this to write her biography. She died of a stroke in May 1847 while rehearsing one of her brother's cantatas – "The First Walpurgis Night".

Online recordings

- *Lobgesang* (16 March 2019) L'Ensemble Vocal Chanteval de Munster, L'Orchestre de Chambre de Sélestat
<https://www.youtube.com/watch?v=V4ZtXGjhwZk>
- *Hiob*, Cantata for Alto, SATB-Soli ad lib., mixed choir and orchestra
<https://www.classical-music.com/features/articles/six-best-works-fanny-mendelssohn/>
- *Drei Präludien für Orgel* (16 May 2015) Martin Rost, organ
<https://www.youtube.com/watch?v=K0hqPo7y-l4>

Only resources

- Music History Crash Course – Fanny Mendelssohn – Odd Quartet 2019
https://www.youtube.com/watch?v=uOrplq_9SH8

Hölszky, Adriana (b. 1953)

For full information please see under the composer's country of origin, Romania.

Houben, Eva-Maria (b. 1955)

Eva-Maria Houben was born and grew up in North Rhine Westphalia, where she played services in her village's Protestant church during her time at secondary school. She studied music at Folkwang-Musikhochschule Essen and the organ with Gisbert Schneider, alongside studies in music theory and piano. She then taught German and music at a secondary school, worked as an organist at the Protestant church of Dinslaken and later received a doctorate and habilitation in musicology. Appointments at the Gerhard-Mercator-Universität Duisburg and Robert-Schumann-Hochschule Düsseldorf were followed by a position at the Department for Music and Musicology of Dortmund University between 1993 and February 2021 where her focus laid on music theory and contemporary music.

Eva-Maria Houben has been performing works on the organ for more than 30 years. In her own comprehensive work for this instrument, she experiments with the organ's wind, variable key pressure and variable position of the stops, and also with the organ's various tunings. Many of her organ works take meditative character and allow the performers to vary their duration. Professor Houben's compositions also include chamber music, and orchestral and choral works. She is member of the *Wandelweiser Group*, a group of experimental performers, composers and publishers. Eva Maria Houben has extensively written about contemporary music, music aesthetics and philosophy, and about music pedagogical topics. Her recent publications include the book *Musical Practice as a Form of Life* (2019) and the article *1. Impulses to Listen – Feeling Awe*

and Wonder; 2. *Transparencies: The Musical World and the World of Everyday Life* (In: *Standing Waves*, 2019) among many others.

Online recordings

- *going on* (2020) Carson Cooman, organ
<https://www.youtube.com/watch?v=tQL4v8ZDZVc>
- *abbanden – abandoned* (meditations sur l'orgue 3), Carson Cooman, organ (2021)
<https://www.youtube.com/watch?v=AORmFGW8Y3s>

Online resources

- *Composer's website*
<http://evamariahouben.de/>
- “*Neue Musik Leben – Living New Music*”, Interview with Eva-Maria Houben and Irene Kurka (Oct 2019), English
<https://www.youtube.com/watch?v=uFTTVNmJZ-I>

Johäntgen, Nicole (b.1981)

Nicole Johäntgen is a German saxophonist and composer who contributed to the Project ‘Organ Music in Times of Corona’ launched by the German Music Council, the German Bishops' Conference and the German Evangelical Church in 2021. Fascinated by the architecture of churches and sacred spaces this has been the first time she wrote for the organ. Her piece *Inexorable transition* seeks to reflect the emergence of the Corona crisis with its slow and ominous progress but also offers a re-occurring tune of hope to represent continuity that is concurrent with an unstoppable change.

Nicole Johäntgen studied jazz and popular music at the Mannheim University of Applied Sciences and participated in a Master Class with Dave Liebman in Stroudsburg, USA. She currently lives in Zürich with her family where she, among other activities, leads the music business workshop SOFIA for female musicians and offers workshops children and adults with and without prior musical knowledge. She has received several international jazz music awards and released more than 17 albums.

Online recordings

- *Inexorable transition* – Version with added soprano saxophone played by the composer
https://www.youtube.com/watch?v=Hsst0ivU_Y

Online resources

- *Composer's website*
<https://www.nicolejohaentgen.com/>

Koptein, Dagmar (b. 1957)

Dagmar Koptein is an organist and composer based in Lübeck, Germany. She composes for synthesiser, choir and piano, and in particular for the organ. Since 1978 she has been performing in Germany, the USA, and in Scandinavian countries. She obtained her B-Exam at the Academy for Church Music in Herford and completed her studies at the State Academy for Music in Lübeck, Germany (performance and composition) and later at the Sibelius Academy in Helsinki, Finland (organ literature and improvisation). Her stay in Finland has had a deep impact on her compositional style which, according to her label Danacord, “reflects a Scandinavian solitude and spaciousness in a mystic, melancholic, and dramatic musical language.”

Her organ works have been broadcast by Finnish and North German Radio. In 1986, a 65-minute portrait was broadcasted by two German broadcasters (ARD and NDR) which had been filmed in Lübeck, Schleswig-Holstein, and Finland.

Online recordings

- Organ and Great Highland Bagpipe, Dagmar Koptein and Jann Karstensen
<https://www.youtube.com/watch?v=zbyfdsK-Ho>
- Organ Improvisation – Dagmar Koptein on the Klais Organ at the Hallgrímskirche Reykjavík, Iceland
<https://www.youtube.com/watch?v=4WbQe1Zfdco>
- Simon Hogan plays the *Choral Fantasy on the chorale “Ach wie flüchtig, ach wie nichtig”* by Dagmar Koptein, Chelmsford Cathedral (2021)
<https://www.youtube.com/watch?v=S1ZxkZV5mSI>

Korsun, Anna (b. 1986)

For full information please see under the composer’s country of origin, Ukraine.

Leibe, Beate (b. 1954)

From Berlin, Beate played in the Steinway Piano Competition at age 6, but did not become involved in liturgical music until 20 years later when she joined her local church. She began composing choral motets for the choir and before long took up learning to play the organ. While making a career as a church organist she continued composing – starting with organ works, then choral and piano pieces, eventually branching out into works for chamber ensembles. Her choral works have been performed by the Marzahn Chamber Choir (Berlin), the Singkreis Schwechat (Austria), and others. Informed by the music of the baroque and classical eras, her work also references both romantic and contemporary practice. Many of her organ works have been performed/recorded by Carson Cooman, who dedicated his own “Prayer” to her in 2017.

Online recordings

- Beate Leibe — Postludium (2008) for organ - YouTube
<https://www.youtube.com/watch?v=-K-uKAKrtOk>
- Beate Leibe — Praeludium in g (2015) for organ - YouTube
<https://www.youtube.com/watch?v=3SivWW2eZ0c>

Online resources

- Composer's website
<https://www.beate-leibe.de/>

Michel-Ostertun, Christiane (b. 1964)

Christiane Michel-Oster was born in Aalen, South Germany, and grew up in Kiel in the northern state of Schleswig – Holstein where she learned the cello, piano and organ. Between 1883 and 1988 she studied church music at the North-Western Music Academy Detmold with Gerhard Weinberger, Renate Zimmermann and Alexander Wagner, and piano with E. Nentwig – von Heimberger and graduated as a music teacher and as an organist with First Honours. She later continued her organ studies in Stuttgart (Prof. J. Laukvik) and Karlsruhe (Prof. A. Schröder) and obtained her Diploma in Organ Performance (Konzertexamen) in 1993. During her studies she was awarded the 2nd Prize of the Frankfurt Competition for Organ Improvisation in 1986.

Christiane Michel-Ostertun has been working as Professor for Liturgical Organ Playing and Improvisation at universities in Herford and Heidelberg; she has performed in Austria, Switzerland and Germany and also acts as juror and workshop leader. Her particular interest is the methodology and pedagogy of organ improvisation on which she has published several books. Her extensive work catalogue includes seven organ concerti for children, organ suites, dances and pieces, works for organ and speaker and choral works, among others. Since 1999 Christiane Michel-Ostertun is leader of the 'Chor für Geistliche Musik Ludwigshafen', one of the leading choirs in the Rhein-Neckar region. Since 2011 she has also performed live music to silent movies, among those "Nathan the Wise" and "Luther – A Historical Film".

Online recordings

- Composer's YouTube channel
<https://www.youtube.com/user/michelostertun>

Online resources

- Composer's website
<https://michel-ostertun.de/>

Reichardt, Louise (1779-1826)

Louise Reichardt was a German composer, music teacher and choir director. She was born in Berlin, the daughter of composers Juliane Benda and Johann Friedrich Reichardt. Despite

growing up in a music family, she received very little musical education from her parents. Her mother died when Louise was 4 years old, and her father was too preoccupied with his own music to make the time to teach her. Though she lacked a formal education, she was privileged to live in a home constantly filled with music and the leading writers of the day. Goethe, Eichendorff, Clemens and Bettina Brentano, the Brothers Grimm, and Achim von Arnim all frequented the Reichardt household, and Louise was inspired by the intellectually stimulating environment. She often set texts by these talented contemporary writers in her songs.

In 1809 she moved to Hamburg where she earned a living as a singing teacher and studied composition with Johann Frederick Clasing. She ran a *Gesangverein* (women's chorus), which she composed and arranged music for, and provided German translations of any Latin texts. She became particularly fascinated by the works of Handel and founded the Hamburg Choral Society to promote the music of Bach and Handel. However, she was only allowed to conduct her choirs in rehearsals as it was deemed inappropriate for a woman to conduct in public. Louise wrote more than 75 songs and choral works, both sacred and secular, many of which appear in lieder anthologies. Her hymn tunes were particularly well known during her lifetime, and appeared in 21 different late 19th century hymnals.

Online resources

- A Modern Reveal – Louise Reichardt
<https://www.amodernreveal.com/louise-reichardt/>

Schonthal, Ruth Esther Hadassa (1924-2006)

Ruth E. Schonthal was a pianist, composer and teacher. Born into a Jewish family in Hamburg she became the youngest student ever admitted to the Stern'sche Conservatoire in Berlin at the age of five when she also started composing. In 1935 under the Nazi regime, she had to leave the conservatoire; three years later, her family was forced to flee to Stockholm where Ruth studied at the Royal Academy of Music from the age of 14 when she also published her first *Sonatina* for piano. She studied composition with Ingemar Liljefors and piano with Olaf Wibergh; however, due to rising political tensions she left Stockholm and travelled to the USSR, Japan, and later to Mexico City. Here, her piano performance of her own works impressed Paul Hindemith so that he arranged a scholarship for her to study with him at Yale in 1946.

Ruth E. Schonthal has written several song cycles, an opera, piano works, string quartets and – being very interested in pedagogy and developmental processes – several works for children. About her musical language the composer said “there's a certain amount of harmonic idiom which combines the tonal with an enriched mixture of majors, minors, augmented, chromaticism, [...]. A way of mixing sensed timing with metric timing [and] a lot of variation and metamorphosis in the way my things are developed so that nothing ever comes back the same.” Her work *A Bird over Jerusalem* uses Christian choral, Arab and Jewish sounds and music and, according to her own statements, addresses religious and territorial wars between people who believe in the same God.

Her work for organ solo, *The Temptation of St Anthony*, was written for the First Presbyterian Church in Greenwich, Connecticut in 1989/90. It is organised in 9 movements and in its

language reflects the composer's deep – rootedness in European tradition: high levels of expressivity paired with the mastery of traditional and modern compositional techniques.

Online recordings

- *The Temptation of St Anthony*, recorded at Christ Church Dormagen on occasion of the Ruth E. Schonthal Memorial Concert 2020
<https://www.youtube.com/watch?v=DtKiyE2sPrQ>

Online resources

- *Ruth Schonthal – A Conversation with Bruce Duffie* (1998)
<http://www.bruceduffie.com/schonthal2.html>
- The Milken Archive of Jewish Music, including a discussion of Ruth E. Schonthal's work *Bird over Jerusalem* for prepared piano, flute and tape
<https://www.milkenarchive.org/artists/view/ruth-schonthal/>

Schumann (née Wieck), Clara Josephine (1819-1896)

Clara Schumann was one of the foremost European pianists of the 19th century and the wife and champion of the music of Robert Schumann. She was also a respected composer herself and an influential teacher. Clara made her formal solo début in the Leipzig Gewandhaus aged 11 and interacted with the leading musicians and celebrities of the day including Goethe, Paganini, Louis Spohr, and younger musicians such as Chopin, Liszt and Mendelssohn.

Clara married Robert Schumann in 1840, the day before Clara's 21st birthday. They had 8 children between 1841 and 1854, and throughout this time Clara continued performing, composing and teaching. Robert's growing mental illness had been a cause for concern for many years, and he attempted suicide in 1854 and died in 1856. Clara did not compose any music after her husband's death, except for one piece for a friend's anniversary in 1879. She resumed her concert tours to support her children and devoted herself to caring for her family and promoting her husband's memory and music.

In 1878 Clara became principal teacher of piano at the Hoch Conservatory in Frankfurt but did not relinquish her performing career. Clara had a great influence on concert life and pianism in the 19th century, as one of the few pianists to perform from memory as a young woman. Following her example, concerts became shorter so that greater attention could be given to individual pieces, and piano recitals became events where the public attention was focussed on the composer rather than the virtuoso performer.

After her death, her reputation as a pianist and teacher endured but her compositions were generally ignored until the 1970s when recordings of her work appeared. Clara Schumann apparently wrote no music for the organ. In his *Directory of Composers for Organ* John Henderson comments that of the three Preludes and Fugues Op. 16 transcribed from piano for organ, the first in G-Minor works so well on the organ that it could almost originally have been written for the instrument.

Online recordings

- *Praeludium und Fuge in G minor* op. 16 Nr. 1 (24 May 2011) Erica Mundy, organ
<https://www.youtube.com/watch?v=WffQCENjCGA>
- *Praeludium in B flat major* op. 16, Nr. 2 (2 August 2013) Pastor de Lasala, organ
<https://www.youtube.com/watch?v=MxyQvNJz5Ao>
- *Praeludium und Fuge in D minor* op. 16, Nr. 3 (25 November 2018) Andreas Schmidt, organ
<https://www.youtube.com/watch?v=NAbMJVNkf8U>

Online resources

- Thomas May. “Music’s Unsung Renaissance Woman” *New York Times*, 28 August 2019
<https://www.nytimes.com/2019/08/28/arts/music/clara-schumann.html>

Senfter, Johanna (1879-1961)

Johanna Senfter was born in Oppenheim on the river Rhein. She started her musical education in 1895 at the *Hoch’sche Konservatorium* in Frankfurt am Main where her contemporary Paul Hindemith also studied. She studied composition with Iwan Knorr, violin with Adolf Rebner, piano with Karl Friedberg and organ with Professor Gelhaar. Between 1908 and 1910 she studied with Max Reger who encouraged her to join his composition class at the Royal Conservatory of Leipzig. She graduated in 1909 and achieved *Summa cum Lauda*. In 1910 she was awarded the *Arthur Nikisch Award* for the best student work in 1909.

After Max Reger’s death in 1916, Johanna Senfter entered a period of extraordinary creativity leading to numerous compositions and performances. In 1921 she founded the Music Society Oppenheim and organised her own concert series in which she also presented her own works. In 1923 she founded the *Bach Society Oppenheim* and regularly performed Bach’s cantatas. Johanna Senfter died in her hometown in 1961.

Schott Music remarks in its edition of the Variations Op. 66 on *Morgenglanz der Ewigkeit*: “Together with the three cycles of chorale preludes Op. 30b, Op. 70 (Schott ED 9603) and Op. 73, the instrument of the organ occupies a rather small part in her oeuvre. That puts the obvious point, namely, to see the composer of such a choral fantasia simply as a student of Reger, into perspective. It is, on the contrary, worth to get to know this major work as a facet of the long life of an artist whose major works still wait to be rediscovered [sic]”.

Online recordings

- Fantasie und Fugue on *Wie schön leuchtet der Morgenstern* (30 November 2018) Abraham Ross, organist
<https://www.youtube.com/watch?v=JLEBxxxBdxc>

Von Bingen, Hildegard (1098-1179)

Hildegard of Bingen was a Christian mystic, writer, composer, polymath and Benedictine Abbess in the Palatine, Rhineland. She is also acknowledged as a founder of scientific natural history in Germany and engaged in correspondence with numerous statesmen, popes and other notable personalities. At a young age she was taken into care by Jutta von Sponheim, a noblewoman, who taught her to read and to write. During this time Hildegard learned how to play the ten-stringed psaltery and assisted Jutta in garden work, tending the sick and reciting the psalms.

Of her 69 surviving musical works, the *Ordo Virtutum* (probably from 1151) stands out as liturgical drama which is not attached to any liturgy. Remarkably, in this morality play the female *Virtues* and not male Prophets or Patriarchs restore the fallen community and re-integrate them into the community of the faithful. While the Devil is not given any music, all other characters sing in monophonic plainchant. Hildegard is famous for her monophonic writing which is characterised by intervals, melisma and tone ranges that exceed traditional Gregorian Chant. Many of her liturgical works, among those antiphons, hymns, sequences and responsories, are comprised in the *Symphonia armoniae celestium revelationum*.

In 2012, Hildegard of Bingen was named ‘Doctor of the Church’ by Pope Benedict XVI; this followed on the extension of her liturgical cult to the entire Catholic Church in the process of “equivalent canonisation”. Hildegard is commemorated on 17 September by the Church of England and appears in calendars of saints of Anglican and Roman Catholic churches.

Online recordings

- *Voice of Blood*, including *O rubor sanguinis*, *Laus Trinitati*, *O Ecclesia* and many more.
Artist: Sequentia
<https://www.youtube.com/watch?v=BS28jyW1bLY>

Online resources

- *Canticles of Ecstasy* – Experience the Mystical Music of Hildegard Von Bingen: The First Known Composer in History (1098 – 1179)
<https://www.youtube.com/watch?v=Ei88J4IERbk>

Von Brunswick - Wolfenbüttel, Anna Amalia (1739 – 1807)

Anna Amalia of Brunswick – Wolfenbüttel was a duchess of Saxony – Weimar and Saxony – Eisenach and daughter of Charles I, the duke of Brunswick – Wolfenbüttel. Widowed at the age of 19 she successfully administered and strengthened her court during the Seven Years’ War and became a patroness of the Arts, while attracting leading personalities such as Johann Wolfgang von Goethe, Johann Gottfried Herder and the German Swedish artist Amalia von Helwig to her court.

She took lessons in composition with composer Ernst Wilhelm Wolf, a contemporary and admirer of Carl Philip Emanuel Bach, and with pianist and composer Friedrich Gottlob Fleischer who was in personal contact with Wilhelm Friedemann Bach. Her work has been listed in the

collection of Archduke Rudolf of Austria and comprises an opera, an *Oratorio*, *Sacred Songs for Four Voices and Orchestra* and a *Trio for Organ*, among others.

Online Recordings

- Alberto Guerziona plays *Allegro* by Anna Amalia of Brunswick - Wolfenbüttel on the organ M. Engler in Kreszow, Poland
https://www.youtube.com/watch?v=MIUC_5LJ7Qc
- Anna Amalia von Braunschweig Wolfenbüttel, *Erwin und Elmire* - Entr'acte with violin solo
<https://www.youtube.com/watch?v=-4FymqAsEmA>

Von Köln, Anna (around 1500)

Anna von Köln belonged to the *Beginen Community* whose members, as part of the new spiritual movement “*devotia moderna*”, dedicated their lives to meditation and prayer. The community was particularly active in the lower Rhine region, Belgium and the Netherlands, where numerous of their former locations have now been turned into architectural monuments, museums and cultural centres. Anna became famous for her *songbook* comprising 82 Latin and folkloristic songs, including the translation of Latin hymns and songs of carnival, and Dutch, German and French songs from the pre-reformatory period.

Online recordings

- *Rose von Jericho – Das Liederbuch der Anna von Koeln – Anna von Koen’s Song Book*
https://www.youtube.com/playlist?list=OLAK5uy_n-Qvu1xMZtt7OnwUXBJSF5Sdbqnrk-kk

Von Preussen, Anna Amalia (1723 – 1797)

Princess Anna Amalia of Prussia was the youngest of 8 surviving children of the second King and Queen of Prussia. She played the flute like her brother Frederick the Great who also taught her to play the harpsichord and the violin against the will of their father who opposed any occupation with the Arts. From 1758 onwards she took lessons with Johann Kirnberger for more than 30 years, Kirnberger being a firm follower of Johann Sebastian Bach, whose music was already in decline and no longer performed. She might also have been inspired by her older sister Wilhelmine of Bayreuth (1709 – 1758) who had been able to study and to perform the lute and the harpsichords at court and later turned Bayreuth into a leading centre for Italian Opera.

Anna Amalia collected more than 600 musical works, among works by Johann Sebastian Bach. Her collection would support and enable the early the 19th century Bach Renaissance undertaken by the Berlin Sing Academy which culminated in Felix Mendelssohn’s legendary performance of the St Matthew Passion in 1929. Unfortunately, Anna Amalia was very self-critical and possibly destroyed most of her own musical works. Much recognition has been given to her *Sonate for Flute*

in F-Major of which SWO holds a transcription for organ by the composer in its Archive.

Online Recordings

- Sonata for Traverso and Basso Continuo in F-Major
<https://www.youtube.com/watch?v=QogIcLokOh8>

Online Resources

- *Anna Amalia von Preussen/ of Prussia – Ein Porträt/ A Portrait* by the organist Andreas Osiander. Text in English and German, music by Kinberger, Anna Amalia and others
<https://www.youtube.com/watch?v=DTxPcQUENJw>

Zechlin, Ruth (1926-2007)

Ruth Zechlin, born Oschatz, grew up in Großhartmannsdorf, Saxony, where she began piano lessons at the age of five and wrote her first composition aged seven. From 1943 to 1949 she studied music theory with Johann Nepomuk David and Wilhelm Weismann, church music and organ with Karl Straube and Günther Ramin, and piano with Rudolf Fischer and Anton Rohden at the Music Academy in Leipzig. After completing her state exam, she worked for one year at the Academy as a lecturer and as a deputy organist at the Nikolai Church in Leipzig.

In 1951 she married pianist Dieter Zechlin, a prominent pianist and national prize-winner of the former GDR. The marriage lasted until 1972. Ruth Zechlin gained lectureship in music theory at the German College of Music in Berlin in 1969, where she taught harpsichord and studied harmony, counterpoint, form, orchestration and composition. After 1970 she was professor of composition at the Academy of Arts and taught a masterclass in composition.

After her retirement in 1986, Zechlin continued teaching as a visiting professor. From 1990 onwards she was a member of the East German Academy of Arts in Berlin and served as its vice president. From 1997 she was a member of the Free Academy of the Arts of Mannheim, and in 1998 became an honorary member of the German Music Council.

Zechlin composed works for instrumental and vocal performance plus stage works and wrote music for radio plays, documentaries and TV movies. Among her works are several avantgarde organ pieces, including *Wandlungen and Spektrum* (1972/3), *Genesis und Evolution* (1980/1) and *Traum und Wirklichkeit* (1982), and three *Organ Concertos* which were composed between 1974 and 1980.

Throughout her life she was an active conductor, harpsichordist and organist, and received numerous awards for her work. Her students included Gerd Domhardt, Thomas Böttger and Georg Katzer.

Online recordings

- *Bach Epitaph 2/2*, Orchester der komischen Oper Berlin Dirigent: Rolf Reuter, Live recording from the Premiere in 1985
<https://www.youtube.com/watch?v=vS8Sqy0A5Zg>

- *Against the sleep of reason* for organ, performed by the composer in 1989
<https://www.youtube.com/watch?v=J-Jayi0c9iU>

Online resources

- Composer's website
<https://ruthzechlin.de/>

Greece

Kassia (c.810-before 865)

For full information please see under the composer's country of origin, Turkey.

Hungary

Szōnyi, Erzsébet (1924-2019)

Erzsébet Szōnyi was a Hungarian composer, conductor and educationalist. She entered the Liszt Academy of Music in 1942 and graduated with a diploma in music teaching in 1945 before continuing her studies in composition, conducting and piano, graduating in 1947. She was highly regarded during her time as a student, deputising for Kodály's folk music classes in 1945-6. After this, she received a French government scholarship to the Paris Conservatoire in 1947-8, where she studied composition with Aubin, musical aesthetics with Messiaen and piano accompaniment with Nadia Boulanger.

Szōnyi returned to the Liszt Academy to teach in 1948, where she remained until 1981. She became the head of the teacher-training department in 1960. During her time there, she published her pioneering work, which translates to 'Methods of Musical Reading and Writing' between 1953 and 1965. It is largely due to her efforts that Kodály's educational theories became world-renowned. She received the Erkel Prize in 1959 and is still considered one of Hungary's most important musical personalities. For the organ she composed *Six Organ Pieces* (1955), a *Concerto for organ and orchestra* (1958), *Introduction, Passacaglia and Fugue* (1965) and *Evocatio* for organ and piano (1985)

Online Recordings

- *6 pieces* (26 April 2017) János Pálúr, organ
https://www.youtube.com/watch?v=5Sa5oEZe_GU
- *Concerto* (11 February 2019) Myles Hartley, organ, Ensemble Polymnia, Sarah Bisley, conductor. New Zealand Première on 7 June 2015
<https://www.youtube.com/watch?v=RN09j01yZtY>

Ireland

Boyle, Ina (1889-1967)

Ina Boyle grew up in Enniskerry, County of Willow, where she received her first music lessons from her father, the Reverend William Foster Boyle; together with her sister she also learnt the violin and the cello. Aged 11 she was taught in theory and harmony, firstly by Samuel Myerscough and from 1904 also by Charles Wood via correspondence. Her works enjoyed early recognition: in 1913 she received first and second prizes in a composers' competition for her *Elegy for Cello and Orchestra* and a setting of Walt Whitman's *The Last Invocation*. In 1920 the Carnegie United Kingdom Trust selected her *Rhapsody* for orchestra to be published, making her the first female beneficiary of the underlying scheme.

In 1923 Ina Boyle started taking lesson with Ralph Vaughan Williams at the Royal College of Music who sought to encourage a move to London. However, she stayed at her family home for the rest of her life and self-promoted her works by sending them to music directors and conductors.

Ina Boyle's vast musical output comprises symphonies, chamber music, choral works and others. It is preserved in manuscript form at the Trinity College in Dublin and, though receiving increased attention in years, still remains largely unperformed.

Online recordings

- BBC Orchestra and Cellist Nadège Rochat record the Ina Boyle's *Psalm*
<https://www.youtube.com/watch?v=nKtZgCrantU>
- *Elegy* for cello and orchestra, performed by Nadège Rochat and Paul Meyer conducting the Staatskapelle Weimar
<https://www.youtube.com/watch?v=8WeODniPMMM>

Online Resources

- The Ina Boyle Society Limited
<https://www.inaboyle.org/>
- Enniskerry Local History: An Irish Composer and World War I
<http://enniskerryhistory.org/index.php/archives/2947>

Israel

Alotin, Yardena (1930-1994)

Pianist and composer Yardena Alotin was born in Haifa and started playing the piano from the age of five. Between 1948 and 1950 she studied at the Music Teacher's College in Tel Aviv and from 1950 to 1952 at the Israel Music Academy. Her teachers included Alexander Uriah Boskovich (theory), Mordecai Seter (harmony, counterpoint), Paul Ben-Haim (orchestration), Ilona Vincze-Kraus (piano) and Ödön Pártos (composition).

Yardena Alotin received the Nissimar Prize for her first work *Yefei Nof*, a transcription from voices to flute which was commissioned by the flautist James Galway in 1978. She participated in the Perugia Religious Music Festival with her *Cantata* (1958) in 1960, and in 1984 the Tel Aviv Foundation for Culture and Art commissioned a work to mark Tel Aviv's seventy-fifth anniversary.

Much of Alotin's work has biblical and sacred references. Her musical language combines Eastern and Western cultures, Jewish folkloristic heritage and modern ideas and her writing is characterised by contrapuntal lines, hemiolas, cross-rhythms, irregular phrasing and metric accents, rhythmic ostinatos, and mixed meters. Sadly, much of her choral works remain inaccessible.

Online recordings

- *Three Preludes (1960)* performed by Natasha Tadson, piano
https://www.youtube.com/watch?v=9DuWTff6_UM
- *Yafe Nof*, Garden Proms at the Tzur Hadassa Community Center, July 2013
Ofer Dikman – flute
<https://www.youtube.com/watch?v=Oro1oVIwBF0>

Online resources:

- Donne 365 – Women Composer's each Day of the Year; including a recording of the iv. Movement of her *Sonata for Violin and Piano*
<http://donne365.blogspot.com/2019/04/19-april-2019.html>

Bdil, Bracha (b. 1988)

Bracha Bdil holds a B.Ed. in Music Education from the Levinsky College, and a Master's degree in Music Education and Composition from the Jerusalem Academy of Music and Dance. Her musical training included studies in classical voice, classical piano, jazz and chamber music. She is prize winner of several major awards, including the Yardena Alotin Composition Competition (Israel, 2016), Wolf Durmashkin Composition Award (2018), the ACUM Award (Israel 2019 – 2020), International Choral Writing Competition named after A.D Kastalsky – (Moscow, 2018) and the Lala Awards Competition (Poland, 2020) Her works are performed in Music Festivals across the globe and broadcast on the Israel Radio Voice of Music program.

Bdil Bracha is member of the Israelian League of Composers and currently is the artistic director and chief conductor of the Zmora Women's Orchestra in Jerusalem.

Online recordings

- *Yizkerem (May Our Lord Remember Them)*, Moran Singers Ensemble, 2018, conducted by Guy Peltz.
<https://www.israelcomposers.org/CompositionDetails.aspx?lang=English&id=41340>

Online resources

- Composer's website
<http://brachabdil.blogspot.com/p/blog-page.html>

Fleischer, Tsippi (b. 1946)

Tsippi Fleischer was born in Haifa as daughter of Polish-born Jewish pioneers who had met in Palestine. She started improvising at the piano aged three and soon studied piano and theory formally at the Rubin Conservatory of Music. The Jewish-Arab environment of her hometown, Haifa, which she never abandoned as her main residence, had a significant impact on her musical work.

Tsippi Fleischer holds degrees in theory, composition and conducting from the Rubin Academy of Music in Jerusalem, and in Hebrew and Arabic Language, and Literature and History of the Middle East from Tel Aviv University, in addition to degrees in music education from New York and Tel Aviv. She has undertaken extensive research into Hebrew song and written five operas. Among her outstanding achievements are the UNESCO Paris (Rostrum) Prize for *The Gown of the Night* and *Mountains in Armenia* and Israel's Public Council for Culture and Art Prize for her *Oratori 1492-1992*.

Online recordings

- *Oasis – The Full Opera* (13 October 2013) St. Cecilia Elementary School of Arts, Bratislava
<https://www.youtube.com/watch?v=FtBjaHagDRA>
- 'Garbage Truck' from *Spielmobil* (13 July 2011) Museum in Tel Aviv 'Tempus Fugit', Biennale for Contemporary Music, March 2000
<https://www.youtube.com/watch?v=UsTbdEXC0IE>

Online Resources

- Composer's website
<http://tsippi-fleischer.com/>

Milch-Sheriff, Ela (b. 1954)

Ela Milch-Sheriff was born in Haifa and started composing at the age of 12. Following her military service, she studied composition at the Rubin Academy of Music at Tel Aviv University and received the prestigious Israel Prime Minister Award in 2005. Her music for the film 'Past Life' was awarded as best film music in Montreal in 2017. In 2019 the Gewandhaus Orchestra Leipzig commissioned the orchestration of Bach's late fugue of *The Art of Fugue* which was performed at the Bach Festival 2019 in Leipzig.

Milch-Sheriff has written chamber, vocal and choral works. She is also author of several operas, including *And the Rat Laughed* (2005), *Conversation with a Stone* (2014) and the *Banality of Love* (2018). Her orchestral work frequently involves the participation of solo singers and/ or choirs, so in *Shacharit* (Dawn) for soprano and baritone solo, mixed choir and chamber orchestra (2018), or in *Night's End Anthem* (2009) for 2 Sopranos, children's choir and Orchestra. She often writes for other languages, sometimes in combination: *Halbtener* (2016) for singer and chamber orchestra is sung in Yiddish, *Can Heaven be Void* (2003) (Ist der Himmel leer?) for narrator, mezzo-soprano and orchestra has versions in English, German, Italian, Polish, Lithuanian and Hebrew, and *A Crown they shall give unto You* (2005) for Flamenco-ladino singers, authentic instruments and orchestra is sung in Hebrew & Ladino, just to give some examples.

Online recordings

- *Dark am I, but lovely* – A musical fantasy based on “The Song of Solomon”, Tel Aviv Museum of Art April 19 2015
<https://www.youtube.com/watch?v=G4TcbLny07A>

Online resources

- Composer's website
<https://www.ellamilchsheriff.com/>
- My heaven is full of music, A short film about the composer Ela Milch – Sheriff
<https://www.youtube.com/watch?v=temtPjebxjU>

Italy

Aleotti, Raphaella (c.1570-after 1646)

Raphaella Aleotti was an Italian organist, prioress and composer. Born in Argenta, Ferrara, she lived much of her life in the Augustinian Convent of San Vito, which was famed for its music. She was renowned for her skills on the organ, as well as playing other instruments such as the harpsichord, trombone, and other wind instruments. She went on to become the director of vocal and instrumental ensembles and ultimately Prioress at the convent. Contemporary accounts of musical performance in the convent under her supervision are full of praise and adulation; during her time the nuns performed for Pope Clement VII and Margaret of Austria.

She wrote much of her music under the pseudonym 'Rafaele' Aleotti, deliberately using the masculine equivalent of her name. There are also works written by 'Vittoria Aleotti'. There is some confusion as to whether Vittoria Aleotti and Raphaella are the same person or sisters. However, scholars believe that Vittoria was the name she used to write secular works, and Raphaella was the name she chose when entering the convent. In 1593, she became the first woman to have a book of sacred music appear in print, *sacrae cantiones quinque, septem, octo & decem vocibus decantande*. Her music was criticised by some, as they thought that by becoming more complex through utilising more voices, becoming more complex and polyphonic, the holiness of the music would disappear and give way to pleasure.

Online recordings

- *Ego flos campi* – The Marian Consort
<https://www.youtube.com/watch?v=g9sUrxDcWD0>

Online resources

- Inside the Music – Rafaella Aleotti – The Marian Consort
<https://www.youtube.com/watch?v=T-ZJLN0rDPM>

Assandra, Caterina (c.1590-after 1618)

Caterina Assandra was an Italian composer and Benedictine nun. She composed a number of motets and organ pieces written in German tablature, after studying counterpoint with Benedetto Re, who may have been an exiled German Catholic. Some of her compositions appeared in German publications during her lifetime. In 1609, Assandra entered the Benedictine monastery of Saint Agata in Lomello. She continued composing in the monastery, including a collection of motets in the new stile concertante, an imitative eight-voice *Salve Regina* and a four-voice *Audite verbum*. While she continued composing music in the monastery, she did not publish any music after 1609.

Online recordings

- *O Quam Suavis* – Il Canto delle Dame
<https://www.youtube.com/watch?v=sE5rb-JXrmw>

Online resources

- A Modern Reveal – Caterina Assandra
<https://www.amodernreveal.com/caterina-assandra>

Badalla, Rosa Giacinta (c.1660-c.1710)

Rosa Giacinta Badalla was an Italian composer from the Milan area and a Benedictine nun. The first record of her is in the lists of the monastery of Saint Radegonda in Milan from 1678. She had only one printed collection, *Motetti a voce sola*, a book of solo motets printed in Venice in 1684. It is remarkable among Milanese solo motet books for its patent vocal virtuosity, motivic originality and self-assured compositional technique.

Online recordings

- *O Serene Pupillae* – Cappella Artemisia
<https://www.youtube.com/watch?v=fTdm5Ut8Bhc>

Online resources

- On Baroque – Rosa Giacinta Badalla
<https://onbaroque.com/category/rosa-giacinta-badalla/>

Capuis, Matilde Margherita Mary (1913-2017)

Matilde Capuis was an Italian organist, pianist, music educator and composer. She was born in Naples and studied at the Benedetto Marcello Conservatory in Venice with Gabriele Bianchi and at the Luigi Cherubini Conservatory in Florence. After completing her studies, she took a position at the Conservatorio Giuseppe Verdi of Turin where she became chair of theory and then composition. For many years she performed in a duo with cellist Hugh Attilio Scabia.

Matilda Capuis wrote three pieces for the organ: *Prelude e Allegro* (1956), *Fantasia* (1974) and *Corale* (1946), of which the latter is unpublished.

Online recordings

- *Concerto for oboe and strings*
<https://www.youtube.com/watch?v=hgO1FVOFH0E>

Online resources

- Fondazione Adkins Chiti: Donne in Musica
<http://www.donneinmusica.org/wimust/biographies-european-women-composers/c/894-matilde-capuis.html>

Cesis, Sulpitia (1577-c.1619)

Sulpitia Cesis was born in Modena, Italy to the Count Annibale Cesis. She chose to enter the Augustinian convent of San Geminiano in 1593, a convent renowned for its music. Her only known work is the collection of 23 motets for two to twelve voices, *Motetti Spirituali*, which was published in 1619. This work is important both for the generally high quality of the works it

contains and for the information it provides regarding performance practice in Italian convents in the early seventeenth century. The motets are believed to have been performed at the doors of San Geminiano in 1596.

Online recordings

- *Dulce nomen Iesu Christe, Angelus ad Pastores and Puer qui natus est* performed by Cappella Artemisia
<https://www.youtube.com/watch?v=9K74BL1UjI0>
- *Stabat Mater* performed by the University of Notre Dame Women of the Basilica Choirs
https://www.youtube.com/watch?v=H2L7Jiv_aXo

Online resources

- A Modern Reveal – Sulpitia Cesis
<https://www.amodernreveal.com/sulpitia-cesis>

Cozzolani, Chiara Margarita (1602-c.1676-1678)

Chiara Margarita Cozzolani was a Baroque composer, singer and Benedictine nun. She spent her adult life cloistered in the convent of Santa Radegonda, Milan, where she became abbess and stopped composing. Her writings are prolific, with some stylistic characteristics being the usage of sequences and switching modes.

Online recordings

- *Ave Maria* – part of the “Cozzolani Reunited” project to reconstruct the motets from Cozzolani’s *Scherzi di Sacra Melodia*
<https://www.youtube.com/watch?v=hCbLox4b9yQ>
- *Gloria in altissimis* – Cappella Artemisia
<https://www.youtube.com/watch?v=tukODTUaoSM>

Online resources

- Cozzolani Reunited
<https://www.lucasharris.ca/cozzolani-reunited>

d’Este, Leonora (1515-1575)

Leonora d’Este was a Ferrarese noblewoman, the first daughter of Alfonso I d’Este, Duke of Ferrara and his second wife, Lucrezia Borgia, daughter of Pope Alexander VI. As the first daughter, she was named after the Duke’s mother Eleanor of Naples. She was brought up in Ferrara, and her mother died when she was 4 years of age. Leonora became a nun at the Corpus Domini Monastery and was buried there alongside her mother and other members of the family. In 1543, Girolamo Scotto of Venice published a collection of 23 religious motets under the title *musica quinque vocum motetta maternal lingua vocata*, with no indication as to who the composer might be. Laurie Stras, professor of music at Southampton University has argued that Leonora may have been the composer. The settings are for 5 equal voices and would have been sung in her

monastery by the nuns. In her time, she would have been unable to put her name by these works for a number of reasons: being a woman, a nun and a princess.

Online recordings

- *Tribulationes civitatum audivimus* from *Musica quinque vocum motetta maternal lingua vocata*
https://www.youtube.com/watch?v=TNSLNlMmdRw&list=OLAK5uy_1-els4XicE6KqFImbLwzKx0AmC912tCY8&index=1

Online resources

- ‘Sisters doing it for themselves’ – Guardian article
https://www.theguardian.com/music/musicblog/2017/mar/10/radical-motets-from-16th-century-nunnery-musica-secreta-lucrezia-borgia

Ferrari, Carlotta (b. 1975)

Carlotta Ferrari studied at both Milan and Florence Conservatoires (Organ and Organ Composition, and New Music Technologies respectively) and is currently (2022) adjunct professor of music composition at the Department of Arts and Music at the European School of Economics. Carlotta’s musical language is a blend of past and present – as well as organ music she has composed electroacoustic pieces and is a member of the collective *Domina Acusmatica*. Her compositions have been performed worldwide, including at Westminster Choir College, New York University, Melbourne Cathedral and the National Center for Performing Arts in Beijing. Her current research interest lies in contemporary modal music and is working on a new compositional grammar, Restarting Pitch Space – a modal harmony system based on the transpositions of a scale fragment – in collaboration with Harvard organist and composer Carson Cooman. She is also collaborating with violinist and physicist Marco Casazza, exploring the relationship between art and Science.

Online recordings

- *Carlotta Ferrari Toccata in modo gravitazionale Judit Deáki* – organ
https://www.youtube.com/watch?v=ZhTO6PzCG_o&list=PLsm3AssVUr1SgJhgFGiT23jvVbjn5TaIf
- *Campanarium (The Bell Tower)* Lana Krakovskiy plays the historic 1868 Erben organ at the Annual San Gennaro Festival concert, September 23, 2021
<https://www.youtube.com/watch?v=bNb5VmnaSag&list=PLsm3AssVUr1SfkFp3IN7sNj1u2JoMvIIA>

Online resources

- Composer’s website
<http://www.carlottaferrari.altervista.org/>
- Discography
<https://divineartrecords.com/composer/carlotta-ferrari/>

Figus, Angelina (b. 1957)

From Carbonia, Sardinia, Angelina Figus originally studied classical guitar, with composition and conducting. In 1990 she went to the Neuchatel Conservatoire in Switzerland to study lute and basso continuo. She has established several school choirs while teaching extensively in primary schools, for which she has composed a wide repertoire of pieces. A supporter of initiatives to promote the Sardinian language in music, she is in much demand with theatre companies and poets in Sardinia. Her interest in amateur choirs is in their educational and social value, and she has personally founded a number of choirs for voluntary organisations. A significant amount of her repertoire comprises works for amateur choirs.

Online recordings

- Hodie Christus natus est
<https://www.youtube.com/watch?v=gCvhpAMqkXU>
- Magnificat – world premiere by SolEnsemble
<https://www.youtube.com/watch?v=qWOiuEuvfno>

Online resources

- Composer's CPDL page
https://www.cpd.org/wiki/index.php/Angelina_Figus

Furgeri, Biancamaria (b. 1935)

Originally from Rovigo, Biancamaria Furgeri studied composition, organ, choral conducting and piano, both privately in Milan and Venice, and at the Conservatorio Cesare Pollini. Starting out her career teaching in Ferrara and Padua secondary schools, from 1969-99 she was the Chair of harmony and counterpoint at Bologna Conservatoire. She began composing as a child and went on to win many international awards for organ, choir and piano compositions. Her work explores many styles, from atonal and serial to diatonic choral works that focus on the expressiveness of the text. In 2002 her work *Rosa Roxana* was performed in St. Peter's Basilica in the presence of Pope John Paul II.

Online recordings

- Suite Organistica
<https://www.youtube.com/watch?v=hBLkmBBGYKE>
- Sonata per organo
<https://www.youtube.com/watch?v=F0p8rSuCm90>

Online resources

- Composer's website
<https://biancamariafurgeri.net>
- Edition Choris Mundi
<https://www.edition-choris-mundi.de/mixed-choir/composers/furgeri-biancamaria->

italy/?language=en

- The Living Composers Project
<http://composers21.com/compdocs/furgerib.htm>

Leonarda, Isabella (1620-1704)

Isabella Leonarda was an Italian composer from Novara. She entered the Ursuline convent of Collegio di Sant'Orsola at age 16 and remained there for the rest of her life. Leonarda was one of the most productive women composers of her time and was most renowned for the numerous compositions created during her time at the convent. She held various positions of authority in the convent, which some speculate could have been because of her family's role as benefactors to Sant'Orsola. Her published compositions span 60 years, with most of her works being composed later in her life. Many have speculated that she may have had some education due to the high social and economic status of her family, and it has also been suggested that she studied with Gasparo Casati during her time in the convent. Her works include examples of nearly every sacred genre: motets and sacred concertos for 1-4 voices, sacred Latin dialogues, psalm settings, responsories, Magnificats, litanies, masses, and *sonata da chiesa*. Leonarda was identified in a 1958 convent document as *magistra musicae* (music teacher).

While her prominent genre was the solo motet, her most notable historical achievements came from her sonatas. Her *Sonate da chiesa* Op. 16 was the first published instrumental sonata by a woman. Almost all Leonarda's works contain a double dedication – first to the Virgin Mary as well as to a highly placed living person. This was likely due to the convent needing to seek financial support, and dedicatees include the Archbishop of Milan, the Bishop of Novara, and Emperor Leopold I.

Her solo motets reveal her most expressive compositions, employing word-painting, occasional Neapolitan 6th, augmented 6ths and diminished 7ths to enrich the harmonic vocabulary. Leonarda's sonatas are unusual in their formal structure, differing from the 'standard' set by Corelli at the time. While Corelli would write 4 movement sonatas with the structure slow-fast-slow-fast, Leonarda's sonatas had as many as 13 movements, and the 4 movement sonatas did not follow Corelli's structure.

Online recordings

- *Ave Regina Coelorum* – Cappella Artemisia
<https://www.youtube.com/watch?v=wCBFWNrFjY>

Online resources

- Women's Sacred Music Project
<http://womenssacredmusicproject.org/isabella-leonarda/>
- A Modern Reveal – Isabella Leonarda
<https://www.amodernreveal.com/isabella-leonarda>

Meda, Bianca Maria (c.1665-c.1700)

Bianca Maria Meda was an Italian composer. Little is known about her life, except that she was a Benedictine nun at the convent of San Martino del Leano in Pavia. She published only one work: a collection of motets, *Mottetti a 1, 2, 3, e 4 voci, con violini* in Bologna in 1691.

Online recordings

- *Lacrime Amare* – Cappella Artemisia
<https://www.youtube.com/watch?v=A1FxGc39Lss>
- *Cari Musici* – Donne Barocche
<https://www.youtube.com/watch?v=v-WPlzi1jg>

Online resources

- A modern reveal – Bianca Maria Meda
<https://www.amodernreveal.com/bianca-maria-meda>

Peruchona, Maria Xaveria (c.1652-after 1709)

Maria Xaveria Peruchona was born in the Northern Italian town of Gozzano. At age 16, she entered into the Ursuline Convent in Galliate, where it is claimed that she studied music with Francesco Beria and Antonio Grosso. Her only known musical output was *Sacri concerti de motettia a una, due, tre e quattro voci, parte con violini, e parte senza*, published 1675 by Francesco Vigone of Milan. Of the 18 pieces in the collection, the works for smaller ensembles are particularly fine. The texts, while lacking the polished eloquence of her fellow Ursuline, Isabella Leonarda, are intensely personal and deeply felt.

Online recordings

- *Cessate tympana* – Cappella Artemisia
<https://www.youtube.com/watch?v=bQinBnR7gXM>

Online resources

- A Modern Reveal – Peruchona
<https://www.amodernreveal.com/peruchona>

Rusca, Claudia Francesca (1593-1676)

Claudia Rusca was a composer, singer and organist, and a nun at the Umiliate monastery of St. Caterina in Brera. She learned music at home, before she professed her final vows to the convent. It is likely she wrote her *Sacri concerti à 1-5 con salmi e canzoni francesci* for use in the monastery and similar female institutions. The only known copy was thought to be destroyed in a fire at the Biblioteca Ambrosiana, but a facsimile was later found.

Online recordings

- *Gaudete Gaudio Magno*
<https://www.youtube.com/watch?v=SxhHutWExDU>

Online resources

- A Modern Reveal – Claudia Francesca Rusca
<https://www.amodernreveal.com/claudia-francesca-rusca>

Trissina, Alba (c.1590-after 1638)

Alba Trissina was an Italian composer and nun. She was a Carmelite at the monastery of Santa Maria in Araceli in Vincenza, and studied with Leone Leoni, who also preserved and published four of her works. Leoni dedicated his Quarto Libro, 1622, to this pupil. Trissina's only surviving works are four motets for alto voice in Leoni's *Sacri fiori: quarto libro de motettia*. Her best known work, *Vulnerasti cor meum*, has well-balanced phrases and modest melismas in a style typical of the Veneto in the 1620s.

Online recordings

- *In nomine Iesu* - The Marion Consort
<https://www.youtube.com/watch?v=r9vygN2ANCE>

Online resources

- Experiencing Alba Trissina's *Anima mea liquefacta est*
<http://www.hoasm.org/VG/Trissina.html>

Vizzana, Lucrezia Orsina (1590-1662)

Lucrezia Orsina Vizzana was an Italian singer, organist and composer. She entered the Camaldolese convent of Santa Christina in Bologna in 1598. She was taught by her aunt, Camilla Bombacci, who was the convent organist, and by Ottavio Vernizzi, who was the unofficial master of music. Vizzana's works are influenced by the works of Claudio Monteverdi. Her motets were published in *Componimenti musicali de motetti concertati a a una e più voci* in 1623, the only collection of music ever published by a Bolognese nun. Most of her motets were created for feast days, reflecting many liturgical, artistic, and devotional moments in convent life.

Online recordings

- *Sonet vox tua* -
<https://www.youtube.com/watch?v=W31aEuaIVKA>

Online resources

- A Modern Reveal – Lucrezia Vizzana
<https://www.amodernreveal.com/lucrezia-orsina-vizzana>

Zatti, Renata (1932-2003)

Renata Zatti was born in Carsasca della Delizia in Italy. She studied the piano from the age of nine and graduated in 1952 in Padua. As mother of three children, she followed her husband to the United States, Switzerland, Italy and finally settled in Brussels in 1968. She studied piano and chamber music with Jenny Solheid from the Brussels Conservatoire and decided to dedicate herself to musical composition.

Renata Zatti is author of *Invenzione musicale*, an unconventional handbook and novel for young composers. Its content establishes the type of musical education that, according to Renata Zatti, should be used in a teacher-pupil relationship: musical creativity should be an interplay between the two poles of the complete liberty based on inner competences and a guided technical learning. The book is staged as a Plato's dialogue, and it is based on two real characters: the teacher (R. Zatti, auntie) and the pupil (Carlo, nephew). The materials they produced in their lessons follow the progression of creative exercises in musically simple compositions, in terms of musical theory, forms, traditional and modern harmony (examples are taken from XVII to XX Century). The dialogue follows the interwoven and dynamic act of creating, planning, doing, and readjusting.

Online recordings

- Serenissima (Novara)
<https://www.youtube.com/watch?v=mxE12ipvIXs>

Online resources

- Composer's website
<http://renatazatticuttini.net/>

Jamaica

Alberga, Eleanor (b. 1949)

Eleanor Alberga is a highly-regarded mainstream British composer with commissions from the BBC Proms and The Royal Opera, Covent Garden. With a substantial output ranging from solo instrumental works to full-scale symphonic works and operas, her music is performed all over the world.

Born 1949 in Kingston, Jamaica, Alberga decided at the age of five to be a concert pianist. Five years later, she was composing works for the piano. In 1968, she won the biennial Royal Schools of Music Scholarship for the West Indies, which she took up in 1970 at the Royal Academy of Music in London studying piano and singing. A budding career as a solo pianist – she was one of 3 finalists in the International Piano Concerto Competition in Dudley, UK in 1974 – was soon augmented by composition, starting with her arrival at The London Contemporary Dance Theatre in 1978. Under the inspirational leadership of its Artistic Director Robert Cohan, she became one of the very few pianists with the deepest understanding of modern dance, and her company class improvisations became the stuff of legend. These in turn led to works commissioned and conceived for dance by the company, and Alberga later became the company's Musical Director – conducting, composing and playing on LCDT's many tours.

It was on leaving LCDT that Alberga was able to fully embark on her calling as a composer. Since then, interest in her music across all genres – orchestral, chamber, vocal, as well as works for stage and screen – has accelerated, while her output has continued to grow.

In 2015 her commissioned work *ARISE, ATHENA!* for the opening of the Last Night of the BBC Proms was seen and heard by millions, and cemented her a reputation as a composer of huge originality and consummate skill.

Alberga has gathered a number of awards, most notably a NESTA fellowship in 2000 and a Paul Hamlyn Award in 2019. In 2020 she was elected a Fellow of the Royal Academy of Music. At different times, Alberga was a member of the African Dance Company Fontomfrom and played guitar and sang with the Jamaican Folk Singers. She was part of the duo Double Exposure with her husband, the violinist Thomas Bowes, and more recently they have together founded and nurtured Arcadia, an original festival in the English countryside where they live. Alberga was awarded an OBE in the Queen's Birthday Honours 2021 for services to British Music.

Online recordings

- *My Heart Danceth*
<https://eleanoralberga.com/my-heart-danceth/>
- *Arise, Athena!*
<https://eleanoralberga.com/arise-athena/>

Online resources

- Composer's website
<https://eleanoralberga.com>

Japan

Watanabe, Rikako (b. 1964)

Rikako Watanabe was born in Tokyo where she studied composition at the Kunitachi College. She then studied organ and piano at the Paris Conservatoire with Loïc Mallié, where she also received a first prize in composition. In 1993 she was awarded the gold medal in an international competition for composition as student of Eric Lebrun of St Maur Conservatory. Since 1996 she has been married to the composer Jean-Claude Henry. She has published several works for organ.

Online recordings

- *Troisième rêve de la quinzième nuit de lune*; Pascale Rouet, orgue
https://www.youtube.com/watch?v=I6turgd_f14

Korea

Kim, Marianne (b. 1972)

Marianne Kim is a Chicago-based composer, pianist, organist and harpsichordist. Born and raised in Korea, Marianne studied piano and composition at Pusan High School of Arts and earned a Bachelor of Music in composition at Pusan National University. After working professionally for more than a decade in the United States, she returned to school and earned a dual Masters of Music in jazz studies and organ performance with a scholarship and prizes from the School of Music of Northern Illinois University.

Marianne has been noted for her vibrant performances and compositions in a wide range of musical styles, such as classical, jazz, Broadway musical, R&B, gospel, traditional and contemporary church music, and more. As a soloist and collaborative artist, she enjoys performing piano and organ recitals as well as chamber music and jazz. She has worked for the Lakeside Singers, at Willow Creek Community Church and the Moody Church. Marianne is currently the principal organist for Christ Church of Oak Brook, where she accompanies classic worship and performs with many talented musicians.

Marianne has composed and arranged music for piano, organ, choirs and other instruments. Her music has been described as intelligently crafted and quite artful with aural surprises. She is a member of the American Society of Composers, Authors and Publishers and the American Guild of Organists.

Online recordings

- *Ubi Caritas* performed by the Lakeside Singers
<https://www.youtube.com/watch?v=PrA9RjyB8CI>
- *Jesus Walked This Lonesome Valley*
<https://www.youtube.com/watch?v=SeOasK03eU8>

Online resources

- Composer's website
<https://www.mariannekimmusic.com>

Latvia

Einfelde, Maija (b. 1939)

Maija Einfelde was born in Valmiera, the historical Vidzeme region of Latvia. Her father was an organ builder and her mother a church organist who became her first teacher. Einfelde graduated from the Conservatoire in Riga in 1966 where she studied with Janis Ivanos. Since 1968 she has been teaching music theory and composition in various music schools and colleges in Cēsi and Rīga.

In 1997 Maija Einfelde was awarded the *Barlow Endowment for Music*, an international music competition award, for her chamber oratorio *Pie zemes tālās...* (At the Edge of the Earth...) on a poem by Aeschylus. This led to the commissioning of another chorale piece for which the composer chose a biblical text: *Psalms 15* was performed in 1998 by four distinguished choirs in the USA, Canada and the Netherlands, the composer herself being present at performances in Kansas City and Carnegie Hall, New York. In 1997 Maija Einfelde also received the *Grand Music Prize* of Latvia and in 1999 the Award of the Ministry of Culture of the Republic of Latvia. In 2019 she was awarded the Grand Music Award for Lifetime Investment in Music by her country. Her works are performed internationally.

A feature of Maija Einfelde's working method is that she often produces several versions of one and the same work, and that she works daily on her compositions.

Online recordings

- *Sonata for violin and organ*
<https://www.youtube.com/watch?v=wkxesp-imdY>

Online resources

- *Latvian Music* on Maija Einfelde, includes several of her recordings
<http://www.lmuza.lv/composers/maija-einfelde/>

Garūta, Lūcija (1902-1977)

Lūcija Garūta was a Latvian composer and pianist. She studied at the Latvian Conservatory, where she graduated from Vitol's composition class in 1924 and Ludmila Gomane-Dombrovska's piano class in 1925. During her studies she was piano répétiteuse at the Latvian National Opera. In 1926 she took a position teaching music theory and piano at the Jāzepa Mediņa School of Music. She continued her education at the Paris École Normale de Musique, studying with Cortot in 1926 and composition with Dukas in 1928. Garūta played numerous concerts in Latvia and abroad, both as soloist and accompanist. She taught music theory and composition at the Latvian State Conservatory from 1940, where she became a professor in 1973. While illness unfortunately ended her performing career, she continued teaching.

As a composer, Garūta concentrated on programme music conceived in the manner of post-Romanticism and Skryabin. Her cantata written in 1943, translated to 'God, your land is burning!' is part of the Latvian Cultural Canon in music, and is recognised as one of the most important

Latvian musical pieces of all time. During the premiere in 1944, where Garūta played the organ, sounds of the battles of World War Two could be heard outside of Riga Dom. The cantata was banned under Soviet control of Latvia, but it was revived in 1990 at the 20th Latvian Song Festival with over 10,000 singers.

Online recordings

- *Dievs, Tava Zeme Deg!*
<https://www.youtube.com/watch?v=rttecfu1NBQ>
- *Lūgšana (Prayer)*
<https://www.magle.dk/music-forums/21608-l-cija-gar-ta.html>

Online resources

- Biography
<https://www.xyz.ng/360/people/lucija-garuta-biography-fact-career-awards-net-worth-and-life-story-589497>

Liechtenstein

Bösch-Schildknecht, Maja (b. 1978)

Maja Bösch-Schildknecht is an organist who lives in St. Gallen. She was born in Liechtenstein and firstly trained as primary school teacher before studying organ and choral conducting at Luzern and Lausanne, Switzerland. She is currently Director of Music at St Maria Neudorf, St Gallen, where she plays the Grand Willisau organ. She is also leader of numerous choral projects and composer of organ and vocal music, mostly written in folkloristic style.

Online resources

- Mixture.ch – Beiträge zur Orgelmusik
<https://www.mixtur.ch/maja-boesch/>

Mexico

Clara, María (c.1650-1700)

Little is known about Sister María Clara, except that she composed a book of psalm tones, which was published in 1830. The book, *Cuaderno de tonos de maitines de Sor María Clara del Santísimo Sacramento* (“Notebook of Psalm Tones for Matins of Sister María Clara of the Most Blessed Sacrament”), comprises multiple liturgical pieces for each of the eight tones, many for divided keyboard. A number of the pieces are bass lines with figures, which are intended for improvisation.

Online resources

- Hear the Mexican Baroque Organ at Tlacoahuaya
<https://www.voxhumanajournal.com/tlacoahuaya.html>

Monaco

Maixandeu, Marie-Véra (1929-2018)

Marie-Véra Maixandeu was a French composer and organist, born in Monte Carlo and buried in the Père-Lachaise cemetery. She was the youngest in a family of five children, the daughter of Aurélien Maixandeu and Marie-Madeleine Bricogne. Eight days after her birth, she showed signs of infection in her eyes. She received a badly dosed and badly applied eye drops which burnt her cornea, which led to her needing a corneal transplant, performed in Lyon by Professor Paufique. While the operation was successful, she was visually impaired for the rest of her life, using glasses fitted on one side with very thick glass and the other with two glasses 10 cm apart. Her mother ensured she learnt how to read and write using these glasses, as well as teaching her braille. Her visual impairment did not impede her musical life, it may have helped develop her strong sense of music and phenomenal memory.

Maixandeu learned the organ, counterpoint, and harmony with Émile Bourdon, organist at Monaco Cathedral, and Alfredo Wyld. From the age of 12, she composed and performed on the piano in concerts and was considered as a very gifted child, particularly in composition. Émile Bourdon introduced her to Marcel Dupré and André Marchal, on a visit to Paris in 1944, when she was 14 years old. At age 16 she went to Paris to join the National Conservatory of Paris, where she studied from October 1945 to June 1951 with Jean Gallon, Noël Gallon, Tony Aubin and Olivier Messiaen. During her time at the Conservatory, she won many prizes, including 1st prize for harmony in 1947, 2nd prize for counterpoint in 1948, 2nd prize for fugue in 1950, and 1st prize for composition in 1951, with her Concerto for Piano and Orchestra in Aubin's class.

The 1950s were a productive period for Maixandeu in terms of both composition and performance. In 1951 she entered the Grand Prix de Rome, composing a fugue and then a work entitled *Le Matin* based on a poem. She also composed a ballet in 1951, which was danced at the Monte Carlo opera in 1952 in the presence of Prince Pierre of Monaco. This ballet won the SOGEDA prize in January 1952. In this year she was also asked by the Conservatory of compose what would serve as a test for future students of the Conservatory. She received the Rossini Prize from the Academy of Fine Arts two times; in 1952 for her lyrical cantata on a poem by Charles Clerc, *L'Infernale Chevauchée*, and in 1959 for her *Stabat Mater*.

Maixandeu discovered her vocation in 1957, when she applied to enter the convent of Notre-Dame de Vie in Venasque, coming out some time later. For the rest of her life, she regularly retired to Notre-Dame du Laus, Évry Petit-Bourg Convent and Notre-Dame de Sion, and later in her life she joined the Auxiliaries of the Heart of Jesus.

Maixandeu taught at the National Institute for the Young Blind in Paris from 1960 as a piano and music theory teacher. She had the support of peers and great musical figures of the time, such as Nadia Boulanger. Her music has been said to reflect her temperament – often cheerful and light, sometimes dramatic, often described as expressive and very brilliant, sometimes mystical, and always free.

Online recordings

- *Morceau pour orgue* Joy-Leilani Garbutt, organ; Sligo Church, Takoma Park
<https://www.youtube.com/watch?v=cLZQvmVrbOc>

Online resources

- Site of the association for the promotion of the works of Marie-Véra Maixandeu – French
<https://www.marieveramaixandeu.org/marie-vera-maixandeu>

The Netherlands

Ansink, Caroline (b. 1959)

Caroline Ansink was born in Amsterdam and studied flute with Abbie de Quant at Utrecht Conservatorium where she obtained the diploma Docerend Musicus (1985) and Uitvoerend Musicus (1986). From 1983-1988 she studied composition under Joep Straesser and received the Composition Prize in 1989. Afterwards she visited the Korean composer Isang Yun several times for advice.

Ansink's work includes chamber music, choral and orchestral works. Her chamber music work has received numerous prizes across Europe and the US. In 1989, GEDOK (a society for Austrian and German female artists of all genres) awarded her First Prize for her work *Pyrrhus* for organ solo.

Online recordings

- 'Orbi Deus', *Domstad Jeugdorkest, Het Nationaal Concours voor Jeugsymfonieorkesten* (2006)
<https://www.youtube.com/watch?v=IUxAo7z9Ks8>

Online resources

- Open, review and download 'Pyrrhus'
<https://webshop.donemus.com/action/front/sheetmusic/5047>

Beyerman- Walraven, Jeanne (1878-1969)

Jeanne-Clara Walraven was born into a banker's family in Semarang, Indonesia. When she was four years old the family returned to The Hague, Netherlands. Together with her younger brother Cornelis she was taught the piano by her mother who died in 1897, five years after the family had left again for the Dutch Indies. Aged nineteen, Jeanne Clara and her brother moved to live with relatives in the Netherlands. She studied composition privately with Frits Koeberg and worked as a piano teacher.

In February 1907 her sonata for violin and piano was performed in London during a concert with music composed exclusively by women in London. Three years later, her Concert Overture for Orchestra was performed in the Netherlands by conductor Wouter Hutschenruyter and his Utrecht Municipal Orchestra. In 1911, Jeanne Walraven married Theo Beyerman, a family doctor who shared with her the passion for music. The couple settled in Amsterdam, had two daughters and committed themselves to working for the socially deprived, alongside their intensive participation in musical life.

Jeanne Beyerman-Walraven developed her style from late romanticism to a more modern idiom and was called a 'revolutionary, next to composers such as Willem Piper and Henriëtte Bosmans' by Henk Badings in 1936. Although many of her compositions were performed by renowned musicians shortly after their completion, her work remained largely unrecognised,

possibly due to her own reclusiveness. Thanks to musicologist Helen Metzelaar and the Woman and Music Foundation, there has been some renewed interest in her work since the 1980s: on 7th November 1981 her Concert Overture was again performed in the Concertgebouw by the Radio Philharmonic Orchestra, conducted by Miklos Erdelyi.

Online recordings

- Concert Overture (1910)
<https://www.youtube.com/watch?v=F1OoChUDys0>

Online resources

- *Digitaal Vrouwenlexicon van Nederland (DVN)*
<http://resources.huygens.knaw.nl/vrouwenlexicon/lemmata/data/Walraven>

de Jong, Margaretha Christina (b. 1961)

Margaretha Christina de Jong graduated from the Rotterdam Conservatory in 1986 with Diplomas in Church Music, Organ Music Pedagogy, and Organ Solo Performance with a score of 10 – the highest possible mark in the Netherlands. In view of this exceptional achievement, the Dutch Ministry of Welfare, Health, and Cultural Affairs awarded her three grants for further special study abroad. This allowed her to specialise with Guy Bovet in Switzerland, and with Jean Langlais and Marie-Louise Jaquet-Langlais at the Schola Cantorum in Paris. There she gained the *Prix de Virtuosité* in 1988, and won first prizes at international competitions in Paris and Haarlem.

In 2014, de Jong was appointed as Middelburg city organist, and became the first female organist in this venerable tradition. She is currently music director and organist of the *Nieuwe Kerk*, Middelburg, and has given numerous solo recitals in Western Europe. She is a professor of theory at the *University College Roosevelt*, the International Honors College of Utrecht University in Middelburg. She is a very active composer, with her oeuvre comprising of more than 120 opus numbers.

Online recordings

- *Fantasia on 'Salve Regina' Op. 73*, performed by Christa Rakich
<https://www.youtube.com/watch?v=wHIRGBu31xY>
- De Jong playing her composition *Präludium und Fuge über "Großer Gott wir loben dich"*
<https://www.youtube.com/watch?v=DZuJEiaqUnY>

Online resources

- Composer's website
<https://margreethdejong.nl/en/>

de Marez Oyens, Tera (née Wansink) (1932-1996)

Tera began her musical journey with piano lessons at the age of 4. She went on to the Conservatorium van Amsterdam, studying piano with Jan Ode, violin with Jan Jenrichs and

Camille Jacobs, and composition with Felix Hupka. At 20 she graduated as a performing musician and continued her composition studies with Hans Henkemans. She also became the cantor of the Reformed church community of Hilversum and wrote 14 melodies for the church songbook that appeared in 1973.

Shortly after graduating she married her former piano teacher Gerrit de Marez Oyens. In the early 1960s it was practically unheard of for a woman to be working as a composer, but Tera's passion for pushing boundaries led her not just to forging a career as a composer, but also to applying original and unparalleled composition techniques, such as using taped and electronic sounds alongside "traditional" instruments.

Also, a conductor, in 1975 she made her debut before the Overijssel Philharmonic Orchestra as their first female conductor, and in 1977 she was appointed as teacher of contemporary music at the Music Academy of Zwolle – again another first for a woman. While continuing to work as a composer, she regularly taught classes in improvisation and was frequently asked to share her expertise in electronic music, music education and the role of women in music. Her compositions often reflect her deep commitment to issues such as social injustice and war.

Online recordings

- Tera de Marez Oyens – From Death to Birth
<https://www.youtube.com/watch?v=vTmRoLjruo>

Online resources

- Tera de Marez Oyens Foundation
<https://www.terademarezoeyens.nl/en/>
- A Conversation with Bruce Duffie
<http://www.bruceduffie.com/marezoeyens.html>

de Rooij, Dorthy (1946-2002)

Dorthy de Rooij was a Dutch organist, composer and music teacher. She became the organist of the Augustinian Church of the Marienhage monastery in Eindhoven at age sixteen, and remained loyal to this position for over forty years despite foreign offers. In 1964 she began her organ studies with Albert de Klerk at the Conservatory in Amsterdam, and in 1969 she passed her diploma *summa cum laude*. In 1972 she was awarded the Prix d'Excellence. She was always interested in early music from Spain, Portugal and Italy, and travelled to Lisbon to study with Macário Santiago Kastner. Through this, she was awarded the State Cultural Honour of Officer of the Order of Dom Henrique in Portugal. Alongside early Iberian music, de Rooij was also interested in 20th century French music, and was taught by Maurice Duruflé. She was a principal organ teacher at the Maastricht Conservatory, was a popular concert organist at home and abroad and was on the jury of various competitions.

Online recordings

- Dorthy de Rooij performing *Missa Apostolorum* by Mathieu Dijker
<https://www.youtube.com/watch?v=R1tB2lnPqyU>

New Zealand

Dienes-Williams, Katherine (b. 1970)

Katherine Dienes-Williams is Organist and Master of the Choristers at Guildford Cathedral and a patron of the Society of Women Organists. She grew up in New Zealand, studying a Bachelor of Arts in Modern Languages and a Bachelor of Music at Victoria University, Wellington. She was Organ Scholar at Wellington Cathedral from 1988 to 1991, when she was appointed Assistant Organist. She also acted as Assistant Conductor of the Wellington Youth Choir and appeared as a soloist with the Wellington Youth Orchestra.

Katherine moved to England in 1991 to take up the post of Organ Scholar at Winchester Cathedral and Assistant Organist at Winchester College. Other roles include Organist and Assistant Director of Music at the Metropolitan Cathedral of Christ the King, Liverpool, Assistant Organist and Director of the Cathedral Girls' Choir at Norwich Cathedral and Director of Music at the Collegiate Church of St Mary, Warwick. On her appointment to Guildford Cathedral in 2008, she became the first woman ever to hold such a post in the Church of England and was the first female member elected to the Cathedral Organists' Association.

Katherine is a council member of the Royal College of Organists and a trustee of the Organists' Charitable Trust. She is regularly engaged as a guest choral workshop leader all over the world for organisations such as the RSCM and has performed recitals worldwide. She has performed as organ soloist with the Royal Liverpool Philharmonic Orchestra, the Hallé, the City of London Sinfonia and the Royal Philharmonic Orchestra.

Katherine is an active composer, and has received several commissions in the UK, USA and New Zealand. She is a knight of the Grand Order of Vitéz and a Knight of the Order of St. Ladislau in Hungary. Katherine is married to Patrick Williams, librarian of the Royal Philharmonic Orchestra, and their daughter Hannah is reading music at Clare College, Cambridge where she is a Choral Scholar.

Online recordings

- Recital by Katherine with music by female composers
<https://www.youtube.com/watch?v=UIiTVVAifUvU>
- Magnificat 'Regina coeli'
<https://www.youtube.com/watch?v=q7EFVjZHEro>

Online resources

- SWO Spotlight interview
<https://www.societyofwomenorganists.co.uk/post/spotlight-on-katherine-dienes-williams-first-woman-in-church-of-england-cathedral-post-in-the-uk>
- Guildford Cathedral website
<https://www.guildford-cathedral.org/music/organists/organist>

- SOUNZ – Centre for New Zealand Music
<https://www.sounz.org.nz/contributors/1110>

Franchi, Dorothea Anne (1920-2003)

Dorothea Anne Franchi was a music educator, harpist, pianist and composer. She studied at the University of Auckland and the Royal College of Music in London and in 1953 took the position of musical director and pianist for the newly formed New Zealand Ballet Company. She had a successful career as a pianist and harpist, and her works are performed internationally; she also arranged many works by Willow Macky, famous composer of New Zealandia folk songs who in her work referred to Maori legend and tradition.

In 1950 Dorothea was awarded the Lionel Tetris Price for her *Viola Rhapsody*, and in 2000 she received the KBB Citation for Services to New Zealand Music.

Online resources

- Obituary, New Zealand Herald 2003
<https://www.nzherald.co.nz/lifestyle/iobituaryi-dorothea-franchi/37WYAWZMGPSHC4CEHLCSDFY2VQ/>

Norway

Bakke, Ruth (b. 1947)

Ruth Bakke was born in Bergen, Norway, and studied organ and music theory at the Bergen Music Conservatory and the University of Oslo. A Fulbright Grant allowed her to continue her studies between 1968 and 1972 at Converse College in South Carolina, Texas Lutheran College, University of Redlands in California, and Washington State University. Since her return to Norway in September 1972, she has worked in Bergen as an organist and choir conductor. She also taught music theory at the Bergen Music Conservatory and Bergen Teacher's Training College and at the Grieg Academy. Since 2017 she has been working exclusively as a freelancer and focussing her time on composing.

Ruth Bakke's musical output consists of numerous works for organ solo. She has also written for various ensembles, electronic instruments, multimedia, choir and symphony orchestra. Many of her works have been commissioned. As performing organist Ruth is particularly interested in improvisation and has often performed her own works with local musicians.

Online recordings

- Music for organ
<https://soundcloud.com/user-422603118-93840973>

Online resources

- Composer's website
<https://ruthbakke.com/>

Bjørneboe, Liv-Benedicte (b. 1965)

Liv-Benedicte Bjørneboe worked as a musician at different churches in Trondheim and is married to the Trondheim Sæbø. She studied in Trondheim with Bjørn Kåre Moe und Per Fridtjov Bonsaksen, and at the Paris Conservatoire with André Isoir. Since 1999 she has been organist at the Bakke Kirke.

Her works have been performed by the Norwegian *Rundfunk*, among other broadcasting services. Her later style is influenced by Gregorian Chant.

In 2005 she published her album '*Organ and Chamber Music*', recorded on the new Br.-Torkildsen-Organ at the church in Levang.

Online recordings

- Five works for organ and cello
<https://www.youtube.com/playlist?list=PL5EA53415CEC200A9>

Leutert, Brita Falch (b. 1966)

Leutert was born in Risvær, Lofoten, Norway in 1966, and attended primary school in Svolvær. She studied church music at the Agder Music Conservatory in Kristiansand, Norway, followed by organ, harpsichord and improvisation studies at the Hervormde ker Pniél in the Netherlands. Following her studies, she was organist at the reformed church Stäfa at Lake Zurich, Switzerland, from 1991-1997, while also conducting various choirs at Zumikon. Currently Leutert works as Cantor at the parish church of Hermannstadt in Romania. She has created several children's music games with the writer Regine Schindler, and cultivates early music with various old and exotic instruments and singing. She has arranged concert series in Switzerland, Norway and Romania, and remains active as a concert organist at home and abroad.

Online recordings

- Brita Falch Leutert on Soundcloud
<https://soundcloud.com/brita-falch-leutert>

Poland

Bacewicz, Grażyna (1909-1969)

Grażyna Bacewicz was born in Łódź into a musical and close-knit family. Her father Wincenty, a composer, gave her first violin and piano lessons. Entering university at Warsaw, she read philosophy for one and a half years before studying violin with Józef Jarzębski, piano with Józef Turczyński, and composition with Kazimierz Sikorski at the Warsaw Music Conservatory. She achieved *summa cum laude* for her examination in 1932 and thanks to a scholarship given to her by Ignacy Jan Paderewski was able to study with Nadia Boulanger at the Ecole Normale de Musique at Paris.

Bacewicz is regarded as one of the most prominent and impressive women composers of 20th century. Among her vast oeuvre of chamber music, orchestral works and songs there is only one piece for organ solo, namely *Esquisse* from 1966, written in one week at the request of Jean Guillou, then Titular Organist at Saint Eustache in Paris.

Online recordings

- *Concerto for String Orchestra*, 1. Movement: Allegro, Norwegian String Orchestra (2015)
<https://www.youtube.com/watch?v=0icWbBto2jo&list=PLczUQy8zOF1EcVBnzs613fdtBBRIBKuXG&index=1>

Online resources:

- *Grażyna Bacewicz – Her Life and Work* by Judith Rosen
<https://polishmusic.usc.edu/research/publications/polish-music-journal/vol5no1/grazyna-bacewicz-life-and-works/>

Dziewulska, Maria (1909-2006)

Maria Dziewulska was born in Warsaw where she studied music theory at the State Conservatoire with Kazimierz Sikorski from 1928 to 1933. She focussed on the study of special effects for radio, film and recording in London and worked as a music arranger for the BBC and Decca from 1936 to 1937. She then took a position as professor of Music Theory at the Academy of Music in Warsaw, later becoming its Dean.

Her musical works include choral works, a string quartet, duets for flutes and study material for choirs and for aural training, among others, also her organ work *Spotkania* (Rencontres) from 1975.

Online resources

- Entire work catalogue, listed by the Polish Music Information Centre
https://www.polmic.pl/index.php?option=com_mwosoby&id=497&view=czlowiek&lang=en

- Polish Music Centre of the University of South Carolina
<https://polishmusic.usc.edu/research/publications/essays/wilk-wanda-history-of-women-composers/>

Moszumańska-Nazar, Krystyna (1924-2008)

Krystyna Moszumańska-Nazar grew up in Lwów, now Ukraine. After the war she studied composition with Stanisław Wiechowicz and piano with Jan Hoffman at the State Higher School of Music in Kraków. She became Dean of the Faculty of Composition in 1975 and later Vice-Rector (1978-1987) and Rector (1987-1993).

From the beginning of her career her work received awards in numerous competitions. These include the Young Composer's Competition of Polish Composers in 1954, the International Competition for Women Composers in Mannheim in 1961 and 1966, and the 1962 International Competition for Women Composers in Buenos Aires, where she was awarded First Prize and Gold Medal for her *Music for Strings*. She also received the Prime Minister's Award, an honorary doctorate from the Music Academy in Kraków, and the City of Kraków Award, among many others.

Musicologists identify four sources of inspiration in Moszumańska-Nazar's work: literary inspiration, inspiration from visual arts, religious inspiration and inspiration from culture and philosophy, as well as inspiration from nature. Among her compositions, four works have religious affiliations, one of which is the *Oratorio Brevis* for organ from 1995. The composer herself comments on it that "this is a short work, very subjective, in which I have used the sound qualities of the organ extensively, trying to express the feelings and thoughts that accompany us while we pray."

Online resources

- Polish Music Centre of the University of South Carolina
<https://polishmusic.usc.edu/research/composers/krystyna-moszumanska-nazar/>
- Artists on the composer's style and her 3rd string quartet, PWM Edition by Roman Brandstaetter
<https://www.youtube.com/watch?v=iOTN9uvNsdA>

Sikora, Elżbieta (b. 1943)

Elżbieta Sikora was born in Lwów, now Ukraine. After her education at the State Music Lyceum in Gdańsk, she studied engineering in Warsaw, where she also had some lessons at the Polish Radio Experimental Studio. Between 1968 and 1970 she studied electronic music composition with Pierre Schaeffer and François Bayle at the Centre de la Recherche in Paris. Returning to Poland, she formed the avant-garde group KEW which among other projects explored combining electronic sounds with visual arts. The group successfully made tours in Europe. Between 1985 and 2008, Sikora taught electroacoustic music composition at the Paris Conservatoire; at the Université Paris-Est Marne-la-Vallée, and at the University of Chicago. She

is Visiting Professor at the Chopin Music University in Warsaw and served as the Artistic Director of the Wrocław-based Musica Electronica Nova Festival.

In 2022, Sonora Music EU intends to record her Organ Concerto with the organist Muir Fukumoto.

Elżbieta Sikora takes inspiration for her compositions, which include operas, chamber music, orchestral and vocal works, from her travels where she – like a musical archaeologist - collects and records sounds. In her own words “composition is a constant search for something that does not have a real dimension ... it’s a ceaseless task of trying to find the most perfect form for expressing in the abstract language of music something that burns with real fire deep within us.”

Online recordings

- *Sonosphère V. Wanda Landowska*, Misja Fitzgerald Michel - Orchestre Padeloup - Marzena Diakun
https://www.youtube.com/watch?v=JRoqS_QzMdw
- Elżbieta Sikora: *Cadenza* for violoncello - performed by Alexis Descharmes (July 20th 2021)
<https://www.youtube.com/watch?v=iOTN9uvNsdA>
- Elżbieta Sikora - Solo & Electronics (For Zbigniew Herbert)
<https://www.youtube.com/watch?v=UmmTKxWqgEw>
- *Voyages II*
<https://www.youtube.com/watch?v=BgueNY2ecaM>

Online resources

- Composer’s website:
<https://elzbietasikora.com/en/home/>
- Interview with Elżbieta Sikora – Culture PL, 20 February 2018
<https://culture.pl/en/article/taming-the-machine-an-interview-with-elzbieta-sikora>

Romania

Alexandra, Liana (1947-2011)

Liana Alexandra was born in Bucharest where she studied at the University of Music Ciprian Porumbescu, later the National University of Music. She also attended advanced courses in Weimar and Darmstadt, led by Karlheinz Stockhausen, György Ligeti, and Iannis Xenakis. She later travelled to the United States where she obtained a doctoral degree in musicology. Her musical style absorbed Romanian traditional and folkloristic elements and integrated lyrical and melodic writing but also modern techniques such as aleatoric and cluster technique.

Liana Alexandra was active as a pianist and taught composition, orchestration and musical analysis at the National University of Music. She was a member of the Union of Romanian Composers and Musicologists and received the Romanian Academy Award five times among many other distinctions. Although her focus laid on orchestral and symphonic works, she has also composed an oratorio, choral music including four cantatas and music for children. She is author of the book *Musical creation - an ineffable measure between the fantasy and the arithmetical and geometrical rigour and Technics of Orchestrations*; her musical works have been performed in Romania, USA, Germany, Holland, France, Israel, Belgium, Poland, Austria, Sweden, Czech Republic, Australia, Spain, England, and many other countries.

Online recordings

- *Concerto for organ and orchestra*, Timorgelfest 2015, Ilse Marie Reich, organ; Mihaela Silvia Rosca, conductor; Timisoara, 19 October 2015
<https://www.youtube.com/watch?v=29wMDTOJ5NA>
- *Symphony No. 2 "Hymns"*; Romanian Radio National Symphony Orchestra, Iosif Conta - conductor, Nicolae Licaret - solo organ, Bucharest, 1978
<https://www.youtube.com/watch?v=p4OH9QSmWqA>

Online resources

- *Liana Alexandra: Works, Interviews, Performances*
<https://www.youtube.com/user/lianaalexandra>

Cojocaru, Dora (b. 1963)

Dora Cojocaru was born in Baja Mare into a Hungarian-Romanian family. She studied composition with Cornel Țăranu at the Gheorghe Dima Music Academy in Cluj-Napoca and later with Johannes Fritsch at the Music Academy in Cologne, Germany. Back in Romania, she obtained a Ph.D. in musicology with a thesis about György Ligeti. She is author of a book on Mozart's 'Haydn Quartets' and of several articles that were published in music journals. She taught composition, music history and theory at the Music Academy in Cluj-Napoca as Associate Professor and contributed to courses, workshops and conferences in several European countries before moving to Montreal, Canada in 2002.

For her musical work Dora Cojocaru has been awarded several prizes and grants, among those awards from the Romanian Mozart Society, Romanian Composers' Union, the European Community, the Canada Council of the Arts, Conseil des arts et des lettres du Québec and others. She has written works for children choir, for chamber and Baroque ensembles, vocalists and solo instruments. Though her musical language reflects awareness of her Romanian folkloristic heritage it seeks to be highly personal, emotional and unexpected. Dora Cojocaru has made three works available to SWO members: her composition *Epitaph* for organ solo, *CHEMARI* for organ and alphorn (with a variant for trumpet) and *CLOPOTE SI ORGI* for organ, 2 organ positives and bells (also available in the version for only 2 organs and bells). All can be accessed through our e-archive.

Online recordings

- *EPITAPH* for organ solo, recorded in Basel at the Theodorskirche by Nicoleta Paraschivescu (2008)
<https://www.youtube.com/watch?v=jGfwoyUUHEA>
- "*Sun gate*" for flute, kettle drums and bird pipes (1992, revised in 2001)
<https://www.youtube.com/watch?v=-PBAR2HSuLo>

Dinescu, Violeta (b. 1953)

Romanian-born composer Violeta Dinescu began her musical studies with Myriam Marbe in 1972 at the Conservatory in Bucharest. Following her master's degree and diplomas in composition, piano and pedagogics she started teaching classes in music history, aesthetics, counterpoint, harmony and piano at the George Enescu school in Bucharest. In 1982 she moved to West Germany where her staged works were performed in leading opera houses in Freiburg and Hamburg, and at the third Munich Biennale. Violeta Dinescu held teaching positions at the Conservatory for Church Music in Heidelberg (1986–91) and the Conservatory for Music and Performing Arts in Frankfurt am Main (1989–91); she also lectured at the Conservatory for Protestant Church Music Bayreuth between 1990–94. Since 1996 she has taught composition at the *Carl von Ossietzky Universität* of Oldenburg and in addition lectures in South Africa and the USA. Since 1985 Violeta Dinescu has been an executive board member of the International League of Women Composers.

For her compositional work, which comprises all genres from chamber music, works for children's choir and staged works to ensemble, orchestral and solo works, Violeta Dinescu has received many prizes, including the second prize in the competition GEDOK in Mannheim (1982), first prize in the International Competition for Composers in Utah (1983), and the Carl Maria-von-Weber Prize (1985) for her opera *Hunger und Durst*. For organ solo she has written the serial piece *Echos III* (1982), *Ambo* (1994) which is included in *Frankfurter Orgelbuch*, among others. Of her numerous cantatas, psalms and other works with religious references many have been commissioned by the Protestant Church in Germany. Currently, Violeta Dinescu teaches at the University of Oldenburg in Germany.

Online recordings

- *Ambo* (1994), played by Martin Lücker on the Rieger organ of Frankfurt's Katharinenkirche
<https://www.youtube.com/watch?v=r1tmJFBVeLc>

Online resources

- The Living Composers Project
<http://www.composers21.com/compdocs/dinescuv.htm>
- CIMRO – Centrul de Informare Muzicala (Romanian Music Information Centre)
<http://cimro.ro/violeta-dinescu/>

Dumitrescu, Adina (b. 1964)

Adina Dumitrescu was born in Bucharest. She holds a master's degree in composition (1998) and a PhD in Musicology (2005) from the National University of Music of Bucharest where she taught Musical Informatics and Romanian Folklore between 1994 and 2003. Between 2006 and 2007 she was a researcher at the University of Tampere in the Department of Music Anthropology. In 2009 became co-founder and co-director of the Țința Muzicală International Festival for Classical and Contemporary Music, a position which she still holds today. In 2016 she was awarded a 5-years-state grant for artists from the Arts Promotion Centre of Finland, one of the numerous prizes and grants she has achieved throughout her musical career.

Adina Dumitrescu's works comprise of chamber music, orchestral and choral works among others. She often combines classical instruments with audio and videotapes and has also written many works that involve the Finish national instrument, the Kantele. Her work for organ solo, *I smiled to the Bird on Jupiter*, was written for the Music Biennale at Tampere, Finland, in 2019.

According to the composer "the idea of the piece is related to our hope that birds and nature on our planet will not be completely destroyed and some kind of magic from the Universe will rescue them and eventually us."

Online recordings

- *La femme aux cheveux des flammes* (2012), Terhi Sjöblom and Marija Kandić, accordion; LIVE in concert in Museo Diocesano, Reggio Emilia, Italy, 18th May 2017
<https://www.youtube.com/watch?v=hwRtuxTWvIE>

Online resources

- CIMRO – Centre de Informare Muzicala
[https://cimro.ro/adina-dumitrescu/#:~:text=Composer%20Adina%20Dumitrescu%20was%20born,\(1998%20%E2%80%93%20composition%20with%20prof](https://cimro.ro/adina-dumitrescu/#:~:text=Composer%20Adina%20Dumitrescu%20was%20born,(1998%20%E2%80%93%20composition%20with%20prof)

Giurgiu-Bondue, Ana (b. 1977)

Ana Giurgiu-Bondue received her bachelor's and master's degrees from the National University of Music in Bucharest in 2001 and 2002. In 2007, she obtained a Master Research Degree from

the Sorbonne Paris IV University for her research on myth in music and on Enescu's opera *Œdipe*. In 2008, she received a PhD. in composition from the National University of Music in Bucharest which focused on the interplay of myth, drama, and esotericism in opera.

Ana has received numerous prizes for piano performance and earned composition grants and scholarships in Romania, Germany, Italy, and the Czech Republic. Her work as composer includes songs, chamber works, choral works, orchestral works, and three chamber operas; she has also composed for the harpsichord and ancient instruments. Her most recent harpsichord composition formed part of an album executed by the harpsichordist Michèle Dévérité which was awarded the Diapason D'Or prize in 2018. Since 2005 Ana Giurgiu-Bondue lives in France, where she currently teaches piano at the Conservatoire de Musique et de Danse de Senlis.

On occasion of the launch of the SWO Directory of Women Composer, Ana has sent two of her pieces: *Dankpsalm* for organ, double choir and percussion on Psalm 100 "Shout for Joy to the Lord" and a Fantasia on a traditional Roman melody for harmonium: *Chantez, Dansez!* Both pieces can be accessed through the SWO's e-archive.

Online recordings

- *Contemplations. Fragments métaphysiques pour mezzo-soprano, clarinette, violoncelle et piano*, Muzeul Național George Enescu, March 2021
<https://www.youtube.com/watch?v=2gy2DzY8Rg0>
- *Petite Prelude*, Trio Contraste: Ion Bogdan Ștefănescu – flute, Sorin Petrescu – piano, Doru Roman – percussion
https://www.youtube.com/watch?v=16OPO_YRxA4

Hölszky, Adriana (b. 1953)

Adriana Hölszky is a Romanian-born German music educator, composer and pianist. She studied piano at the Bucharest Music Conservatory and composition with Stefan Niculescu. In 1976 she moved with her family to Germany and continued her studies at the Musikhochschule in Stuttgart. In 1980, Hölszky received a teaching position at the State University of Music and Performing Arts Stuttgart, and in 1983 a grant from the Arts Foundation of Baden-Württemberg. In 1986 she won the Composers' Forum award of the Darmstadt Summer Courses for New Music, and in 1987 received a scholarship from the Ministry of Culture of Lower Saxony. She has performed and led seminars around the world, including in Tokyo, Athens and Boston. Between 1997 and 2000, Hölszky was professor of composition at the Rostock University of Music and Theatre, and since 2000 she has been composition professor at the Mozarteum University of Salzburg. Since 2002 she has been a member of the Academy of Fine Arts in Berlin.

Online recordings

- *And I looked like a sea of glass mixed with fire...* performed by Dominik Susteck
https://www.youtube.com/watch?v=6lz0_jOfDb0

Szilágyi, Ana (b. 1971)

Ana Szilágyi was born in Bucharest into a musical family. Following piano studies at the music high schools in Brasov and Bucharest she studied composition at the National University of Music Bucharest with Dan Dediú and Aurel Stroe. She also studied the organ with Lidia Sumnevici and obtained a PhD on “*The rapport time – form in the music of 20th century*”. In 2002, she received the German Herder Grant and went to Vienna where she studied electroacoustic composition with Dieter Kaufmann and music theory with Dieter Torkewitz. In 2011, Ana Szilágyi obtained a second PhD on “*Incommensurability in Aural Stroe’s Music Referring to his Opera – Trilogy Oresteia*” for which she received the Award of Excellence 2011 from the Ministry of Science and Research in Vienna.

As an organist, Ana Szilágyi has performed in many German and Romanian churches. She currently teaches piano, organ and music theory at Richard Wagner Conservatory in Vienna. Her musical works comprise of radio plays, multimedia works, choral, electronic, orchestral and chamber music among others and have been performed in Austria, Romania, Germany, Ireland, Croatia, Portugal, the USA, Japan and Chile. She has also taught various courses at the Vienna Summer Music Festival in 2018 and 2019, published studies and articles in German, English, Romanian and French and as pianist actively performs classical and contemporary piano and chamber music.

Her organ piece “Das Wiedersehen” (“Reunion”) has been composed under the impression of Ernst Barlach’s wood sculpture which bears the same name. The artwork illustrates the encounter between Jesus and his apostle Thomas. Ana Szilágyi has also borrowed motives and themes from Beethoven’s piano sonata “Les Adieux”. The two-movement piece illustrates a transition from isolation and despair into joy and ecstasy. Composed in 2020, the composer intended to express her hopes for us to move out of the pandemic into new light. The work can be accessed in the SWO’s e-archive.

Online recordings:

- *DAS WIEDERSEHEN 2020* - Musik von Ana Szilágyi (Wien) inspiriert durch Ernst Barlachs Kunst, Interview with the composer and concert organist Kerstin Petersen
<https://www.youtube.com/watch?v=QBjAhkCgJMs>
- *Unity and Diversity*, premiered on 7 November 2020 at the Vienna Modern Festival, broadcasted on 9 February 2021 by Ö1 (appears as the second in series below of selected modern organ pieces performed at three churches in Vienna City)
<https://m.facebook.com/125532631831/posts/10158867993236832/?d=m>
- *Töne Formen Farben* for accordion, organ and positive, composed on the occasion of the Trinitatisfest 2021 for the organs at St. Petri Altona, Hamburg Duo A&O: Eva Zöllner, accordion and Kerstin Petersen, organ
<https://www.youtube.com/watch?v=HmQb-4KVHkY>

Online resources:

- Centrul de Informare Muzicale
<https://cimro.ro/ana-szilagyi/>

Russia

Dubkova, Irina (b. 1957)

Composer, pianist, Laureate of International competitions, Irina began composing at the age of five. After completing her college training as a pianist, she graduated from the Moscow Conservatory in composition and post-graduate studies; composition with Professor Roman Ledeniov and theory with Professor Yuri Kholopov. She has taught in the Composition Department at the Moscow State P.I. Tchaikovsky Conservatory, as well as serving on the new member committee at the Union of All Russian Composers. Irina has participated in many competitions and festivals. Her compositions have been performed regularly at festivals such as the International Organ Gedike's Festival, Leonid Roizman Organ Festival, International Moscow Autumn, Universe of Sound, Nippon Kokoro, Earino Spring Festival, All Russia Harp Festival and Meeting of the Friends, Winterreise, Solveig. Performances of her symphonic, chamber, vocal and choral music have been heard across Russia and beyond: Austria, Germany, Finland, Greece, Switzerland, Korea and the USA.

Online recordings

- *The Angel Cried*, performed by Xenia Sviridenko; recorded at the Small Hall of the Moscow P.I. Tchaikovsky Conservatory, Russia, July 2016
<https://www.youtube.com/watch?v=PLpr355lDFQ>
- *Sunny Music*, performed by Liubov Shishkhanova – Organ/Tatiana Zenaishvili – Harpsichord, August 2016
<https://www.youtube.com/watch?v=it4Qh65vSng>

Online resources

- Composer's website
<http://www.music-dubkova.narod.ru>

Firsova, Alissa (b. 1986)

Alissa Firsova is a Russian-British composer and pianist. Born in Moscow into a family of composers, Elena Firsova and Dmitri Smirnov, she moved to the United Kingdom in 1991. As a pianist, she had debuts at Wigmore Hall and the Proms in 2009 and has performed in numerous concert venues around the world. She has also appeared in many festivals, including Dartington, Cheltenham, Presteigne and Seattle. Alissa won the BBC Proms/Guardian Young Composer competition in 2001 with the piano piece *Les Pavots*. Two of her orchestral works have had world premieres at the Proms. Her *Bach Allegro* is an 'arrangement' of the last movement of Bach's viola da gamba Sonata No. 3 BWV 1029, and was premiered in 2010 by the Royal Philharmonic Orchestra. *Bergen's Bonfire* was performed by Bergen Philharmonic Orchestra in their 250th Anniversary Prom in 2015.

Alissa completed a postgraduate conducting course at the Royal Academy of Music under Colin Metters. She had a triple-debut with the English Chamber Orchestra as director, composer and

conductor at the Cadogan Hall in 2013. Her *Stabat Mater* has an intricate harmonic language derived from examples of Russian orthodox music and echoes the complexities of the text.

Online recordings

- *Stabat Mater*
<https://www.youtube.com/watch?v=nFkzFbEfXhA>

Online resources

- Composer's website
<http://alissafirsova.com>

Gubaidulina, Sofia (b. 1931)

Sofia Gubaidulina was born in Chistopol, in the Tatar Republic of the Soviet Union. Coming from this predominantly Islamic region she gained a dual heritage from her parents: Russian and Tatar, Orthodox and Muslim, central and peripheral, western and eastern. Although she showed an early interest in music, she was thirty by the time she produced her first notable piece, and nearly sixty before her name was known at all outside Russia. Since then, she has achieved international recognition.

Understanding music as a spiritual phenomenon, some of her works also reveal an interest for ancient principles of proportion, such as Fibonacci numbers or the golden section. Her spiritual and religious attitude caused her to be blacklisted by the Soviet regime in 1979; however, she was encouraged by Dmitri Shostakovich and others to 'pursue her mistaken path'. Three works for organ emanate from this time: *Hell und Dunkel (Darkness and Light)* for organ solo (1974), *Detto No 1 – Sonata* for cello and organ, and *In Croce* for cello and organ (1979).

In 2018 Sofia Gubaidulina received the BBVA Foundation's Frontiers of Knowledge Award for contemporary music and was praised for the "spiritual quality" and the "transformative dimension" of her work. On this occasion the composer described her relationship with music as follows: "It was not me who chose music, but music that expressed itself in me."

Online recordings

- *In Croce*
<https://www.youtube.com/watch?v=FW1DuMEFdaQ>
- *Hell und Dunkel*
<https://www.youtube.com/watch?v=u0ccfABYsUg>
- *In croce*, Sonata for organ and percussion (1979), Malmö, Chamber Music Festival (2017)
<https://www.youtube.com/watch?v=UQbhPV0xhUw>

Online resources

- Sofia Gubaidulina: Unchained Melodies, *The Guardian* (2013)
<https://www.theguardian.com/music/2013/oct/31/sofia-gubaidulina-unchained-melodies>

Voinova, Marina (b. 1972)

Marina Voinova studied composition and organ at the Moscow Conservatory, followed by postgraduate studies in composition and musicology. She completed a PhD in Art History in 2003, with the dissertation topic “Problems of modern organ music”. She also studied sound engineering at the Leningrad Institute of Film Engineers and art history and journalism at the New Humanitarian University of Natalia Nesterova. Voinova has taught organ, harpsichord, music theory, choral conducting and music history, and as a performer, she has toured around Russia and in neighbouring countries.

From 1999, Voinova has taught a composition class at the S.I. Taneyev Children’s Music School. She is a member of the Union of Composers of the Russian Federation, the Association of Organists of Russia and the author’s creative society SACEM (France). She has been the executive editor of a magazine for the Russian Institute of Art History in St. Petersburg since 2018, and received grants from the Russian Humanitarian Foundation and the Russian Federation to support creative projects of national importance in the field of culture and art.

Online recordings

- Marina Voinova, organ, and Julia Labinskaya, soprano, performing Mozart’s *Alleluia* from *Exultate Jubilate*
<https://www.youtube.com/watch?v=B8WF1KVU-uU>

Online resources

- Composer’s website
<https://www.marinavoinova.com>

South Africa

Rainier, Priaux (1903-1986)

As a child of English-Huguenot parents, Priaux Rainier spent her early childhood in South Africa near Zululand. Sounds of wildlife and music of indigenous people would significantly influence her later work. Entering the South African College of Music at the age of ten as a violin student, she moved to London in 1920 when she received a scholarship to the Royal Academy of Music. Only a grant in 1935 enabled her to focus on composition, encouraged by Arnold Bax, but largely self-taught; studies with Nadia Boulanger were interrupted by the outbreak of World War 2. In 1943 Priaux Rainier was appointed Professor of Composition at the RAM, a position she held until 1961. In 1952 she was elected Fellow of the RAM and Collard Fellow of the Worshipful Company of Musicians. Together with Michael Tippett she co-founded the *St Ives September Festival* in 1953 and became friends with Barbara Hepworth and Ben Nicholson.

One of her two works for organ solo, *Gloriana*, of which a reprint is currently in preparation with Schott; it was premiered at the Royal Festival Hall in London in 1972 by Christopher Bowers Broadbent. Other highlights of her career are the premiere of her Requiem for tenor and a cappella choir, conducted by Imogen Holst and commissioned by Peter Pears for the Purcell Singers; the premiere of her cello concerto by Jacqueline du Pré in 1964; the premiere of her violin concerto *Due Canti e Finale* by Yehudi Menuhin in 1977; and the premiere of her concertante for two winds and orchestra at the BBC Proms in 1981, among others.

Priaux Rainier was known as a passionate gardener and ecologist whose last work, *Wildlife Celebration*, was commissioned by Yehudi Menuhin and performed in aid of Gerald Durrell's Wildlife Conservation Trust. Most of Priaux Rainier's manuscripts can be found at the J.W. Jagger Library at the University of Cape Town. She died aged 83 at Besse-en-Chandesse in France.

Online recordings

- Viola Sonata
<https://www.youtube.com/watch?v=QT2-hkjk1w>
- From the concert INCANTATIONS - 'Mystic voices' *Cycle for Declamation* (18 January 2018) ERATO Ensemble
<https://www.youtube.com/watch?v=Naf1ldpVHQU>

Spain

Pelucchi, Eva (b. 1963)

Little is known about Eva Pelucchi. Sacred choral music and a few works for organ of this contemporary composer are available at IMSLP; please note the copyright reservations at place!

Online resources

- Composer's IMSLP page
https://imslp.org/wiki/Category:Pelucchi,_Eva

Sweden

Andrée, Elfrida (1841-1929)

Elfrida Andrée was a pioneer advocate for women's rights, becoming the first woman organist and telegraphist in Sweden. She came from a musical family, first taught by her father who was also a progressive politician. Growing up in such a politically liberal family meant that Andrée and her sister were able to study outside the conventions at the time. In 1857 she earned a diploma in organ performance at the Royal Conservatory of Music to be the first woman organist in Sweden. While she was not the first female composer in Sweden, she was a pioneer among Swedish women composers for writing works for large ensemble formats such as orchestral works and operas. In 1861 the law was revised, enabling women to hold the office of organist, and Andrée gained a position of organist at the Finnish Church in Stockholm. In 1863 she became the first female telegraph operator, opening up a job market soon to be popular for women in Sweden. Andrée was promoted to church organist at Gothenburg Cathedral in 1866. She was the first woman to acquire such a position, and this was only possible in the politically liberal city of Gothenburg. For her services, she was elected to the Swedish Royal Academy of Music in 1879.

Andrée studied composition with Ludvig Norman and Niels Gade, and her chamber and symphonic music is closely related to that of her teachers. The influence of Mendelssohn and the French Romantic organ school is evident in her first Organ Symphony, which has always been regarded highly by organists. Andrée performed frequently, conducting performances of her works for choir and orchestra. She was the first woman to conduct a symphony orchestra in Sweden.

Online Recordings

- *Organ symphony no. 2*
https://www.youtube.com/watch?v=5w_BfXxmnIc
- *Herre, förbarma dig* (Lord, have mercy)
<https://www.youtube.com/watch?v=qed4dgeNbb8>

Online Resources

- Swedish Musical Heritage page
<https://www.swedishmusicalheritage.com/composers/andree-elfrida/?action=composers&composer=andree-elfrida>

Peyron, Albertina Frederika “Ika” (1845 – 1922)

Ika Peyron was a Swedish composer, pianist and philanthropist whose musical talent became obvious at the age of four when she played her own melodies on the piano. As daughter of a maid she was adopted by the merchant couple in Sundsvall. Her privileged life circumstances enabled her to take piano lessons throughout her life and to engage in charitable activities after a move to Stockholm. At the age of 35 and after raising her four young sons she started taking

lessons in counterpoint with the head of the Royal Orchestra, in harmonising and composing with Emil Sjörgen and in instrumentation with Anton Andersen, a cellist in the royal orchestra. Her compositions were enthusiastically perceived and are frequently performed until today, among those *David's Psalm No 86* for women's choir, her and two pieces for organ.

Online Recordings

- Ika Peyron: Melankoli, from 2 Stämningstycken (Mood Pieces) performed by Erica Sipkes
<https://www.youtube.com/watch?v=3qvCM6nA-60>

Online Resources

- Article about the composer in the Swedish Biographical Dictionary
<https://skbl.se/en/article/AlbertinaFredrikaIkaPeyron>

Shtegman, Kristina (b. 1972)

Kristina Shtegman graduated as a concert pianist from Music Conservatoires in Petersburg and Moscow and worked as a performer and teacher before studying organ with the organ virtuoso Gunnar Idenstam. She graduated as a concert organist from the Royal Academy of Music in Stockholm and since then has performed in major venues and cathedrals around the world: in Karlstad Dom in Malmo; Christ Church in Dublin; Dresden Hofkirche in Germany; Grace Church in Charleston, USA, and many others.

Shtegman has been praised for “the right blend of sacred organ music and the Nordic mystical sound”, according to Hans Johansson, a pastor in the Swedish church. In her compositions she uses music from the Arctic North of Scandinavia, from the Sami people. Kristina Shtegman's recital programmes include major works by Johann Sebastian Bach, Marcel Dupré and Max Reger, and also her own transcription for the organ of modern music from other genres.

Online Recordings

- *The Shadows of the Cross* in LJUSDALS CHURCH, music Kristina Shtegman/video Edward Vallingstam, June 2020
<https://www.youtube.com/watch?v=IKVCILkjb04>

Online Resources

- Composer's Website
<https://www.kristinashtegman.com/>

Tegnér, Alice Charlotta (1864-1943)

Alice Tegnér was born in Karlshamn in Southern Sweden and received her early musical education from her father. At the age of thirteen she moved to Stockholm to continue her musical studies, and there she received composition and piano lessons from Hermann Berens, a teacher at the Royal Swedish Academy of Music. She flourished both musically and socially in her new surroundings, but financial hardship and the conservative nature of her marriage later restricted her own musical development. She turned her attention instead to teaching, which

would become her lifelong passion. An interest in the social and educational benefits of music to children formed the focus of much of her compositional output – she was a prolific writer of children’s songs – and she lived out a life of social activism and charitable generosity, contributing greatly to the musical and education life in Djursholm, a suburb of Stockholm. Later she became influential nationally through the publication of her children’s songbook *Nu ska vi sjunga*. In 1924, she was elected to the Royal Swedish Academy of Music and her work remains a significant part of Swedish musical life.

Online recordings

- Different interpretations of *Betlehems stjärna*
<https://www.youtube.com/watch?v=A-oYwR-GT-0>
<https://www.youtube.com/watch?v=b1WN7Rr8F7Q>
<https://www.youtube.com/watch?v=1-K2Y1LzGqY>

Switzerland

Bösch-Schildknecht, Maja (b. 1978)

For full information please visit the composer's country of origin, Liechtenstein.

Charrière, Caroline (1960-2018)

Caroline Charrière was born in 1960 in Fribourg, Switzerland. She gained a diploma in flute at the Conservatoire de Lausanne, and at the same time studied orchestration and composition with Jean Balissat. She then undertook advanced flute studies with Aurèle Nicolet. In 1994, she completed her studies in orchestral conducting at the Conservatoire de Lausanne.

From 1993 onwards, composition became increasingly important in her work until in autumn 2000 Charrière decided to make it her priority. She received numerous commissions from Laurent Estoppey, Brigitte Balleys, the Amar Quartet, and Camerata Variabile, among others, and also collaborated with the Théâtre des Ossees for six years.

In 2008, her piece *Flowers* for mixed choir won 3rd prize in the "Label Suisse" competition. *Anima mea* for 8 voices and organ was premiered at the Lucerne Festival in 2010, and in 2014 her concerto for organ and orchestra was premiered by Anne Chollet and the Orchestre de Chambre de Lausanne conducted by Mirga Grazinyte-Tyla. Charrière's music is played regularly in Switzerland and abroad.

Online recordings

- Caroline Charrière conducting *Laudi alla vergine Maria* by Giuseppe Verdi
<https://www.youtube.com/watch?v=xcRcsrUB8UU>
- Recordings of Charrière's works
<http://www.carolinecharriere.ch/extraits-sonores/>

Online resources

- Association of Caroline Charrière – French website
<http://www.carolinecharriere.ch/spip.php?sommaire&lang=fr>

Fuchs-Delaye, Elisa (1872-?)

Elisa Fuchs-Delaye was a professor of harmony at the Conservatoire de Musique de Genève and was married to the Russian-born composer and flutist George Delaye who taught at the same Conservatoire.

She left a considerable output of piano works, works for organ and for voices and the theoretical work *Cours de lecture rythmique* Op. 22.

Online recordings

- *Pièce en La bémol majeure*, played by SWO member Andrew Pink
<https://andrewpink.org/tag/elisa-fuchs-delaye/>
- *Piece in A flat minor* played by Organ Music, Cologne, Bunny on occasion of International Women's Day 2022
<https://www.youtube.com/watch?v=AhS2rkQ4U70>

Taiwan

Chang, Pei-lun Vicky (b. 1966)

Pei-lun Vicky Chang was born in Taiwan. She earned her bachelor degree in piano at Fu-Jen Catholic University in Taipei, her master's in Organ at Manhattan School of Music, and a doctorate in Organ Performance at the College-Conservatory of Music, University of Cincinnati, Ohio. She is currently the music director of the Festival Chorus as well as the music director/organist at St. John's Evangelical Lutheran Church, Lancaster, New York. Dr. Chang has received many scholarships from schools and summer festivals. She also has been honoured with several awards including the Bronson Ragan award in organ, the Norman Stanley Smith award in piano pedagogue and the second prize of Strader Organ Competition in 1993. She has performed extensively as a recitalist and gave the first performance in Taiwan of Rheinberger's Organ Concerto No.1. Her first solo recital in Beijing was broadcast in China nationally. She is also known as an accompanist who has worked with orchestra and various chamber groups including the Empire Brass Quintet. Dr. Chang began to compose when she was in her teens. In addition, she has dedicated herself to choir directing since 1988 and successfully established her reputation as a talented and enthusiastic director. Her book and performance CD entitled "The Organ in Taiwan and It's Influence" was published in Taiwan in 2004. Her Organ Composition "Suite for Organ" was published by Wayne Leopold Editions in April, 2006. "Suite for Organ" was performed at the National Conferences of American Guild of Organists (AGO) and Royal Canadian College of Organists (RCCO).

Turkey

Kassia (c.810-before 865)

Kassia is the first female composer whose compositions have survived to the modern day. She was born into a wealthy family in the Byzantine Empire, in modern day Turkey, and is credited with having written 50 liturgical compositions. Chroniclers of her time claim that her beauty, intellect, and social standing resulted in her being considered to marry the future Emperor Theophilos. However, Theophilos married someone else, and in 843 Kassia founded a convent in the west part of Constantinople, where she became its first abbess. She travelled from Constantinople to Italy, before settling in Greece and dying sometime between 867-890 CE. Kassia is recognised in the Orthodox Church for genuine religious devotion, many of her works being hymns and 23 being in the Church's liturgical books. However, it is also theorised that she may have joined the church and started her convent because it helped ensure the survival of her works. It is notable that she wrote in her own name, though we have many names for her: Kassia, Cassia, Kassiani.

Online recordings

- *Petron ke Pavlon* performed by VocaMe
<https://www.youtube.com/watch?v=zQI73fkYaHI>
- *Hymn of Kassiani* performed by Cappella Romana
<https://www.youtube.com/watch?v=nTGELv1dJZM>

Online resources

- The Enduring Works of a Trailblazing Female Composer
<https://www.allclassical.org/kassiani-the-enduring-works-of-a-trailblazing-female-composer/>

Ukraine

Korsun, Anna (b. 1986)

Anna Korsun is a composer, sound artist and performer based in Germany. Born in Ukraine, she studied composition in Kiev and Munich with Moritz Eggert. Anna combines in her creativity musical composition, installation, performance and sound art. She works for different formations from solo to orchestra, including acoustic instruments, voice, electronics and sounding objects. She collaborates with visual arts, dance, theater and literature. Anna involves into her works both professional and amateur musicians, as well as non-musicians. Besides an activity as an artist Anna performs contemporary music as vocalist/keyboard instruments, directs musical projects and teaches composition at Amsterdam Conservatory, as well as at international courses. She was artist-in-residence at Villa Massimo in Rome, Residency for New Music Goethe Institute Canada, Academy Schloss Solitude, Cité internationale des arts in Paris and others. Anna was awarded Prize of Christoph-and-Stephan-Kaske-Foundation, Gaudeamus Award, Kunstpreis Berlin and Open Ear of Trillende Lucht Foundation.

Online recordings

- *3 in 1* for tuba, cello and organ
<https://www.youtube.com/watch?v=00-jeOqE6-U>
- *Pulsar*
<https://www.youtube.com/watch?v=qbYeXA2LiSQ>

Online resources

- Composer's website
<https://annakorsun.com/index.html>

United Kingdom

Anderson, Avril (b.1953)

Educator and composer, Avril Anderson was born in Southsea, Hampshire in 1953. She began her studies at the Royal College of Music in 1972, studying composition with Humphrey Searle and John Lambert. She went on to the New England Conservatory, Boston, in 1996. In 1997 she was a Composer-in-Education with the PRS and for 10 years was the Composer-in-Residence at the *Young Place*, London's centre for contemporary dance. Since 2001 she has been a staff member of the RCM Junior Department and is co-director of the contemporary music group *Sounds Positive*. Avril has composed for orchestra, choir, ensembles, and organ and her works have been performed and broadcast around the world.

Online recordings

- *Repetitive Strain* for organ played by Henrik Berg on the 1970 Åkerman & Lund/2014 Hausner organ in Gustafs Church, Säter, Sweden
<https://www.youtube.com/watch?v=eKh8x93joAo>
- *Dead on time* by Sounds Positive
<https://soundcloud.com/sounds-positive/dead-on-time-composed-by-avril-anderson>

Online resources

- NME Recordings: Composer's biography
[Avril Anderson | NMC \(nmcrec.co.uk\)](#)
- Composer's short autobiography, Routledge: Taylor and Francis, be aware of copyrights!
<https://www.tandfonline.com/doi/pdf/10.1080/07494469400640481>

Ainscough, Julie (b. 1957)

Born in London, Julie Ainscough spent her early years in Sutton, Surrey, and was educated at the Ursuline Convent School in Wimbledon. Subsequently, she studied piano, organ and composition (the latter with Antonín Tučapský) at Trinity College of Music, where she was awarded the College's John Halford Prize for Composition (1977) and the Royal Philharmonic Society Prize (1978). From 1981 to 1984, Julie combined study for a Master's degree in composition at Goldsmiths' College (University of London), under the direction of Stanley Glasser, with a busy career as an instrumental teacher and church organist. After many years devoted to teaching and organ playing, achieving the Fellowship diploma of the Royal College of Organists, Julie resumed composition and undertook study towards a Doctorate at the University of Surrey, where her supervisor was Sebastian Forbes. She was awarded the University's David Lovett Prize in 2005 and, finally, gained the Doctorate in 2012.

Since 2012, Julie has been Organist at St Augustine's Abbey, Chilworth, near Guildford, and most of her more recent compositions have been for organ, based on plainchant themes. The

submission, in November 2020, of her 'Salve Regina' for the Society of Women Organists' Commissioned Composer competition, resulted in a commission for a piece based on the plainchant 'Ubi Caritas' for inclusion in 'Gregoriana', an anthology of twelve plainchant-based pieces by contemporary women composers, published by Stainer & Bell.

Julie's approach to composition is fairly traditional, working mostly at her 1917 Bösendorfer piano, at her home near Dorking, with pens, pencils and manuscript paper. Her various musical and literary interests include jazz, plainchant, Renaissance polyphony, Ralph Vaughan Williams (and other early twentieth century English 'Romantics'), Kate Bush, Charlotte Brontë and Gerard Manley Hopkins.

Online recordings

- Learn about organ music played at St Augustine's Abbey, Chilworth, UK by Dr Julie Ainscough - YouTube
<https://www.youtube.com/watch?v=iEkIc7RI4fl>

Online resources

- Gregoriana for Organ - Stainer & Bell
<https://stainer.co.uk/shop/h506/>

Alberga, Eleanor (b. 1949)

For full information please see under the composer's country of origin, Jamaica.

Arakelyan, Kristina (b. 1994)

For full information please see under the composer's country of origin, Armenia.

Baskerville, Charlotte (b. 1994)

Charlotte Baskerville grew up in Salisbury and studied music at Christ's College in Cambridge where she wrote her thesis on the cognition of music. She also was a soprano choral scholar under Professor Ian Cross and studied choral composition with Christopher Brown. She later moved to Gloucestershire where she teaches music at Sir Thomas Rich's all boy secondary school and is head of extra-curricular music.

Charlotte is member of the Saint Celia Singers and plays the clarinet beside composing.

Online resources

- Interview with Charlotte Baskerville
<https://www.saintceciliasingers.org/singer-snapshots/charlotte-baskerville-soprano>

Bate, Jennifer (1944-2020)

Jennifer Bate was taught the organ by her father, H.A. Bate, who also educated her in harmony, counterpoint, transposition, improvisation, aural training, and, according to his daughter, in attitudes required in the music profession: 'Never say no, be flexible, be reliable, be thoroughly prepared', (*Choir & Organ* interview, April 2020 issue). During her lifetime, Jennifer Bate counted Olivier Messiaen, Andrzej Panufnik, Peter Dickinson and other composers among her friends who entrusted her with premieres of their musical works. Her world premiere of Olivier Messiaen's *Livre du Saint Sacrement* won the Grand Prix du Disque in 1986. Her distinguished career earned her an OBE (2008) and investiture as Officer des Arts et des Lettres and Chevalier de la Légion d'Honneur (2012). Jennifer Bate appeared at the Proms four times.

In 2004 she founded the Jennifer Bate Organ Academy, accepting only girls for a five-day residential course. The course has since run annually in Bramley, Surrey. Her grace, authority and expert teaching inspired many girls to take up the organ and even to become professional organists.

Jennifer Bate wrote several pieces for the organ, including the *Toccata on a Theme by Martin Shaw* (1980), *Introduction and Variations on an Old French Carol* (1983) and *Homage to 1685* (1985). She was the first patron of the Society of Women Organists (SWO), and she gave the Society her unstinting support. She was due to give a SWO recital in 2020 but had to withdraw because of ill health. We were tremendously saddened to learn of her death later that year and continue to miss her.

Online recordings

- Liszt Ad nos
<https://www.youtube.com/watch?v=oDsAqiw-eYU>
- DVD *La Nativité du Seigneur*, recorded live from Norwich Cathedral (2010)
<https://searchworks.stanford.edu/view/8929837>

Online resources

- Interview with Jennifer Bate
<https://www.youtube.com/watch?v=xGA2A-JXRCg>

Bauld, Alison (b. 1944)

For full information please see under the composer's country of origin, Australia.

Beamish, Sally (b. 1956)

Born in London in 1956, Sally Beamish studied viola at the Royal Northern College of Music where she received composition lessons from Anthony Gilbert and Sir Lennox Berkeley. She later studied in Germany with the Italian violist Bruno Giuranna.

As a violist in the Raphael Ensemble, she recorded four discs of string sextets. However, it has been as a composer that she has made her mark. She has written a large amount of music for

orchestra, including two symphonies and several concerti (for violin, viola, cello, oboe, saxophone, saxophone quartet, trumpet, percussion, flute and accordion). She has also written chamber and instrumental music, film scores, theatre and ballet music, and music for amateurs. Beamish co-hosted the Scottish Chamber Orchestra's composition course in 1994 and 1995 with Peter Maxwell Davies. She won a Creative Scotland Award from the Scottish Arts Council which enabled her to write an oratorio for the 2001 BBC Proms – the Knotgrass Elegy - premiered by the BBC Symphony Orchestra and Chorus under Sir Andrew Davis.

The Judas Passion was jointly commissioned by the Orchestra of the Age of Enlightenment and Philharmonia Baroque and was performed in London and San Francisco in 2018.

At present Beamish is composer-in-residence with the Academy of St Martin-in-the Fields.

Online recordings

- *Magnificat* from St Catherine's Service, St Catherine's College (May 2020)
<https://www.youtube.com/watch?v=DGs1n6wWVQ8>

Online resources

- Composer's website
<https://www.sallybeamish.com>
- David Titterington talking about the organ at the RFH and working with Sally Beamish towards her piece, Chaconne, commissioned by the RFH in 2016
<https://www.youtube.com/watch?v=-H5b7TLZCVk>

Bebbington, Amy (b. 1975)

Dr Amy Bebbington grew up on an arable farm in rural Shropshire. She attended a state school and started piano lessons at the age of 8. From an early age she felt that music was the only thing she could 'properly latch on to' in life.

Alongside her degree in piano performance at Huddersfield, for which she achieved First Class Honours, Amy studied composition, recorder, harpsichord, conducting and singing. She stayed on to do an MA in music and gained experience of (amongst other things) playing new compositions, taking part in the Huddersfield Contemporary Music Festival and performing on the piano and celeste with local orchestras.

After graduating, Bebbington made the choice to discontinue solo performance and joined the all-female ensemble *Opera Femina* as their repetiteur. This was a turning point as she found making music and connecting with other performers, particularly singers, an essential part of her musical soul. For the next seven years she led the Huddersfield People's Choir, whilst also training with '*Sing for Pleasure*' and taking an Intermediate Choral Conducting course with *The Association of British Choral Directors (abcd)*. Her new skills found a home with the Bradford University Chamber Choir.

Whilst taking part in a conducting masterclass at an *abcd* convention in York, Amy met Dr. John Dickson of Texas Tech University (whose Chamber Choir were performing as gala concert guests). He offered her the chance to study with him in the US. She returned two years later with

a Doctorate and was propelled into a busy career of conducting multiple choirs and working as Director of Training for *abcd*. She established *Wavelength* in 2018, an organisation that celebrates, trains, and supports women in choral leadership, runs her own series of conducting masterclasses, teaches at International Summer Schools, and acts as a juror for choral competitions including the London International Choral Conducting Competition, Derry and Cork International Choral Festivals and BBC Choir of the Year competition.

Amy's compositions have grown organically out of her love of choirs and choral music and her creative vision is inspired by her long experience of working with choirs.

Online recordings

- I Sing of a Maiden
<https://www.youtube.com/watch?v=JZxHBfoQqgw>

Online resources

- Composer's website
<https://www.amybebbington.co.uk/composer>

Bingham, Judith (b. 1952)

Judith Bingham was born in Nottingham and raised in Mansfield and Sheffield. She began composing as a small child, as young as four years old, according to her mother, before studying composition and singing at the Royal Academy of Music in London. There she studied with Alan Bush and Eric Fenby, and this teaching was later supplemented by lessons from Hans Keller. As a mezzo-soprano, she studied singing with Eric Vietheer and sang full-time with the BBC Singers between 1983 and 1996, before resigning to concentrate on her composition. Bingham has won many awards for her compositions, including the RAM's Principal's Prize in 1971, the BBC Young Composer award in 1977, the Barlow Prize in 2004 and two British Composer Awards in 2004. Inspirations in Bingham's youth were Colin Davis and Hans Keller, both of whom were selfless with their time. Keller's Viennese background with its rigours and psycho-analytical slant suited her, and he had a hugely impact on her writing.

Bingham's compositional voice is independent rather than subversive and stands apart from both British and European models. She brings her singer's feeling for expressive melodic lines to her compositions, and this is complemented by a strong rhythmic and harmonic sense. Bingham loves working with performers in her commissioned works, including her earliest commissions in the 1970s for Finchley Children's Music Group, the King's Singers and Peter Pears. She has written diverse anthems and church works for places such as Winchester Cathedral, Lichfield Cathedral, King's College, Cambridge, Westminster Abbey and St John's College, Cambridge. Bingham is interested in educational work with young performers and composers, and has been involved in many education projects with the London Symphony Orchestra, BBC Philharmonic and BBC Young Composer of the Year.

Online recordings

- Organ Preamble from Missa Brevis: The Road to Emmaeus
<https://www.youtube.com/watch?v=KwSvSgPBSRM>

- St Bride, Assisted by Angels
<https://www.youtube.com/watch?v=uYpMMir9CkY>

Online resources

- The Cross-eyed Pianist interviews
<https://crosseyedpianist.com/2013/10/17/meet-the-artist-judith-bingham-composer/>
- Article from *The American Organist*, February 2008
http://www.maxinethevenot.com/docs/Bingham_TAOFeb08.html

Boundy, Kate (c.1865-1913)

Kate Boundy was born in Exeter and studied at the Royal College of Music. She was best known for her songs. Her anthems were sung at Westminster Abbey and Exeter Cathedral. She died in Abergavenny, Wales, having become ill when visiting the Welsh National Eisteddfod. She published a few anthems and three organ pieces.

Online resources

- Evensong
<https://www.youtube.com/watch?v=Oy4tD7Pu0L8>
- Three organ pieces: Even Song, Andante Patetico, Andante Grazioso
<https://www.youtube.com/watch?v=4tPKLWZZdR4>

Briggs, Kerensa (b. 1991)

Kerensa's passion for sacred music emanates from her background as chorister, starting in the Gloucester Cathedral Youth Choir and moving on to the choirs of Trinity College, Cambridge and King's College, London. At the latter she held a Choral Scholarship and gained a MMUS in Composition.

Kerensa was awarded the National Centre for Early Music Young Composers Award in 2014 and she won the 'Passiontide at Merton' Composition Competition in 2017. She was a finalist in the New Music for St Paul's Composition Competition in 2019. She has written extensively for A-capella choir and for choir and organ among others; selected works are published by Oxford University Press (2020), Boosey & Hawkes (2021) and Stainer & Bell (2021).

Kerensa is a member of the TheoArtistry Composers' Scheme at St Andrews' Institute for Theology, Imagination and the Arts and the 'Illuminate' women's music project.

Online recordings

- Light in darkness for organ
<https://www.youtube.com/watch?v=DPno0WPzhpQ&feature=youtu.be>

Online resources

- Composer's website:
<https://www.kerensabriggs.co.uk/>
- Anna Lapwood and Kerensa Briggs in conversation
<https://www.youtube.com/watch?v=DPno0WPzhpQ&feature=youtu.be>

Burrell, Diana (b. 1948)

Diana Burrell was born in Norwich and studied music at Cambridge University. She began her career as a viola player but soon became well known for her compositions. One of her first works was for the 1980 St Endellion Music Festival. She was playing viola in the orchestra when the festival conductor Richard Hickox told her she “ought to write something for the Festival”. The result was *Missa Sancte Endeliente*, a large-scale mass using Cornish and Latin texts. Her orchestral works include *Landscape* (1988), concertos for viola, flute, and clarinet; an opera *The Albatross* (1997) and many chamber and choral works, including music for young people such as *Lights and Shadows* (1989) for children's choir, recorder group and percussion.

Diana Burrell teaches at the Guildhall School of Music and Drama and became the Artistic Director of the Spitalfields Festival in London in 2006. Also, in 2006 she was awarded a fellowship from the Arts and Humanities Research Council at the Royal Academy of Music to compose a major series of ensemble organ works. The result was *The Hours* (2011) – a major set of eight separate pieces for the organ (or related instruments such as accordion and harmonium) which sets the instrument at the core of various different and unusual chamber ensembles, the whole being structured around the ancient liturgical “Hours” of the Church.

Online recordings

- *Fragment I* (2000), Carson Cooman, organ
<https://www.youtube.com/watch?v=kHeW3Nh49nE>

Online resources

- United Music Publishing page
<http://ump.co.uk/composer/diana-burrell/>

Byrchmore, Ruth (b. 1966)

Ruth Byrchmore holds a BMus from Sheffield University and an MMus from the Royal Academy of Music where she graduated in 1991. She started her career as composer as the RVW Trust/Parry Jerusalem Fellow and Composer in Residence at Wells Cathedral.

In 2005 she received the British Composers Award for the MBF St Cecilia Day Anthem ‘A Birthday’ which was performed by the joint choirs of Westminster Abbey, Westminster Cathedral and St Paul's Cathedral. She also received an RPS/Radio 3 Award for Education for

her children's opera *Katerina*, a project run by the Welsh National Opera community, in which the children themselves co-created the work.

In cooperation with the Genesis Foundation, Ruth Byrchmore participated in a project on the Spanish mystics St. Teresa of Ávila and St. John of the Cross who enhanced the Spanish Catholic Reformation with their poetic work. On this occasion she presented her settings '*The Dark Night*' and '*O Guiding Night*' for choir and organ in 2011.

Online recordings

- *Chorale Prelude 'Nun bitten wir den Heiligen Geist'*, Organ of Westminster Cathedral, Dr. Janathan Clinch (RCA), April 2019
<https://soundcloud.com/jonathanclinch/ruth-byrchmore-chorale-prelude-nun-bitten-wir-den-heiligen-geist-2019>

Campbell, Hilary (b. 1983)

Hilary Campbell is a British choral conductor based in London. She is Associate Conductor of Ex Cathedra and her guest work includes directing and preparing ensembles such as the BBC Symphony Chorus, the BBC Singers, Trinity Laban Chamber Choir, the Royal Academy of Music Symphony Chorus, BBC Radio 4's Daily Service Singers, the University of Greenwich Choir and the Fourth Choir. She is Musical Director and Founder of professional chamber choir Blossom Street, and Musical Director of Bristol Choral Society, West London Chorus and West London Chamber Choir. Hilary has conducted in the UK, Japan and around Europe, as well as on BBC2, Channel 4, BBC Radio 2, BBC Radio 3 and BBC Radio 4. Her debut disc with Blossom Street, *Sleep, Holy Babe*, was awarded the Classic FM Christmas Disc of the Year 2011.

Hilary gained a Distinction for an MMus in Choral Conducting at the Royal Academy of Music, and was awarded the three choral conducting prizes. At the RAM, she studied choral conducting with Patrick Russill, Paul Brough and Cathal Garvey, singing with Julie Kennard and composition with Ruth Byrchmore. She gained a Distinction for an MA in Vocal Studies at the University of York, and undertook an Advanced Postgraduate Diploma in singing at Trinity College of Music. Following her studies, she returned to the RAM as the Meaker Fellow 2012-13, the first choral conductor to have been thus honoured, and in 2019 was made an Associate of the Royal Academy of Music (ARAM). She then began working there as a BMus tutor. In addition to her regular conducting work, Hilary also acts as an adjudicator, choral workshop leader and guest conductor. She is a founder member of the Voices of London Festival, and cofounder of music workshop scheme VOCALIZE. With Blossom Street, she has released award winning Naxos recordings, and she is also a published and prize-winning composer.

Online recordings

- *Our Endless Day*, Amplify Advent Calendar Project
<https://www.youtube.com/watch?v=AfZvNbpPTPA>
- *Over the Moon* by John Duggan, featured on Blossom Street CD '*Down by the Sea*'
<https://www.youtube.com/watch?v=qfiUoMxy8V0>

Online resources

- Composer's website
<https://www.hilarycampbell.com/>

Cecil, Theophania (1782-1879)

For many years, Theophania Cecil was organist at St John's Chapel, Holborn, where her father, the Revd Richard Cecil (1748–1810), was minister from 1780 until his death. She was one of eleven children and she appears to have lived most of her life in Holborn and Islington.

Little is known of Theophania's musical life and career. Her father was held to be 'an able amateur musician' who wrote hymns and encouraged his children's interest in music. Though Richard Cecil much admired the playing of the organist John Worgan (1724–90) who was appointed to St John's Chapel in 1760, he considered that music in the Chapel services should be strictly limited. For instance, he directed that the middle voluntary, which prior to his arrival had followed the reading of the Psalms, should be played before the service so that it might not intrude upon the worship. Despite the seemingly minor role of music in the Chapel's services, in 1821 a new three-manual organ by Henry Lincoln was installed, when the Chapel was extended and refurbished. Theophania Cecil makes a brief appearance in John Marsh's 'Private History' at the point at which the Lincoln organ arrived: he records that Cecil had, allegedly, made injurious reports about the new instrument and the sale of the old organ and was 'much prejudiced against Mr Lincoln, perhaps (as was suggested to me) from his not complying with a demand of hers for an allowance, as organist, out of the purchase money'.

Services at the Chapel declined after 1848 and in 1856 the building was found to be unsafe. It was closed for services and demolished in 1863. The Lincoln organ was sold in 1858 to Thaxted Parish Church for £230. By 1861, Theophania had moved to Aubrey House, St Albans Road, Islington, where she lived until her death at the age of 97.

Online resources

- Royal College of Organists: *Twelve Voluntaries for the organ* (1810)
https://www.rco.org.uk/academic_resources_digitisedlibrary.php#TCV

Clarke, Rebecca (1886-1979)

Rebecca Clarke was born in England to a German mother and British father and later moved to the United States, claiming both, British and American citizenship. Encouraged by her family, she studied the violin at the RAM from 2003 onward but was withdrawn when her harmony teacher proposed marriage in 2005. In 2007 she started studying composition at the RCM with Stanford as his first ever female student but had to interrupt her studies when her father banished her from the family home. She subsequently supported herself as a violist and became a pioneer of female orchestra players when in 1912 Henry Wood admitted her to the Queen's Hall orchestra. Following her migration to America in 1916, she performed extensively in Hawaii and around the world and in 1919 and 1921 she composed her Viola Sonata and the Piano Trio respectively, which are among her most famous works. These led to the commissioning of her

Rhapsody for Cello and Piano by Elizabeth Sprague Coolidge in 1923, making her the only women composer the famous Maecenas ever supported.

Between 1924 and the outbreak of World War II, Rebecca Clarke went back to London and performed with Myra Hess, Adila Fachiri, Gordon Bryan and others and became part of the 1927 founded piano quartet *English Ensemble*. Her compositional output was revived when she returned back to the US. It culminated in her representation as being one of only three British composers, among those being the only female composer, who were represented at the International Society of Contemporary Music (ISCM) Festival in Berkeley, CA in 1942, at a time when she would otherwise earn her living as a nanny. In 1944 she married James Friskin whom she knew since her time at the RCM and who held a position in the piano department at the Juilliard School.

Between 1969 and 1973, Rebecca wrote her *memoires* in which she described her late Victorian upbringing and the cruelty of her father. Her musical works include chamber music, vocal and choral works many of which have only been premiered in 21st century or are still unpublished.

Online recordings

- *Ave Maria*, sung by Nottingham Cathedral's VIVACE in the Chapter House of Lincoln Cathedral, conducted by Ellie Martin, March 2019
<https://www.youtube.com/watch?v=HawsJ7HcvMc>
- Sonata 1919 for viola and piano, Marina Thibeault & Marie Ève Scarfone, Montreal, December 2017
<https://www.youtube.com/watch?v=7z1qB2n4fFI>

Online resources

- Rebecca Clark Society – Information on Events, Biography, Scores and more
<https://www.rebeccaclarke.org/>

Cruttwell-Read, Ninfea (b. 1989)

Ninfea Cruttwell-Read is a British composer and cellist based in Edinburgh. She currently holds a Leverhulme Early Career Fellowship in the Department of Music at Durham University. Her work there will culminate in the production of three raag-focused chamber compositions mixing Western and North Indian instruments. An earlier composition, *Patdeep Studies*, was commissioned in 2021 by the Psappha Ensemble for performance with the sitarist Jasdeep Singh Degun. Preparation for the Psappha commission was supported by the PRS Foundation's Composers' Fund, enabling Ninfea to purchase a sitar and take lessons with Degun. She continues to study the instrument.

Trained in cello performance and the academic study of music, Ninfea holds degrees from the University of Oxford, the Royal Academy of Music, and Princeton University. Her current projects include a chamber commission for the Wigmore Hall, an abridged adaptation of Dylan Thomas's *Under Milk Wood* for the Presteigne Festival, and a piano concerto for soloist Clare Hammond and the BBC National Orchestra of Wales. A recipient of a composition fellowship

from the Tanglewood Music Center in 2017, Ninfea was subsequently commissioned to write *Table Talk*, a large ensemble brass work, for the Tanglewood Music Festival.

Online recordings

- *Vigil I* Dunedin Consort World Premiere
<https://www.youtube.com/watch?v=pYBFEHyjig>
- *Three études for piano and flower pots*
<https://www.youtube.com/watch?v=pE2BnW7ZTUw>

Online resources

- Composer's website
<https://ninfecruttwellreade.com/>

Davies, Emma (b. 1996)

Emma Davies grew up in Lancaster and was a chorister at Lancaster Priory. She received a choral scholarship at Durham University where she studied counterpoint and harmony with Jeremy Dibble. After her studies, Emma was appointed Composer-in-Residence at St Mary Magdalene in Newark-on Trent; in 2018 she wrote a commissioned piece for schools in Leicester to be performed on occasion of the 1918 Armistice's anniversary. In the same year she was also awarded ABRSM Vinnie Willis Memorial Prize for Violin. Her choral works have been recorded by Priory Labels. Currently, Emma teaches violin and music at the Jersey Academy of Music.

Dienes-Williams, Katherine (b. 1970)

For full information please see under the composer's country of origin, New Zealand.

Firsova, Alissa (b. 1986)

For full information please see under the composer's country of origin, Russia.

Fleet, Esther Elizabeth (1809-1851)

Esther Fleet was organist of St Botolph's Church, Bishopsgate, London, from 1825 to 1839. She was later organist of St John's and St Saviour's churches in Southwark. Her Voluntary in C major, 1826, an Introduction and Fugato, is remarkable for its early use of metronome indications.

Forbes L'Estrange, Joanna (b. 1971)

Joanna Forbes L'Estrange is an international singer, songwriter, choral composer and choral leader based in London. Having graduated in Music from Oxford University, she began

composing and arranging as soprano/Musical Director of the five-time Grammy® Award-winning *a cappella* group The Swingles. Described as ‘melodious, uplifting and accessible’, her compositions are influenced by close harmony vocal groups and jazz. Her sacred repertoire includes anthems, carols and settings of the *Mass, Preces & Responses* and *Magnificat & Nunc Dimittis*. She receives commissions for original songs from groups including The King’s Singers, The Military Wives Choirs, Finchley Children’s Music Group and the National Youth Choirs of Great Britain who made a film of her acclaimed song *A woman (wearing bloomers) on a wheel*. Joanna has established a fine reputation composing songs about women and gender equality and her charity single *Twenty-first-century Woman* raises money for girls’ education.

Online recordings

- *Magnificat (King’s College Service)*
<https://www.youtube.com/watch?v=-wzGwJJeTWs>
- *Drop, drop, slow tears*
https://www.youtube.com/watch?v=MhlNuC9A_Ig

Online resources

- Composer’s website
<https://www.joannaforbeslestrange.com/>

Frances-Hoad, Cheryl (b. 1980)

Cheryl Frances-Hoad was born in Essex. She studied cello and piano at the Yehudi Menuhin school of Music and started composing from the age of 8. She did a BA in Music and an MPhil in Composition at Cambridge where she studied with Robert Holloway, and a PhD in Composition at King’s College, London, where her teacher was George Benjamin, among others. Her music, described in *The Times* as “a declaration of faith in the eternal verities of composition” takes inspiration from the arts and contemporary literature, but also from sources such as Anglo-Saxon Christian texts. From the age of 15 her work received numerous commissions, among those *The Prophecy* for cello and piano, commissioned by the Manchester International Cello Festival in 1995 and the work for organ solo *Ein feste Burg*, commissioned by the Proms in 2017.

Highlights of her musical work include her *Beginning of the World* for vocal ensemble, premiered at the BBC Proms in 2015, her piano quintet *The Whole Earth Dances* (2015) and *Psalm No 1* for choir and organ (2009). Cheryl Frances-Hoad held several Composer-in Residencies, among those one with the London Oriana Choir (2016) and one at the Presteigne Festival together with Hannah Lash (2019). In 2021 Cheryl became the Visiting Research Fellow in the Creative Arts at Merton College Oxford in 2021, a position she intends to use for composing a large-scale song cycle for tenor and chamber orchestra for the *Oxford Lieder Festival* and - a new piece for the college choir.

Online recordings

- *Even You Song*, Peterborough Cathedral Choir, 7 November 2017
<https://www.youtube.com/watch?v=NnfcwvdiU>

- *Nunc Dimitis*, Choir of Gonville and Gaius College, 26 August 2018, Cambridge
<https://www.youtube.com/watch?v=nQZPvEWQZe8>

Online resources

- Composer's website
<https://www.cherylfranceshoad.co.uk/>
- Cheryl Frances – Hoad at Leeds University
<https://www.youtube.com/watch?v=1cW5n1hLKxQ>

Graham, Janet Christine (b. 1949)

Janet Graham was born near Consett, Co. Durham, in 1948. She loved improvising at the piano, writing her first piece at the age of 14, after which she also started piano lessons with a piano teacher. Inspired by her vibrant local musical environment full of amateur musicians, chapel choirs and colliery bands, she entered the Royal Academy of Music where she studied composition with James Iliff between 1966-1971. Following her studies, she taught piano at the Hertfordshire Music Centre and took lessons with Elisabeth Lutyens, who strongly encouraged her and promoted her works. She received a number of broadcasts on Radio Three, and two of her pieces were selected for the BBC Young Composers' Forum in 1978. Her three pieces for organ have been commissioned by the Royal Musical Association and have been recorded as part of two major anthologies of organ music of the 20th century by Kevin Bowyer.

In 1986 Janet started volunteering at a local psychiatric hospital by running musical evenings. She started a training as music therapist and in 1990 graduated from the Nordoff Robbins Centre in London. Until her retirement in 2013 she worked as therapist and tutor at the Centre, for the NHS in the St. Albans area of Hertfordshire and from 2007 as Head Music Therapist for Nordoff Robbins North East, where she spent the following 6 years setting up new music therapy projects and running courses in the area as well as working in hospitals and care homes. Since retiring from music therapy in June 2013 Janet has begun composing again and is active in various local music groups in the Durham area, often playing the organ, piano, fiddle or guitar.

Online resources

- Janet Graham. *Composing: Career or Vocation?* 1994 – Published online in 2009
<https://www.tandfonline.com/doi/abs/10.1080/07494469400640801>
- British Music Collection – Janet Graham
<https://britishmusiccollection.org.uk/composer/janet-graham>

Harrison, Margie (b. 1955)

Margie Harrison is a pianist, flautist, choral conductor, composer and music teacher. For many years she was Head of Music and Director of Creative Arts at a large Secondary School in the UK. She is also an Examiner for A Level and GCSE Music. Margie has composed a number of sacred works, including a Mass.

Online recordings

- *The Lord is my shepherd*
<https://vimeo.com/653820243>

Holst, Imogen (1907-1984)

Imogen Holst was born in Richmond, Surrey as daughter of Gustav Holst, composer and director at St Paul's School for Girls. Before she entered the Royal College of Music she worked with Herbert Howells. At the RCM George Dyson and Gordon Jacob were her teachers in composition, Ralph Vaughan Williams in harmony and counterpoint and William H. Reed in conducting. From 1931 onwards she worked as a freelance musician and composed and arranged music for her students.

In 1938 she wrote a biography about her father and in 1940 was appointed as one of six musicians by the Pilgrim Trust (predecessor of the Arts Council) to organise and inspire musical activities in the countryside, her department being the South West. Three years later, she established a renowned music school, later evolving into the Dartington College. In 1952 she became Benjamin Britten's assistant in the production of his opera *Gloriana*, following his call to join him at Aldeburgh, where she stayed for the rest of her life. When she resumed her work for Britten in 1964, she concentrated on her father's works, published the music theory book *ABC of Music* and other works about music, among those composers' introductory biographies.

Imogen Holst received honorary doctorates from universities of Essex (1968), Exeter (1968) and Leeds (1983). For her *Phantasy* string quartet, she was awarded the Cobbett Prize and received a traveling scholarship on leaving the RCM. She has written numerous choral works, among those a Mass in A-Minor, hymns and carols.

Online recordings

- Kyrie from the Mass in A Minor
<https://www.youtube.com/watch?v=OCDBh1aNUpk>
- Imogen Holst: Memories of Gustav Holst
<https://www.youtube.com/watch?v=F7i4GTmgjE>

Online resources

- The Holst Archive – comprising personal papers and music manuscripts
<https://archiveshub.jisc.ac.uk/search/archives/5c8b557a-acd7-3a8c-8ace-7074aa4c4eb6>
- Blog on the Archive Papers and on Imogen Host's Life
<https://blog.archiveshub.jisc.ac.uk/2018/11/01/the-imogen-holst-archive-papers-of-a-passionate-and-open-minded-woman-musician/>

Joseph, Jane (1894 – 1929)

Jane Joseph was born on 31st May 1894 in Notting Hill, London, into a Jewish family. Her father encouraged all his children to take up musical instruments, and as a pupil at St Paul's Girls School, she was taught by Gustav Holst. Along with her siblings and a few additions, a small orchestra was formed, occasionally directed by Holst himself, with Jane playing double bass and piano. Although she studied classics at Cambridge, she conducted the orchestra, played solo piano and composed for theatrical productions, taking composition lessons from Holst during the holidays. She made vocal scores and arrangements for much of his music, including *The Planets* and *Neptune*.

While teaching at Eothen School, Caterham, she formed a singing class for nannies in Notting Hill and joined in the music playing bass and timpani at Morley College, where Holst had been Director of Music. She also deputized for him at James Allen's Girls' School. From 1917 she immersed herself in work as a performer, composer and arranger - *A Festival Venite* was performed at the Queen's Hall in 1918. In 1919 she joined the Society of Women Musicians, and subsequently the Composers' Sectional Committee. In 1922 she also helped form the Kensington Musical Competition Festival, with Vaughan Williams as one of the adjudicators. Jane continued to work with Holst, as well as both founding and conducting the Kensington Choral Society, until her unexpected death from Kidney failure in 1929.

Most of her compositions were never published and are now considered lost. Stainer & Bell have published a small number of her choral works and piano pieces, including *A Festival Venite*, *Seven Two-Part Songs* and her first published piece – an arrangement of Henry VIII's *The Carrion Crow*.

Online recordings

- *A Festival "Venite"*
<https://www.youtube.com/watch?v=BYrHWmIIvOs>

Online resources

- Jane Joseph – Stainer and Bell
<https://stainer.co.uk/composer/jane-joseph/>
- The Land of Lost Content: Jane Joseph: A brief discussion of her published music by Gustav Holst
<http://landoflostcontent.blogspot.com/2009/08/jane-joseph-brief-discussion-of-her.html>

Lapwood, Anna (b. 1995)

Anna Lapwood is the Director of Music at Pembroke College, Cambridge, the youngest person to hold the director of music position at an Oxbridge college. She was formerly Principal Harpist for the National Youth Orchestra of Great Britain and the Junior Academy Symphony Orchestra before focussing her efforts to the organ. She is a highly distinguished concert organist, having performed in venues such as the Royal Albert Hall, Royal Festival Hall and St Thomas Church in

New York, as well as across the UK and Europe. Anna also studied piano, violin, viola and composition at the Junior Royal Academy of Music.

Anna was Organ Scholar at Magdalen College, Oxford, and was the first female in the College's 560-year history to be given the Scholarship. Anna is in demand as a guest conductor, directing the BBC Singers as part of the BBC Proms Inspire programme. She has led choral workshops around the world and is a strong advocate for bringing music to children from impoverished backgrounds. Anna is a Trustee of the Muze Trust, a charity committed to making music accessible to children and young adults in Zambia.

Anna is also a broadcaster, regularly contributing to BBC Radio 3 and Radio 4, and made her TV presenting debut hosting the 2020 BBC Television's coverage of BBC Young Musician. Anna is a fantastic advocate for young women who are interested in the organ, and her hashtag #playlikeagirl has encouraged many who may have been discouraged in what has been a male-dominated profession for so long.

Online recordings

- Benjamin Britten, *Four Sea Interludes*, performed by Anna
<https://www.youtube.com/watch?v=6F5eyjHzrFU>
- *Nata Lux*
<https://www.youtube.com/watch?v=ajbC4YaZJFU>

Online resources

- Composer's website
<https://www.annalapwood.co.uk>
- Interview: Young Girls can be Organists Too
<https://www.youtube.com/watch?v=GAtinohKNzQ>

Leach, Helen (b. 1972)

Helen Leach was born in Hawick, in the Scottish Borders. She was Principal Clarinet of both the National Youth Orchestra of Scotland and National Youth Chamber Orchestra of Scotland. She studied at the Royal Northern College of Music in Manchester. A Virtuosi Society Bursary enabled additional Clarinet study with Gervase de Peyer in Washington DC. After graduating, she went on to follow an exciting and varied career in and around Manchester, particularly involved in church music, whilst raising a young family.

Helen has taught, performed and directed music across a huge spectrum of styles. She worked for a number of years as a Director of Worship in Didsbury and has directed the music for live BBC broadcasts, including her own compositions and arrangements, on Radio 4. She has recently conducted and arranged music for BBC Songs of Praise in Edinburgh. In recent years she has returned to live in the Scottish Borders, where she combines instrumental and theory teaching with composition. She has composed music for recent royal milestones, which her husband, organist Simon Leach, has played at Canongate Kirk in Edinburgh.

Helen has been a composer in residence for Marchmont House, Berwickshire, and has composed a number of new works inspired by the birdsong and natural beauty of the Marchmont Estate. A number of these will be recorded in the course of 2023.

Online recordings

- *The Call to Care for Creation*, performed by Simon Leach (organ)
[LEACH, Helen : The Call to Care for Creation - United Music Publishing \(ump.co.uk\)](https://ump.co.uk)us
- *Prelude for a Royal Swan*, performed by Kim Vaughan (cello), Simon Leach (piano)
[LEACH, Helen : Prelude for a Royal Swan \(cello\) - United Music Publishing \(ump.co.uk\)](https://ump.co.uk)

Online resources

- United Music Publishing
<https://ump.co.uk/composer/helen-leach/>

LeFanu, Nicola (b. 1947)

Nicola LeFanu was born in England in 1947, the daughter of Irish parents: her father William LeFanu was from an Irish literary family, and her mother was the composer Elizabeth Maconchy. LeFanu studied at Oxford, RCM and, as a Harkness Fellow, at Harvard. She has Honorary Doctorates from the Universities of Durham, Aberdeen, and Open University, is an Honorary Fellow of St Hilda's College Oxford, and is FRCM and FTCL.

She has composed around one hundred works which have been played and broadcast all over the world; her music is published by Novello and by Peters Edition Ltd. She has been commissioned by the BBC, by festivals in UK and beyond, and by leading orchestras, ensembles and soloists. Many works are available on CD, including music for strings (Naxos), Horn Concerto (NMC) and Saxophone Concerto (NEOS).

She has a particular affinity for vocal music and has composed eight operas. She is active in many aspects of the musical profession, as composer, teacher, director and as a member of various public boards and new music organisations. From 1994–2008 she was Professor of Music at the University of York, where many gifted composers came to study with her. Previously she taught composition at Kings' College London; in the 1970s, she directed Morley College Music Theatre.

In April 2017 she celebrated her seventieth birthday, and was BBC Radio 3 'Composer of the Week'. 2017 also saw premieres of five new works, including *The Crimson Bird* (Commissioned by the RPS for BBCSO with Rachel Nicholls, soprano). Her cantata *St Hilda of Whitby*, to a text by Wendy Cope, was premiered in Oxford in February 2018.

Online recordings

- *St Hilda of Whitby: A Cantata*
<https://www.youtube.com/watch?v=La1V2j1gumY>
- *St Ita's Lullaby*
<https://www.youtube.com/watch?v=MGrBD6XKgso>

Online resources

- Composer's website
<https://www.nicolalefanu.com>
- An interview with Nicola LeFanu
<https://www.youtube.com/watch?v=oDDHuVFQ-E0>

Leighton, Caroline (b. 1985)

Lincolnshire composer Caroline Leighton studied piano with her mother, a graduate of the Birmingham Conservatoire, and won the 'Classical Pianist of the Year' award twice whilst at Music College in Leeds. She specialised in performance and Lieder, accompanying acclaimed sopranos Barbara Bonney, Lynne Dawson and the leading soloists of Opera North. She appeared on BBC Radio 3 in her final year to discuss Dr. Fanny Waterman's influence on piano teaching and the Leeds Piano Competition.

Her choral music is published by Kent based publisher Encore, and several of her works have been performed across the UK, with recent highlights including '*Ave Verum Corpus*' at Westminster Abbey. This piece was commissioned by a former chorister of the abbey choir. She has worked with distinguished musician Adrian Partington, whose Youth Choir at Gloucester Cathedral first performed her Evensong Canticles in 2015, and has accompanied choral workshops for Nigel Perrin, David Lawrence, and Alexander L' Étrange.

On All Souls Day 2019, Caroline worked with composer and conductor Matthew Coleridge in a 'Come and Sing' workshop and performance of his Requiem. Movements of Caroline's own Requiem were also featured and her Credo (Apostles' Creed, Latin) was performed by soprano Gaynor Morgan, cellist Gabriella Swallow and organist Jeffrey Makinson.

Lincoln City Radio and BBC Radio Lincolnshire have broadcast Caroline's choral work as well as her short piano pieces, the latter being inspired by the exciting and passionate world of Jane Austen and the Brontë sisters. Caroline performed these pieces on Jane Austen's piano, Hampshire, in 2012.

Caroline recently moved back to Lincolnshire following four months living with Carmelite nuns in Norfolk discerning religious life. Videos of her experiences in the convent can be viewed on 'More to Life TV', online, and she is now writing articles on spirituality for this magazine.

Online recordings

- *Domine Jesu Christe* from *Requiem* performed by the Grimsby Bach Choir
<https://www.youtube.com/watch?v=Q4hZwP2ZvNg>
- *Blackbird* for baritone and piano, performed by Caroline Leighton and Allan Smith
https://www.youtube.com/watch?v=UD_jCKC-jWs

Online resources

- Composer's website
www.carolineleighton.co.uk

Lesemann-Elliott, Caroline (b. 1996)

For full information please see under the composer's country of origin, United States.

Lutyens, Elisabeth (1906-1983)

Elisabeth was born in London in 1906, a daughter of the architect Sir Edwin Lutyens. She wanted to be a composer from the age of nine and from 1922 she studied in Paris at the École Normale de Musique. Coming back to London she studied at the Royal College of Music as a pupil of Harold Darke from 1926 – 1930. Elisabeth is remembered as a pioneer amongst women composers, and an early advocate of the twelve-note system in Britain at a time when it was derided and misunderstood. She was highly regarded by her peers, not least by Igor Stravinsky.

While she was more comfortable writing small-scale pieces, she created a large output of works for the concert hall in addition to her commercial writing for the cinema. Elisabeth did not regard her film scores as highly as her concert works, but she still relished being referred to as the “Horror Queen” for films scores such as *The Skull* (1965), *The Psychopath* (1966) and *Theatre of Death* (1967) which went well with the green nail polish she habitually wore.

It was after the second world war that Elisabeth began to build her audience, even earning the nickname “12-note Lizzie” from musical traditionalists with works such as her chamber opera *The Pit* (1947), *Quicumque* (1959) and *Visions of Youth* (1970). Her *Sinfonia for organ* Op. 32 was composed in 1955. As facsimiles are available from Olivan Press, London: *Epithalamium* Op. 67/3 for organ with optional soprano solo (1968), *Temenos* Op. 72 (1969), *Trois pieces for chamber organ from Op. 74* (1969) and *Plenum IV* Op. 100.

Online recordings

- *Lament of Isis on the Death of Osiris*, Elina Vandenhede, soprano
<https://www.youtube.com/watch?v=qy5V0ks38w>

Online resources

- The Lutyens Trust - Composer Elisabeth Lutyens, daughter of Edwin
<https://www.lutyenstrust.org.uk/portfolio-item/composer-elisabeth-lutyens-daughter-of-edwin/>
- University of York – Music Department
<https://www.uymp.co.uk/composers/elisabeth-lutyens/>

MacDonald, Sarah (b. 1968)

For full information please see under the composer's country of origin, Canada.

Mackie, Miriam (b. 1951)

Miriam played the piano from an early age, but it was at Wycombe High School in High Wycombe that her musical education greatly moved forward, helped by inspiring teachers. There were opportunities to hear 20th century music, alongside the classical repertoire at the Robert Meyer concerts at the Royal Festival Hall, an introduction to Janáček's *Sinfonietta* and Bartók's *Concerto for Orchestra* were particularly memorable. Music in her father's Baptist church was also an influence and singers including John Shirley-Quirk and Isobel Baillie took part in festivals there. Music has been an important thread throughout her life and she worked in community music settings in the 1980s, playing in duos and bands, composing and arranging.

From 2000 her work has been performed in the UK and composition has been her main focus since 2008, studying with Dr Edward Nesbit. She has produced work for voices, organ, piano, chamber ensembles and orchestra which have been performed at venues including St Brides Fleet St, St James's Piccadilly, Southwark and Hereford Cathedrals, Morley College, Selwyn College Cambridge and Trinity Laban Conservatoire.

Preces and Responses was commissioned by the London Festival of Contemporary Church music for Choral Evensong, broadcast live on BBC Radio 3, 2018. Her organ piece *Kept Burning* was performed by Thomas Trotter in St George's Hanover Square in 2015. *Ravelling* for organ was performed by Tom Bell at St Michael's Cornhill 2011. In 2005 she began the chamber choir Illumination with Kerry Prest who recorded her work *And we rejoiced*. In 2013 Miriam and Priya Bose formed Collaborations, an informal network of composers and performers, promoting concerts which spotlight new music alongside established repertoire.

Online recordings

- Choral Evensong *Responses and Lord's Prayer*
<https://soundcloud.com/user-246735491/choral-evensong-responses-and-lords-prayer>
- *Ravelling*
<https://soundcloud.com/user-246735491/04-ravelling>
- *Invocation of St Pancras*
<https://soundcloud.com/user-246735491/invocation-of-st-pancras>

Online resources

- Composer's website
<https://miriammackie.com/>

Maconchy, Elizabeth (1907-1994)

Elizabeth Maconchy was born in Hertfordshire, England to Irish parents and grew up in Ireland where she discovered her talent for composing at the age of six. Between 1923 and 1929 she studied at the Royal College of Music with Charles Wood and Ralph Vaughan Williams, the latter supporting her ambitions as composer and becoming a lifelong friend. On Vaughan Williams' recommendation she completed her studies in Prague with K.B. Jirák; she also studied Bela Bartók's work, in particular his use of counterpoint. In 1930, when she married the medical

historian William LeFanu, her concertino for piano and orchestra was performed by Erwin Schulhoff and the Prague Philharmonic Orchestra in Prague and her orchestral suite *The Land* was performed in the Proms. In 1932 she contracted tuberculosis and had to move out of London; the second world war urged a second move to Shropshire which impacted on the development of her career.

Back in Britain she became a champion of modern music; she chaired the Composers' Guild of Great Britain and replaced Benjamin Britten as President of the Society for the Promotion of New Music. In 1987, she was appointed Dame of the British Empire. A 1984 documentary sponsored by the Arts Council of Great Britain provides an overview of her career.

Among Elizabeth Maconchy's vast musical output which contains symphonies, concertinos, orchestral settings and staged works, there can be found some carols and choral music. Her daughter is the composer Nicola LeFanu, who worked as Professor of Music at the University of York between 1994 and 2008; she has written staged works, orchestral pieces and works for various instrumental settings, many of which honour the Irish and other landscapes.

Online recordings

- *String Quartet No. 1*, performed by the Bloomsbury Quartet in Wigmore Hall on 19 July 2019
<https://www.youtube.com/watch?v=xKDU6E2rvbY>
- *Romanza for Viola and Orchestra*, performed by Paul Silverthorne, viola and L. Sinfonietta under Nicholas Collon
<https://www.youtube.com/watch?v=BPRA4iriNuY>

Online resources

- In Focus: Dr Natasha Lodges on Elizabeth Maconchy
<https://www.youtube.com/watch?v=gbjK1E4hB5w>
- DONNE: Women in Music
<https://www.youtube.com/watch?v=P-xcFnwuVJE>

Marsh, Joanna (b. 1970)

Joanna Marsh was born in London and studied composition with Richard Blackford and Judith Bingham at the Royal Academy of Music. She also became an organ scholar at Sidney Sussex College, Cambridge, where she was Composer in Residence between 2015 and 2020.

Since 2007 Joanna Marsh has shared her time between London and in Dubai. Her life in the Middle East has provided unique opportunities, such as the commission of an orchestral work to celebrate the building of the Burj Khalifa by BBC Symphony Orchestra for the BBC Proms in Dubai, and a fanfare for the Queen's visit to Abu Dhabi. Her time as Composer in Residence has inspired a number of choral works, premiered by the college choir and on the college organ. Her organ piece *Four musical clocks* is a set of miniatures designed to partner with Haydn's musical clock pieces, whereas her organ piece *Solomon's Demons* was inspired by the apocryphal story of King Solomon harnessing supernatural powers to build the First Temple. Joanna has also written

extensively for choir in different settings, using rare spiritual texts by exploring and honouring the lives and works of ancient mystics.

Online recordings

- *Magnificat St Paul's Service, St Catharine's College, Cambridge*
https://www.youtube.com/watch?v=dXrs8u6_XZ
- *Evening Prayer, SONORO* conducted by Neil Ferris, St Augustine's, Kilburn (2019)
<https://www.youtube.com/watch?v=q4XUftsVk0U>

Online Resources

- Composer's website
<https://www.joannamarsh.co.uk/>

Mason, Grace-Evangeline (b. 1994)

Named as the 'Face to Watch' for classical music in The Times 2020 Calendar of the Arts, Grace-Evangeline Mason has been described as 'a supreme painter in sound' [Seen and Heard International] and has a 'keen ear for musical texture - from dreamy hazes of electronic sound to sumptuous choral writing' [BBC]. Mason creates ethereal sound-worlds often inspired by art and poetry to take a listener on a narrative journey.

She has worked with ensembles such as the BBC Philharmonic, LSO, and the CBSO, in venues across the UK and internationally, including European countries, USA, Canada, Japan and South Africa. Her orchestral work 'The Imagined Forest', 'drawn with pen-and-ink precision and filled with vivid orchestral colour' [The Times], was co-commissioned to mark the 150th anniversary of the Royal Albert Hall premiered by the RLPO at the 2021 BBC Proms.

Mason is the recipient of awards including BBC Young Composer of the year (2013), the RLPO's Christopher Brooks Prize (2017), and the Royal Philharmonic Society Composition Prize (2018). She studied at the RNCM, the University of Oxford, and is currently pursuing her doctorate at the RAM, London. Her music is published by Boosey & Hawkes.

Online recordings

- *A Song of Christ's Glory*
https://soundcloud.com/grace-evangeline-mason/a-song-of-christs-glory-excerpt?utm_source=clipboard&utm_campaign=wtshare&utm_medium=widget&utm_content=https%253A%252F%252Fsoundcloud.com%252Fgrace-evangeline-mason%252Fa-song-of-christs-glory-excerpt
- *Where Birds Sing*, performed by Richard Gowers
https://boosey.disco.ac/track-new/79864076/play?stream_only=1&user_id=55634&signature=zQxP18L2qyQiuzqvZ6fHaSATEXE%3AZGh72P4W

Online resources

- Composer's website
<https://www.graceevangelinemason.com>
- Composer's Soundcloud
<https://soundcloud.com/grace-evangeline-mason>

McDowall, Cecilia (b. 1951)

Born in London, 1951, Cecilia McDowall has won many awards, been short-listed eight times for the British Composer Awards and in 2014 won the Choral category of the British Composer Awards for her haunting work, *Night Flight*, which celebrates the pioneering flight of the American aviatrix, Harriet Quimby, across the English Channel. McDowall's distinctive style speaks directly to listeners, instrumentalists and singers alike. Her most characteristic works fuse fluent melodic lines with occasional dissonant harmonies and rhythmic exuberance. Her music has been commissioned and performed by leading choirs, including the BBC Singers, The Sixteen, Oxford and Cambridge choirs, Kansas City Chorale, ensembles, and at festivals worldwide.

Recent commissions include *When time is broke* (Three Shakespeare Songs) for the BBC Singers and *Adoro te devote* for Westminster Cathedral Choir, London. *Three Latin Motets* were recorded by the renowned American choir, Phoenix Chorale, conductor, Charles Bruffy; this Chandos recording, *Spotless Rose*, won a Grammy award and was nominated for Best Classical Album. The National Children's Choir of Great Britain commissioned a work focusing on 'children in conflict', called *Everyday Wonders: The Girl from Aleppo*. This cantata is based on the real-life escape of Nujeen Mustafa (who is wheelchair-bound) and her sister from war-torn Aleppo; it tells of their harrowing journey across some 3,500 miles, through seven countries, eventually arriving in Germany with relief and great gratitude.

In May, 2019, Wimbledon Choral Society and the Philharmonia Orchestra premiered McDowall's large-scale choral work, the *Da Vinci Requiem*, to coincide with the 500th anniversary of Leonardo's death. The work received its first performance on 7 May in the Royal Festival Hall, London. McDowall's works are regularly broadcast on BBC Radio and readily available on CD.

In 2013 Cecilia McDowall received an Honorary Doctorate from Portsmouth University and in 2017 McDowall was selected for an Honorary Fellow award by the Royal School of Church Music. In 2019 she was awarded an Honorary Doctorate from West London University. In 2021 Naxos released a CD of her entire organ catalogue, performed by sub-organist of St Paul's cathedral, William Fox, and The Choir of Trinity College, Cambridge, released a CD of her choral music on the Hyperion label in April. In 2020 McDowall was presented with the prestigious Ivor Novello Award for 'outstanding music collection' for a 'consistently excellent body of work'. This was a 'Gift' from The Ivors Academy (formerly the British Composers' Academy).

Online recordings

- *Shades of Solace* (1999), Di Xiao, piano
https://www.youtube.com/watch?v=ZVyQMig26uU&list=PLUEG6o--reX5BT1stgEk02CEQgfGSdVJ_&index=1

Online resources

- Composer's website
<https://ceciliamcdowall.co.uk/>
- Cecilia McDowell on Becoming a Composer
<https://www.facebook.com/OUPChoral/videos/cecilia-mcdowell-on-choosing-to-become-a-composer/1962401870755048/>

McGregor, Gemma (b. 1965)

Gemma McGregor is a composer from Orkney, Scotland, who is interested in depicting consciousness and exploring images of time and place in layers of sound. In addition to writing contemporary choral and instrumental music she has been part of many interdisciplinary performances and collaborations, has created sound-art and written music for film.

Gemma graduated with a doctorate in music composition from the University of Aberdeen in July 2017. A recipient of the Ogston Postgraduate Scholarship, she has had commissions performed at the St. Magnus Festival, St. Asaph Festival and Aberdeen Sound Festival. Watercolour Studios released an album of Gemma's chamber music in 2011. Her work has been performed by the Red Note Ensemble, Aberdeen University Chamber Choir, St Magnus Cathedral Choir, the Erskine String Quartet and the Quodlibet Chorale, and workshopped by the BBC Singers and the Dunedin Consort.

Gemma's first opera, *The Locked Door* (for three singers and five-piece ensemble), was commissioned by Aberdeen Sound Festival and performed in 2015. Her second opera, *The Story of Magnus Erlendsson* (for ten soloists, double chorus and ten-piece ensemble), was commissioned by St. Magnus Festival as part of the Magnus 900 anniversary celebrations in 2017. It was nominated for a Scottish New Music Award.

Following the performance in Salisbury in 2019 of *Love Was His Meaning* for girls' choir and harp, commissioned by Multitude of Voyces, the piece was included in a new anthology of choral music by women composers which was published in March 2020.

Gemma currently directs her own multidisciplinary group, The Experimental Music Project, which performs regularly at installations at the Pier Arts Centre, Stromness. She has composed music for five of these events and has collaborated with painters, sculptors, printmakers, scientists, poets and film-makers. These installations with live music are inspired by the land and seascape of Orkney and its archeological sites. *Stenness at Solstice*, for bone flute, ancient round drum, viola and double bass, was performed on 14th March 2020. Gemma worked in partnership with printmaker Sam Gray and the piece was based on a day they spent together at the Standing Stones of Stenness.

Online Recordings

- *Love was His Meaning* - Words by Mother Julian of Norwich. Commissioned by Multitude of Voyces; performed by the Godolphin Ensemble
<https://soundcloud.com/fluter-1/love-was-his-meaning>

- *Last Bright Rinsing* - John Frederick Hudson conducts the University of Aberdeen Chamber Choir, King's College Chapel, 25th of November, 2014
<https://www.youtube.com/watch?v=UQ3frDj7Pck>

Online Resources

- Composer's website
gemmamcgregor.com
- Scottish Music Centre
<https://www.scottishmusiccentre.com/gemma-mcgregor>

Mounsey Bartholomew, Ann (1811-1891)

Mounsey Bartholomew studied the organ with Samuel Wesley and Thomas Attwood. She was organist of St Vedast, Foster Lane, in the City of London, for 50 years. She was also a pianist and concert promoter and accompanied the premiere of Mendelssohn's anthem 'Hear my prayer', composed for one of her concerts in 1845. She was a founder member of the Royal Society of Female Musicians in 1839, giving advice and support to women musicians; the society succeeded after 27 years in persuading the Royal Society of Musicians to take women as members and the two groups combined forces. As a composer she was widely praised and was elected to august institutions.

Mounsey, Elizabeth (1819-1905)

Elizabeth Mounsey was an organist, guitarist, and composer. She was organist of St Peter's Cornhill Church from 1833 to 1882. In 1840 Mounsey and Gauntlett were registrants for Mendelssohn when the latter played the organ. Mendelssohn presented Mounsey with the opening bars of Bach's Passacaglia which was then preserved in the church vestry. She composed works for organ, piano, guitar and hymns with her sister.

Okpoti, Rebekah

Dr Rebekah Okpoti Lectures in Musicology at Liverpool Hope University and is Associate Organist at Leeds Cathedral, UK. Rebekah studied at Chethams School of Music, going on to win 1st place in the European Student Convention and Russian and Baltic States Convention (Rachmaninoff category). Following this Rebekah studied at the Royal Northern College of Music, under Peter Lawson, as a Pianist. Rebekah then completed her MA in Music Practice followed by a PhD in Sonic Installation Art and Composition through the University of Central Lancashire under Film Maker Professor Erik Knusden. Rebekah studies Organ under Professor David Baker in 2020.

2020 saw the international release of the Finding Home Collection released in UK, USA, China as a Reimagined Last Supper of Miniature 1:12 scale of Sonic Installation Art Pieces. In 2021 SetFootPress released Rebekah's Experimental Organ Music recorded as field recordings during the Covid19 pandemic. The album Dressing was released as both a limited run cassette & digital.

Rebekah was a Recording and Audio engineer for the Global Sound Movements Uganda Sample Library and was a Score Proof-reader for the Geoffrey Tristram Mass in A flat Published 2022 by Banks of York.

Most recently Rebekah ran the Arts Council Funded National Lottery Project Organs of Anne Lister Project (BBC's Gentleman Jack) as part of the Anne Lister birthday Week Festival 2022 where she was commissioned to write a contemporary Organ sonata. Anne Lister's Organ Sonata was premiered at Halifax Minster, England. You can see Rebekah perform in recitals throughout the UK.

As a writer her scholarly work includes theses focused upon the Repatriation of Domesticity within Sonic Installation Art and the role of Installed Musical Composition to facilitate engagement with Space, Void, Poise, Sculpture and Composition. Other activities include writing a chapter on Digital Submissions: in Benchmarking Library, Information and Education Services for Elsevier along with writing a series of popular articles about issues associated with being a Female Organist and Engaging new organists as @thegirlyorganist. Anne Lister's Organ Sonata was published in July 2022 by Tim Knight Music Publishers. Rebekah has performed concerts in the UK, Russia, France, Atlanta, Mozambique.

Most recently Rebekah has been working with Blackburn Cathedral, Blackburn Diocese and The Choir Church Foundation as Choir Church Coordinator managing the Choir Church Innovation Project in Lancashire. Rebekah works for DB Consultancy as an Associate Researcher on International Research Projects.

Online recordings

- Premiere of *Anne Lister's Organ Sonata* in Halifax Minster, April 7th 2022
<https://www.youtube.com/watch?v=WQtVitabTks>

Online resources

- Composer's website
<https://www.rebekahokpoti.co.uk>
- The Girly Organist
<https://www.facebook.com/thegirlyorganist/>

Olive, Vivienne (b. 1950)

Vivienne Olive was born in London in 1950. She studied piano, organ, harpsichord at Trinity College of Music, London, then music at the University of York. Her postgraduate studies in composition were with Bernard Rands (York), Franco Donatoni (Milan), Roman Haubenstock-Ramati (Vienna) and Klaus Huber (Freiburg), leading to a D. Phil in Composition in 1975 at the University of York. While in Freiburg she also studied harpsichord with Stanislav Heller at the Freiburg Musikhochschule, graduating in 1978.

Vivienne Olive has received several prizes and scholarships: Department of Education and Science and German Academic Exchange Service (DAAD) Gedcitizenshipok (Leni Neuschwander Prize); Stuttgart Composition Prize, City of Hamlyn Composition Prize (Youth Orchestra), Honourable Mention from the Bach Academy, Stuttgart. She lives in Nuremberg,

Germany, where she taught Music Theory and Composition at the Konservatorium / Musikhochschule until her retirement in 2015. She has been guest lecturer in Great Britain, USA and Australia, particularly at the James Cook University. She initiated the Contempofest 94 in Townsville, Australia and the Brixworth Music Festival in Northamptonshire. She holds an Honorary Professorship from Hochschule für Musik in Nuremberg. She holds dual German/British citizenship.

Online Recordings

- *Stabat mater* (from the composer's website)
<https://vivienne-olive.de/Audiofiles/Samples2020A/StabatMaterAusschnitt.mp3>
- *Bush Gin Rag*, performed by Uta Walther
https://www.youtube.com/channel/UCcR7yFQQA5bgz5Iu3_ojyUA

Online Resources

- Composers' website, including more sound samples of her work
<https://www.vivienne-olive.de/>

Owen, Morfydd (1891-1918)

Morfydd Llwyn Owen was born in Treforest, South Wales in 1891. She was raised in a musical environment as both parents were amateur musicians. Owen showed great talent from an early age and performed Greig piano concerto in her teens.

Morfydd Owen studied Composition with Dr David Evans for two years before achieving a scholarship to attend the University College of South Wales. After graduation, she continued her studies at the Royal Academy, London where she was awarded numerous scholarships and awards.

Today, Owen remains a popular Welsh composer. Although dying at the age of 26, she composed around 180 works for many different instruments. One of her most famous pieces is setting the hymn 'Gweddi y Pechadur' for voice and organ published by Tŷ Cerdd.

Online recordings

- *He prayeth best that loveth best* performed by Hannah King and Owain Park
https://soundcloud.com/user-156300374/he-prayeth-best-who-loveth-best-morfydd-owen-1?si=bb60f1f9857d42bb8220953c3eba17fd&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

Online resources

- Oriana Publications
<https://www.orianapublications.co.uk/morfydd-owen>
- Discover Welsh Music
<http://discoverwelshmusic.com/composers/morfydd-owen/>

Panufnik, Roxanna (b. 1968)

Roxanna was born in London as daughter of the composer and conductor Sir Andrzej Panufnik. She started composing at the age of three and at the age of 16 wrote a Requiem which was performed at Chichester Cathedral. She studied harp and composition at the Royal Academy of Music.

Roxanna Panufnik's work includes both, sacred and secular music - she takes a particular interest in building bridges between faiths and cultures. Her violin concerto *Abraham* incorporates Christian, Islamic and Jewish chants to mark all three Abrahamic religions believing in the same God. The concerto was later converted into an Overture for the World Orchestra for Peace and premiered in London and Jerusalem under Valery Gergiev in 2008. In 2018, she composed the oratorio *Faithful Journey - a Mass for Poland*, which was co-commissioned by the Birmingham Symphony Orchestra and the National Polish Radio Symphony Orchestra, to commemorate the centenary of Polish independence. Her choral work *All shall be*, premiered in Clifton Cathedral in 2009, was commissioned by the Exultate Singers for celebrating 20 years since the fall of the Berlin Wall.

In September 2019 Roxanna Panufnik became VOCES8's Composer-in-Residence. Among her works there are four pieces for organ solo; she has also written numerous choral pieces with organ accompaniment.

Online recordings

- *Westminster Mass & Sacred Works*, City of London Sinfonia, James O'Donnell, conductor, Westminster Cathedral Choir, Teldec Classics International GmbH (1999)
<https://www.youtube.com/watch?v=iKeXE7pKsEQ&list=PLfqLvVFFqvdvOOGVdwsoOPJ9K0n-u1wjh&index=2>
- *Dance of Life (Tallinn Mass). Act IV Sanctus & Benedictus (Prostituut)*, Patricia Rozario and Jaak Johanson
<https://www.youtube.com/watch?v=WHzIUPjsbUo>
- *Love is the Master*, Fairfield Halls, Croydon, from the album *Love Abide*
<https://www.youtube.com/watch?v=zNTp87R-Js>

Online resources

- Composer's website
<https://roxannapanufnik.com/>
- Classic FM speaks with Roxanna Panufnik (2013)
<https://www.youtube.com/watch?v=NK5q6hsnVQE>

Parton, Katharine (b. 1982)

For full information please see under the composer's country of origin, Australia.

Poston, Elizabeth (1905-1987)

Elizabeth Poston was a British composer born in rural Hertfordshire and inspired by the sounds of the countryside. She was a prolific composer, particularly of songs, producing a dozen or so meticulously researched songbooks, as well as orchestral and chamber music, choral works, and two operettas. Elizabeth studied with Harold Samuel and continued her studies at the Royal Academy of Music. It was here that she met Peter Warlock, who became a major influence in her personal and musical life, and Ralph Vaughan Williams, who encouraged her to compose. From 1930 to 1939, she spent a lot of time abroad studying art and architecture, and at the same time collecting folksongs.

Elizabeth had a long association with the BBC, beginning in her student days when her compositions were broadcast. During World War 2, she was appointed Director of Music for the European Service and transmitting coded messages in the form of precisely timed recorded music. After the war, Elizabeth helped to set up the BBC Third Programme and served on the BBC Advisory Panel. She broadcast as a pianist and gave talks, including two notable series on her close friend Warlock. Elizabeth composed the incidental music for the 1970 BBC film production of *Howards End*, based on the house she had lived in, as well as some other 65 BBC commissions.

In 1955, Elizabeth was elected president of the Society of Women Musicians. She had a wide field of musical activity, including writing articles and programme notes for the Arts Council, acting as pianist at the National Gallery Concerts, and collaborating with writers such as David Jones, Dylan Thomas and C.S. Lewis for radio productions. Elizabeth was a meticulous scholar who was greatly respected by her peers for her musical contributions. Her music had a personal style which derived from the neo-classical and laid great emphasis on clean craftsmanship and melodic fluency. Throughout her life, she wrote at least 920 works, perhaps being most well-known for *Jesus Christ the Apple Tree*, her unique carol.

Online recordings

- *Jesus Christ the Apple Tree* – The Choir of King's College, Cambridge
<https://www.youtube.com/watch?v=xgGvL09QSSQ>
- *Tomorrow shall be my dancing day* – Guildford Cathedral Choir
<https://www.youtube.com/watch?v=E6XAgYqNDYw>

Online resources

- British Music Collection
<https://britishmusiccollection.org.uk/article/composer-profile-elizabeth-poston>
- Musical Moments with Philip Brunelle
<https://www.youtube.com/watch?v=uH0V1gHEIzg>

Rainier, Priaulx (1903-1986)

For full information please see under the composer's country of origin, South Africa.

Randall, Gail (b. 1955)

Gail Randall is a British composer who studied flute, piano and singing at Trinity College of Music, London. Born in Coventry, she had a career in education as well as performing as a flautist. Retirement has provided more time to further her interests of composing, performing, church work and campanology. Gail was authorised as Lay Minister in the Diocese of Manchester and is based at St Thomas Church, Moorside, Oldham, where she directs the choir and the handbell group. She is a competent campanologist, having rung more than 2000 peals in the UK, USA and Europe. Gail's works are performed by choirs and instrumental groups in the North-West of England.

Online recordings

- *Paeon* – Samuel Austin on the organ of Bridlington Priory
<https://www.youtube.com/watch?v=XpmFZUIJAEM>
- *The Call* – members of the Choir of Selwyn College, Cambridge and Sarah McDonald
<https://www.youtube.com/watch?v=ZaYtfOWjak4>

Online resources

- Gail Randall on LinkedIn
<https://www.linkedin.com/in/gail-randall-3450b1a9/?originalSubdomain=uk>

Redhead, Lauren (b. 1985)

Lauren Redhead is an organist, composer, and a musicologist who writes about 20th and 21st Century Music. She performs contemporary and experimental music for organ, and for organ and electronics, the latter in a duet with Alistair Zaldua. She is particularly interested in innovative and extended notational approaches, the use of the organ in space, and work of composers of the British Experimental music scene; these have been the focus of her repertoire as a performer. She co-founded the organ and electronics collective 'Automatronic' with Huw Morgan and Michael Bonaventure in 2013. Her duet with Alistair Zaldua focuses on the interaction between the organ and live electronics. Recently, she has worked on a programme of commissioned works, *vox humana*, featuring compositions written for Alistair and herself by Nina Whiteman (UK), Cara Stacey (ZA), Ailís Ní Ríain (IE), Sophie Stone (UK) and Annette Schmucki (CH). In 2023, Lauren was the resident guest artist at the Festival Registri, San Servolo, Venice, working with the 1745 Nachini organ housed on the island. Lauren's organ performances have been released on the sfz music label, and broadcast on stations such as BBC Radio 3, NRK2, and DLF Kultur. Her compositions are published by Material Press (Berlin) and by Firehead Organ Works (UK), and have been performed at numerous international festivals and concert series.

Online recordings

- leopwide and glíwmæden by laurenredhead (soundcloud.com)
<https://soundcloud.com/laurenredhead>

Online resources

- Lauren Redhead - Firehead Organ Works
<https://fireheadorganworks.com/lauren-redhead/>
- Full article: Developing Live-Interactive Approaches to New Music for Organ and Electronics Through Collaboration (tandfonline.com)
<https://www.tandfonline.com/doi/full/10.1080/07494467.2023.2277545>
- Lauren's contributions to music journals and articles
https://laurenredhead.eu/texts_and_publications

Reece-Trapp, Ghislaine (b. 1992)

Ghislaine Reece-Trapp is a Fellow of the Royal College of Organists, winning the Limpus, Shinn and Durrant prizes, and the Coventry Cathedral Recital Award, for the years 2014-15. She is a member of the Royal College of Organists' Academic Board, a Yeoman of the Worshipful Company of Musicians, and a trustee of Opus Anglicanum vocal ensemble. Ghislaine founded and is Co-Chair of the Society of Women Organists (SWO) with Anne Marsden Thomas MBE (www.societyofwomenorganists.co.uk), which launched at the Royal Festival Hall in February 2019. Ghislaine is a published composer with Encore Publications, The Royal School of Church Music, and Stainer & Bell, and receives regular composition commissions from choirs and organ associations. She leads the organ department at Highgate School, where she also teaches academic music and directs the Girls' Chapel Choir.

While at school, Ghislaine was the DFES specialist organist at Wells Cathedral School for five years, and became Junior Organ Scholar at Wells Cathedral during her sixth-form years. She spent her gap year as organ scholar at Guildford Cathedral, where she won the South of England Organ Competition at the age of 19, before becoming the second ever female organ scholar at Christ Church Cathedral, Oxford, where she studied for a degree in Music. Following graduation, Ghislaine was promoted to the position of Assistant Organist at Christ Church Cathedral.

Ghislaine has performed as a solo organ recitalist across the UK, at venues including Westminster Cathedral, Coventry Cathedral (FRCO prize), and St Alban's Abbey (as part of the International Organ Festival). She has performed live on BBC Radio 3 and BBC Radio 4, and on Chinese national television, and has given recitals and led workshops for the Royal College of Organists, The Royal School of Church Music and Oundle for Organists.

Since leaving university, Ghislaine has focused increasingly on writing music, reaching the finals of the BBC Radio 3 Carol Composition Competition 2016. Her works have been broadcast on BBC Radio 3 by the BBC Singers, commissioned and performed by Christ Church Cathedral Choir, Oxford, and recorded on CD by Westminster School and Harmonia Sacra. Her carol, *Alleluia! A new work is come on hand*, is one of The Royal School of Church Music's best-selling works.

Online recordings

- *Alleluja! A New Work is Come on Hand*, Choir of Westminster School
<https://www.youtube.com/watch?v=HWcUyWqly30>
- *Alleluja! A New Work is Come on Hand*
[BBC Singers BBC Radio 3 recording \(near the top of the page\)](#)
- *In Paradisum*
<https://www.youtube.com/watch?v=fRR4FWRAVpg&t=489s>

Online resources

- *Introducing the Society of Women Organists*, Anna Lapwood in conversation with Anne Marsden Thomas MBE and Ghislaine Reece-Trapp of the Society of Women Organists
<https://www.youtube.com/watch?v= gaGzjLOMzk>

Rizza, Margaret (b. 1929)

Margaret Rizza is an English composer, primarily of church music. She began her musical training on piano at the Royal College of Music before changing to singing and going on to study at the National School of Opera in London, then in Siena and Rome. For 25 years she had a career as an opera singer under the name Margaret Lensky, and sang at many leading venues for opera, working with conductors including Leonard Bernstein, Benjamin Britten and Igor Stravinsky. She began her career as a singing teacher at the Guildhall School of Music and Drama from 1977 to 1994. From 1986 onwards, she was increasingly involved in projects to bring music to the community, including taking groups of student musicians to places such as prisons, hospitals and schools for the blind. Until 2008, she conducted vocal workshops and masterclasses at the Dartington International Summer School.

Margaret came to composition relatively late in her life, when a good friend asked her to write some music which would form an introduction to prayer at an international conference. In 2007, Harry Christophers commissioned her to write a choral work for The Sixteen, and *Ave Generosa* was created. It was premiered at the Queen Elizabeth Hall on London's South Bank in 2008 and had its American premiere in 2009. In 2007 Margaret was featured in BBC Songs of Praise programme on women composers. Since finding her compositional voice she has worked with the World Community for Christian Meditation, leading retreats, workshops on vocal and choral skills, and days of prayer and music.

Online recordings

- *Ave Generosa*
<https://www.youtube.com/watch?v=mkYSKRpQxdI>
- *Benedictus*
<https://www.youtube.com/watch?v=g8Edg1uJmMM>

Online resources

- Church Times interview with Margaret Rizza
<https://www.churchtimes.co.uk/articles/2013/20-september/features/interviews/interview-margaret-rizza-composer>

Ryder, Isabelle (b. 1976)

A former earthquake scientist with a first degree in music, Isabelle Ryder is now a pianist-composer and Visiting Professional at the Liverpool Institute of Performing Arts. Her wide-ranging and colourful music straddles classical, jazz, folk, and soundtrack. Isabelle also plays organ, folk fiddle and fingerstyle guitar, and is a member of Chester Cathedral Nave Choir.

As a music student at Merton College Oxford, Isabelle studied piano with Simon Weale and orchestration with Jonathan Williams, and gained the joint top First in her year. She transitioned into earthquake science via a Natural Sciences degree at Churchill College Cambridge, where she was also organ scholar. During this time, she received her first composing commission from the Arts Council of England. After gaining her PhD in Geophysics at Oxford, Isabelle spent three very happy years as a postdoc at Berkeley, California, doing tectonics research.

During all this adventure, Isabelle had started to seek an expressive outlet in music. Her creative juices began to bubble again, and living in Liverpool, she got into songwriting. She soon made a U-turn back into music full-time, and since then, her composing hasn't stopped. She has released three albums, and has been commissioned to write works for vocalists, instrumentalists, choirs, bands, festivals, and theatre productions, including two recent productions at the Gladstone Theatre.

The years doing science have not been forgotten. Indeed, they fuel Isabelle's output, both psychologically and in terms of subject matter.

Online Recordings

- *Bell Toccata*
<https://soundcloud.com/izzy-ryder/bell-toccata-for-organ>
- *Anthem for Doomed Youth*
<https://soundcloud.com/izzy-ryder/anthem-for-doomed-youth>
- Isabelle plays J.S. Bach *Trio Sonata in Eb - Allegro*
<https://www.youtube.com/watch?v=18A0mgzEzUk>

Online Resources

- Composer's website
<https://isabellerydermusic.weebly.com>
- Composer's YouTube channel
<https://www.youtube.com/user/geophizzy2/featured>

Samuel, Rhian (b. 1944)

Rhian Samuel was born in Aberdare, Wales into a Welsh speaking family and received her musical training in the UK and in the United States. Between 1981 she composed several orchestral works, among those *La belle dame sans merci* for which she was awarded the American Society of Composers, Authors and Performers Rudolf Nissim Award in 1983, and *Tirluniau (Landscapes)* which was commissioned by the BBC Proms in 2000.

Samuel has always given women a voice in works such as *Chytemnestra* for soprano and orchestra (1994) and *Cerddi Hynafol- Ancient songs*, settings of early Welsh women's poetry (2001). She has co-edited the New Grove Dictionary/Norton of Women Composers together with Julie Anne-Sadie (1994) and cooperated with contemporary poets such as Mary Sarton, Anne Stevenson, Nesta Wyn Jones and Ann Griffiths. Numerous choirs that have performed her music, including those of Christ Church Cathedral Oxford, King's College London, Ithaca College NY, the National Youth Choir of Wales, Cardiff University Contemporary Music Group and the BBC Singers among others, as well as high school choirs in the UK and the USA.

Rhian Samuel has taught in Magdalen College, Oxford, at St. Louis Conservatory of Music, USA, Reading University and many others. She was appointed Emeritus Professor of Music at City University, London, in 2010.

Online recordings

- *Love bade me welcome* (Text: George Herbert), New College Choir, Oxford
<https://www.youtube.com/watch?v=XkZfpEJ8cXA&t=0s>

Online resources

- Composer's website
<https://www.rhiansamuel.com/>

Semple, Anna (b. 1997)

Anna Semple is a young British composer, who read music at Trinity Hall, Cambridge. She is currently studying at the Guildhall School of Music and Drama for her MMus in Composition. Anna has had works premiered by the Chapel Choir of Jesus College, Cambridge, the Malcolm Street Orchestra, the Choirs of Churchill and Murray Edwards Colleges, Cambridge, and Horizon Voices. She has had commissioned works for the Choir of St John's College, Cambridge, and *Mad Song* at the Aberystwyth Festival in 2019. Her first opera, *The Next Station is Green Park*, was premiered at the Royal Scottish Conservatory in June 2019.

Online recordings

- Premiere of *Nunc Dimittis* – Choir of Clare College, Cambridge
<https://www.youtube.com/watch?v=3b50vRxKl8c>
- *Ad Te Domine* – Ensemble Nova
https://www.youtube.com/watch?v=4dw1rg5PY_4

Online resources

- *Composer's website*
<https://www.annasemple.com>

Smyth, Ethel (1858-1944)

Smyth was born into a wealthy bourgeois family as daughter of Major-General John Hall Smyth and Emma Struth Smyth. She decided to pursue a musical career against her father's wishes and in 1887 entered the Leipzig Conservatory. While becoming disenchanted with the tuition and staff after just one year, she stayed in Leipzig and took private lessons in counterpoint and harmony with Heinrich von Herzogenberg. Of the many composers she met during this period, Pyotr Tchaikovsky was particularly encouraging, describing her in his memoirs as 'one of the few women composers whom one can seriously consider to be achieving something valuable in the field of musical creation'. In 1890 Smyth returned to England and made her debut as a composer of orchestral music with the *Serenade in D* at the Crystal Palace Concerts. Her *Mass in D* from 1891 brought her wide public recognition.

From 1911 to 1913 Smyth was closely involved with the English suffragette movement led by Emmeline Pankhurst. Smyth's *March of the Women* (1911) was adopted as the anthem to The Women's Social and Political Union (WSPU), and she was one of more than 100 feminists arrested for breaking windows in March 1912 and subsequently serving two months in Holloway Prison. This last period of Smyth's life also saw her receive several notable accolades, in recognition of her achievements as a composer. In 1922, she was appointed D.B.E. for services to music, becoming known as Dame Ethel Smyth. She was also the recipient of honorary degrees from the universities of St. Andrews (1928) and Manchester (1930), while in 1926 she became the first female recipient of an honorary doctorate in music from Oxford University.

Online recordings

- *Mass in D* (1891), Susanna Hurrell (Soprano), Catriona Morison (Mezzo-Soprano), Ben Johnson (Tenor), Duncan Rock (Baritone), Sakari Oramo conducting the BBC Symphony and Chorus (2020)
<https://www.youtube.com/watch?v=IVSpw3srMbc>
- Fugue on *O Traurigkeit, O Herzeleid* (1913), Anne Laver, organ, Janet Brown, soprano
in recital April 8, 2018 on the Juget-Sinclair op. 45 French Romantic Organ at St. Luke Lutheran Church.
https://www.youtube.com/watch?v=6wZ_Y17N3S8

Online resources

- *Composer's website*
<https://www.ethelsmyth.org/>

Sparkhall, Olivia (b. 1976)

Olivia Sparkhall is a British composer, conductor and music educator. She is the Head of Academic Music at Godolphin School in Salisbury, Wiltshire, and directs the multi-award-winning Godolphin Vocal Ensemble. As a composer and arranger, she works mostly with choral music, particularly for her own choir to sing in BBC One's *Songs of Praise* Choir of the Year Competitions. Olivia was instrumental in the establishment of the *Multitude of Voyces Sacred Music by Women Composers* series, and her compositions and arrangements feature in all volumes. This association has resulted in several commissions, including for International Women's Day Services in 2018 (*Lux*) and 2019 (*Faith and Hope*). She has also been commissioned to write *Makaton Mass*, the first mass conceived to be integrally sung and signed. Olivia also conducts massed children's choir concerts for the charity Barnardo's.

Online recordings

- *Crucifixus*
<https://www.youtube.com/watch?v=Lq72E3lpg6w>

Online resources

- Composer's website
<https://oliviasparkhall.wixsite.com/sparkhallo>

Stirling, Elizabeth (1819-1895)

Elizabeth Stirling studied at the Royal Academy of Music, where she learnt piano and organ with Edward Holmes and W. B. Wilson. She also studied harmony with James Alexander Hamilton and Sir George Macfarren.

In 1837 she performed a recital at St. Katherine's Church, Regent's Park, which *The Musical World* reviewed. In 1839 she became the organist at All Saints Church, Poplar, where she was the organist until 1858. In 1856, she submitted an exercise (Psalm CXXX, for five voices and orchestra) for the Oxford BMus; though this composition was accepted, it was not performed, since at the time women were not eligible for degrees. She became the organist at St. Andrew, Undershaft, until 1880. As a performer, she was noted for her exceptional pedal playing. She is believed to have been the first person to have performed J.S. Bach's '*St. Anne*' *Prelude and Fugue* at a public recital in Britain.

Elizabeth composed two grand voluntaries, six pedal fugues, eight slow movements and other organ works, over fifty songs and duets, and numerous arrangements of works of Bach, Mozart and Handel.

In 1863, she married Frederick Albert Bridge, who was choirmaster of St. Martin-in-the-Fields and organist and choirmaster of St. Martin, Ludgate.

Online recordings

- *Moderato in E flat*
<https://www.youtube.com/watch?v=kykAGfhdfWc>

Online resources

- John Speller's Webpages – Organ Music (includes PDF of Moderato in E flat)
<https://spellerweb.net/poindex/organmusic/StirlingVol.html>

Summers, Amy

Amy Summers is a young, prolific British composer. She composes for a wide range of creative settings, including choral music, dance, and film.

Summers studied at the University of Nottingham where she received the Hallward Prize for Composition. After one year as Composer-in-Residence at Nottingham Cathedral she continued her studies with John Ashton Thomas at Trinity College of Music, London.

Her music has been broadcast on BBC Radio 3 and published by the RSCM, OUP, Multitude of Voyces and White Light Publishing.

Online recordings

- Composer's soundcloud
<https://soundcloud.com/amy-summers-composer>

Online resources

- Composer's website
<https://www.amysummerscomposer.com>

Tabakova, Dobrinka (b. 1980)

For full information please see under the composer's country of origin, Romania.

Tomlins, Greta (1912-1972)

Greta Tomlins was an English composer best known for her sacred choral music and carols. She was educated at Roedean School and read music at Lady Margaret Hall, Oxford. She continued her studies in composition at the Royal College of Music, and largely wrote vocal music, though her *Apline Suite* for percussion, piano and strings was very well received. Greta was a fervent champion of women's education. In 1941 she was appointed a lecturer in music at Homerton College, Cambridge, which was at that stage a female-only establishment. She was greatly admired by her students, namely for introducing choral singing into the heart of the college's

musical life. She made weekly choir attendance compulsory and introduced students to a wide range of music from Hebridean love songs to Handel's *Messiah*.

Online recordings

- *Let all the world* – Charter Choir of Homerton College, Cambridge
<https://www.youtube.com/watch?v=1DH0BOqymNc>

Turnbull, Fedora (1895-1984)

May Christine Monica Augusta Fedora Turnbull (Mother F Turnbull RCSJ) was born in London. She studied at the Royal Academy of Music between 1915 and 1922. At that time she was living in Crouch End, in family with her father, who was a manufacturer's agent. Her principal and secondary studies were in violin and piano, and she also pursued studies in singing, dancing, drama and elocution. Those studies resulted in a certificate (the equivalent of a degree) in teacher training piano, teaching of children, piano, psychology, singing with sight reading, and drama, and the Charlotte Walters Prize for elocution. Fedora pursued a career in the performing arts until 1930, when she entered Mount Anville Convent in Dublin, a convent of the Society of the Sacred Heart, taking her final vows in Rome in 1939. The Society sent her to Craiglockhart Teacher Training College in Edinburgh (which operated as a training college for Catholic school teachers until 1981) where she worked as a lecturer in music, speech and drama. A record for a BBC Home Service broadcast of a service for Advent from the Convent at Craiglockhart on 2 December 1951 lists her as the organist. Mother Turnbull became a significant figure in the post-Vatican II musical life of the Catholic Church in Scotland, as a member of the Commission which revised the St Andrew Hymnal (in which a number of her hymns appear), of the Commission for Sacred Music in the Archdiocese of St Andrews and Edinburgh, and of the Composers' Guild of Great Britain. Her compositions include carols, hymns, songs (including secular pieces), motets and Masses.

Turner, Elizabeth (c.1700-1756)

Very little is known about Elizabeth Turner. Her active career seems to have begun in 1744 and although she died in 1756, in the brief span of only the dozen years of which we have records, she appears to have enjoyed great popularity. Elizabeth published two volumes of music. The first of these is "*Twelve Songs, With Symphonies and a Thorough Bass for the Harpsichord*" (1750). The songs are set for solo voice with violins, flutes and figured bass with symphonic introductions and interludes. Her second publication, "*A Collection of Songs and a Thorough Bass. With Six Lessons for the Harpsichord*" (1756) has the title page showing a young lady seated at a harpsichord, attended by Apollo and Cupid. In stacks on the side are the works of Corelli, Purcell, Handel and Boyce, acknowledging the musical heritage within which she wished to be included. The subscription lists for the volumes include such famous names as Handel, Boyce, John Stanley, who was organist at the Temple church, and James Butler the organist of St Margaret's Westminster at this time - so possibly these musicians could have played her harpsichord pieces on the organ.

Elizabeth's songs were very popular and were included in the London Magazine over a period of years from 1750 alongside songs by such celebrated composers such as Handel and Morley. The Lady's Magazine dubbed her as "the ingenious Miss Eliza Turner".

Wallen, Errolyn (b. 1958)

For full information please see under the composer's country of origin, Belize.

Ward, Joanna (b. 1998)

Joanna Ward is a composer and performer from Newcastle upon Tyne. She studied at Jesus College Cambridge, where she composed music for the Choir of St John's College, Cambridge, Sound and Music, NMC Recordings, ensemble recherche, the Royal Northern Sinfonia, and more. Joanna has a focus on contemporary music written by women and is half of the duo The Mermaid Café. She became one of the inaugural Young Composers with the National Youth Choirs of Great Britain in 2018. Her work *She is More Precious than Rubies* was commissioned by Jesus College to celebrate 40 years since admitting women in 1979. After graduation in 2019, Joanna was accepted for a master's degree in Composition at the Guildhall School of Music and Drama with a Scholarship and supported by a Vaughan Williams Bursary.

Online recordings

- *The Banquet* – Commission Premiere
<https://www.youtube.com/watch?v=kqoRwZtBkuo>

Online resources

- Composer's website
<https://www.joannamward.com>

Weir, Judith (b. 1954)

Born in Cambridge into a Scottish family, Judith Weir grew up near London. During her school days she played the oboe in the National Youth Orchestra of Great Britain while studying composition with John Tavener. She went on to Cambridge University where her composition teacher was Robin Holloway. In 1975 she attended the Summer School at Tanglewood where she worked with Gunther Schuller.

While teaching in England and Scotland Judith began to write operas – *King Harald's Saga*, *A night at the Chinese Opera* and *The Black Spider*. Her most recent opera, *Miss Fortune*, was staged at the Royal Opera House in Covent Garden in 2012.

As resident composer with the Birmingham Symphony Orchestra in the 1990s Weir wrote several works for orchestra and chorus. Her carol, *Illuminare, Jerusalem*, was commissioned for the King's College, Cambridge, Christmas Eve carol service in 1985. Between 1995 – 2000 she directed the Spitalfields Festival. She was awarded a CBE in 1992 and the Queen's Medal for Music in 2007. In 2014 she was appointed as the first woman to be Master of the Queen's Music.

Reviewing Judith Weir's music, the critic Andrew Clements wrote "She has the knack of making simple music appear freshly mysterious." Her music is published by Chester Music and Novello and Co and she blogs about her experiences of cultural life in the UK.

Online recordings

- "Illuminare, Jerusalem" Judith Weir, Truro Cathedral Choir, Advent Calendar Project, Director of Music: Christopher Gray, December 2020
<https://www.youtube.com/watch?v=-CE6GKrx2jk>

Online resources

- Composer's blog
<https://judithweir.com>

Wheeler, Janet (b. 1957)

Janet Wheeler is a British composer and choral conductor. Her *Preces and Responses* are regularly sung at Gloucester Cathedral, Chapel Royal, St James's Palace, and in Oxford and Cambridge college chapels. Her piece *We Sing to God, the Spring of Mirth* was the winner of the Friends of Cathedral Music competition and was performed at the Three Choirs Festival opening in 2019. As well as her sacred works, Janet also composes larger works for chorus and orchestra, such as *I Sing, and ever Shall*, commissioned by the Southampton Philharmonic Choir.

Online recordings

- *Preces and Responses*
<https://www.youtube.com/watch?v=qAHPzMuBtYc>
- *Beati quorum via* – The Somerville College Choir
<https://www.youtube.com/watch?v=m4SmwilRXdM>

Online resources

- Composer's website
<https://janetwheeler.co.uk>
- Interview – Writing parts worth singing
<https://www.youtube.com/watch?v=JpDiXMg1Kgs>

Williams, Grace (1906-1977)

Grace Mary Williams was a Welsh composer born in Barry, South Wales in 1906. She was encouraged by her parents to take part in music from a young age. Her father was an amateur choral director and she often found herself accompanying them on piano in the rehearsals. She also plays the violin.

Her teacher, Miss Rhyda Jones introduced composition to Williams. She often sat at Cold Knap beach in Barry composing songs and dances. Throughout her life, the sea became a huge influence and inspiration for her pieces.

Grace Williams attended University College, Cardiff in 1923 on a scholarship. In 1926 upon graduation she moved to London to study at the Royal College of Music to study under Ralph Vaughan Williams. In 1966, she was offered an OBE for her contribution to music, but turned it down.

Online resources

- British Music Collection /
<https://britishmusiccollection.org.uk/composer/grace-williams>
- Grace Mary Williams official website
<https://gracemarywilliams.wixsite.com/officialwebsite>
- Oriana Publications
<https://www.orianapublications.co.uk/grace-williams>

Williams, Helen (b. 1969)

Helen Williams is an ecclesiastical composer and embroiderer as well as an NHS Music Therapist. She uses a lot of improvisation in her work with both adults and children with intellectual disabilities. Helen studied composition at the Junior Guildhall School of Music and Drama with Michael Omer and was one of the first female Choral Scholars at St Peter's College, Oxford. It was here she began composing for the choir. Helen also plays viola and tenor viol. She writes for her local church in Epsom, St Martin's, and her congregational psalm responses are used most weeks in worship. She also writes for the Epsom Chamber Choir, and works as pianist-accompanist for Cecchetti ballet schools.

Online resources

- Helen and husband Nigel's website
<http://www.canossa.co.uk/index.html>

Willis, Alison (b. 1971)

Alison Willis is an award-winning British composer, whose works have been performed and broadcast internationally. Her music has been described as 'intensely moving' and 'beautiful yet pragmatic'. She finds particular inspiration in historical sources and events and social issues and enjoys working collaboratively with both young people and adults. She is also an experienced pianist, organist, folk musician, and musical director. Alison enjoys composing for musical theatre and is a Trustee of the Martin Read Foundation, supporting young composers.

Online resources

- Composer's website
<http://www.alisonwillis.com>

United States

Alotin, Yardená (1930-1994)

For full information please see under the composer's country of origin, Israel.

Arbo, Rani (b. 1968)

Rani Arbo is a singer, songwriter, fiddler, and guitarist best known for her work with American bands Salamander Crossing (1991-2000) and Rani Arbo & Daisy Mayhem (2000-present). She is the founder and director of the Community Chorus in Middletown, Connecticut, and a regular teacher of harmony singing and choral workshops. She has toured America extensively with both Salamander Crossing and Rani Arbo & Daisy Mayhem, performing at university and community arts centres, coffee houses, and folk and world music festivals.

Arbo's music brings a folk edge to some traditional religious texts, such as *Lo, How a Rose E'er Blooming*, which features on her album *Wintersong*. *Crossing the Bar* appears on two of her albums in different versions: *Bottleneck Dreams* by Salamander Crossing and *Some Bright Morning* by Rani Arbo & daisy mayhem.

Online recordings

- *Crossing the Bar* – Rani Arbo and Daisy Mayhem
<https://www.youtube.com/watch?v=WtBahKnC1gw>
- *Crossing the Bar* – Southampton University Chamber Choir
https://www.youtube.com/watch?v=JNZ754iEPuM&list=RDJNZ754iEPuM&start_radio=1

Online resources

- Composer's website
<http://www.raniarbo.com>

Ashford, Emma Louise Hindle (1850-1930)

Emma Ashford was born at Newark, Delaware, moving later to Illinois, then Seymour, Connecticut. She married an Englishman at the age of seventeen and they moved Chicago, then Nashville, Tennessee. Many of her organ compositions appeared in the periodical *The Organist* which she edited. She also wrote over 300 anthems and other compositions.

Online recording

- *Fanfare*
<https://www.youtube.com/watch?v=9Q52TKzdelo>
- *Prelude in D minor*
https://www.youtube.com/watch?v=t_DcxpsFLk

Online resources

- *Reed Organs*, website about the American Reed Organ
<https://reedorgans.wordpress.com/2016/08/31/emma-louise-ashford-1850-1930>

Aska, Alyssa (b. 1985)

Originally from Wisconsin, USA, Alyssa Aska studied composition in both the United States and Canada from 2008. She continued with Doctoral studies in Composition/Computer music at the University of Calgary to 2017, then the University of Music and Performance Arts in Graz. Her work explores extremes of time and space within the architecture of music, creating a fine balance between elements of functional form and pure aesthetic intent. A freelance composer since 2011, Alyssa is now based in Graz, and is, among other things, studying early music performance practice and how it relates to developing new performance techniques on the organ. She is a co-founder of the *Organon* project (see Online Resources below), creating an online reference for composers writing contemporary organ music. Her works have been performed worldwide at various concerts and festivals and she is a founding member of the *Graz Facere collective*, dedicated to producing regular unique concerts of contemporary music. She is also a member of the Graz composers' collective *Die Andere Saite*, and her scores are published by Babel and Verlag Zeitschleife.

Online recordings

- *organ & drones* played by Kerstin Petersen
https://www.youtube.com/watch?v=OYBJj7_wERM
- *every star, every planet*
<https://www.youtube.com/watch?v=LESO2aN1atY>

Online resources

- Composer's website:
<https://www.alyssa-aska.com>
- Organon: Contemporary Renaissance of Organ Music
<https://institut1.kug.ac.at/projekte/organon/>

Baiocchi, Regina Harris (b. 1956)

Regina Harris Baiocchi is an author, poet and educator. Her music has been performed by Detroit Symphony, Chicago Symphony, US Army Band, Seattle Philharmonic, Southeast Symphony orchestras and other internationally-acclaimed artists. Performances include concerts in Rome, Paris and Bari, performances as part of Festival Incontri Musicali di Musica Sacra; in Köln and Unna, Germany at the Women Composers' Library; and in Turkey.

Regina has written orchestral music, a one-act opera including its libretto, a hand drum concerto, a marimba concerto, a ballet, chamber music, liturgical and secular music, and vocal and instrumental music. Recordings include her piano etudes "Equipoise by Intersection" on the *Kaleidoscope* CD; a work song, "Legend of John Henry" (from her ballet) recorded by baritone

Robert Sims on *Soul of a Singer* CD; *Kidstuff*, her compositions for children; the 6-songs cycle “e. e. cummings songbook” on Eileen Strempel’s *unto to thee i sing* CD; and 3 opera arias on *Lifescapes* CD by Rae-Myra Hilliard.

Regina wrote articles on Women Composers and Musicologists, Spirituals, Jazz, Gospel Music, Hip-Hop, Black Arts Movement and Poetry for Oxford University Press Encyclopedia *Black Women in America* (music, education). Her poetry and prose appear in *Chicago Tribune Magazine*, *AIM Magazine*, *ESI Anthology*, *Technology News* and *Gwendolyn Brooks and Working Writers*. She is featured at HistoryMakers.com and Answers.com.

Regina is the subject of articles in *New Grove Dictionary of American Music*, Oxford University Press’s *Black Women in America*, *International Dictionary of Black Composers*, cover profile of *Spirituals to Symphonies: Music by Black Women Composers*, *Chicago Tribune*, *Chicago Sun-Times*, *Reader*, *Chicago Daily Defender*, *Hyde Park Herald* and the *South Loop Journal*.

Regina’s compositions and papers are stored at Amistad Research Center (Tulane University), Center for Black Music Research (Columbia College Chicago) and Vivian Harsh Repository (Chicago Public Library, Carter G. Woodson Regional branch). Regina taught at Chicago City Colleges, Columbia College; Dominican, Northwestern and Wayne State universities.

Online recordings

- *Azuretta* for solo piano performed by Samantha Edge
<https://www.youtube.com/watch?v=LhoepN-yHT0>

Online resources

- Composer’s website
<https://reginaharrisbaiocchi.com>

Beach, Amy Marcy Cheney (1867-1944)

Born in Henniker, New Hampshire, Amy was an extraordinary child. At the age of one she could sing 40 songs; aged two she could sing a second part; aged three she wrote waltzes in her head as there was no piano on holiday and played them when she returned home. By the age of four she could play the piano by ear, including 4-part hymns. She began her career as a pianist giving recitals aged six.

In 1875 the family moved to Chelsea, a suburb of Boston, where she studied piano with Carl Baermann, a pupil of Liszt. Amy studied composition for a year when she was 14, but otherwise taught herself entirely from books. She read Berlioz’s *Treatise on Orchestration* and translated it into English.

Her concert career began in 1884 when she played a Mendelssohn piano concerto with the Boston Symphony Orchestra. But when she married Dr Henry Beach, a Boston surgeon 24 years her senior in 1885, she had to curtail her career as a piano soloist as she was only allowed to give two performances a year, and she had to stop teaching. Instead, she turned to composition.

Her *Mass in E flat* was premiered in 1892 by the Handel and Haydn Society in Boston, followed by her “*Gaelic*” *Symphony* which was the first *Symphony* composed by an American woman.

Following the death of her husband in 1910, she resumed performing her own music and toured Europe until the beginning of the first world war.

Returning to the USA in 1914 she spent her time between New York and her Cape Cod home, spending most of the summers composing at the MacDowell Colony. Other works include chamber works, an opera *Cabildo* (1932) and a wide range of choral music, both sacred and secular, many songs, and a vast amount of music for piano ranging from works for children to pieces of the highest virtuosity.

Online recordings

- *Nunc Dimittis*, McKinney Boyd High School A Cappella Choir (2010)
<https://www.youtube.com/watch?v=tkJe47sWXGI>
- *Peace I leave with you*, From Choral Responses Op. 8 No 3, Gonzaga University Concert Choir Mindfulness with Music, October 16, 2020
<https://www.youtube.com/watch?v=4n81wvpTn3A>

Online resources

- Composer's website
www.amybeach.org

Bennett, Mary Beth (b. 1954)

Dr. Mary Beth Bennett is a performer, composer and improviser in Virginia. She serves on the adjunct music faculty of the University of Richmond and is Organist of Second Baptist Church. She holds degrees from the Eastman School of Music, Stetson University, the Staatliche Hochschule für Musik in Cologne, and the University of Southern California. She pursued postdoctoral study in plainchant at the Catholic University of America. Bennett has previously held positions in Washington D.C, including at the Basilica of the National Shrine of the Immaculate Conception and as Ceremonial Organist for the United States Department of Defence.

As a composer, Bennett has received commissions in multiple genres from the American Guild of Organists, National Association of Pastoral Musicians, Association of Anglican Musicians, The Paul Vi Institute for the Arts, Millennia Consort and various churches, chamber ensembles and private parties. As a performing member of the Liturgical Organists Consortium, Bennett recorded three CDs, which have garnered critical acclaim including a “Golden Ear Award” for best organ CD of the year from Absolute Sound Magazine.

Online recordings

- *Sacred Head*
<https://www.youtube.com/watch?v=W2QXrf46AHk>
- *Deep River*
https://www.youtube.com/watch?v=aocWSye_nBo

Online resources

- Composer's website
<http://www.marybethbennett.com>
- Recital by Dr. Mary Beth Bennett at St. Patrick's Cathedral New York
<https://www.youtube.com/watch?v=hJsDDCIFWGs>

Betinis, Abbie (b. 1980)

Abbie Betinis grew up in Wisconsin and is a graduate of St Olaf College (B.A), the University of Minnesota (M.A.), and holds a diplôme from the European American Musical Alliance Institute in Paris, France. Her music has been called “inventive, richly melodic” (The New York Times) and “joyful... shattering, incandescent” (Boston Globe). A two-time McKnight Artist Fellow, and listed in NPR Music’s 100 Composers Under Forty, she was recently named Musical America’s Artist of the Month, with a feature article lauding her “contrapuntal vitality” and “her ability to use her talents to effect social change”.

Abbie has been a Composer-in Residence with New York State School Music Association, The Rose Ensemble, The Singers-Minnesota Choral Artists, The Schubert Club, and the American Composers Forum’s ChoralQuest composer. She has been honoured to attend performance of her music from Carnegie Hall to Disney Hall, school assemblies to wedding ceremonies, state prisons to capitol buildings, summer camps to the finest international cathedrals. In 2018, her music was performed on four continents, totalling over 500 performances. Abbie lives in Minnesota, where she is Adjunct Professor of Composition at Concordia University-St Paul and executive director of Justice Choir.

Online recordings

- Composer's soundcloud
<https://soundcloud.com/abbie-betinis>

Online resources

- Composer's website
<https://abbiebetinis.com>

Bitgood, Roberta (1908-2007)

Roberta Bitgood became the first woman to serve as national President of the American Guild of Organists. The latter set up a scholarship under her name in 1993 on the occasion of her 85th birthday; the award is directly given to organ teachers who prepare the elected candidate for a career as church organist, regardless of age. Roberta Bitgood herself trained a number of influential organists, among those organist and publisher of sacred music, Dale Wood from Riverside California; Julia Goodfellow, Bitgood’s biographer and organist at the First United Methodist Church in Michigan, and Carl B. Staplin, Professor of Organ and Church Music at

Drake University in Des Moines, whose recordings of Bach's *Clavierübung III* together with other of his recordings were broadcast by the National Public Radio on a weekly basis.

Born in New London, Connecticut, Roberta Bitgood started violin lessons aged five and served as concert master and assistant conductor for her school orchestra. In 1928 she graduated with honours from the Connecticut College for Women where she had focussed on violin and organ performance. She continued her studies at the Guilfant Organ School, New York City, where she earned highest marks on her Fellowship exam. Starting a second career in music education with a Master's degree from Columbia University in 1932, she became the first woman to receive a Doctorate in Sacred Music in America.

Throughout her career Roberta Bitgood worked for Lutheran, Methodist, Presbyterian churches and synagogues; she continued to work for local churches and synagogues after her official retirement in 1976. She wrote more than 70 works of sacred music.

Online recordings

- *Be Still and Know That I Am God*
<https://www.youtube.com/watch?v=UBWSagZyt-w>
- *The Greatest Of These Is Love*
<https://www.youtube.com/watch?v=GEXTOLqULjk&t=31s>
- *Give me a Faith*
<https://www.youtube.com/watch?v=VWHvOGj4VsM>

Online Resources

- For information on her biography and the organ scholarship
<http://bitgood.electronics.net/scholarship.html>
- Inventory of the Roberta Bitgood Archive, Connecticut College - Linda Lear Center for Special Collections & Archives
<http://collections.conncoll.edu/bitgood/bitgoodfa.html>

Bonds, Margaret (1913-1972)

Margaret Jeanette Allison Bonds wrote music that combined Black spirituals, jazz, and blues, with classical principles of form and texture. All her works, especially Credo and Montgomery Variations, expressed her lifelong dedication to Black culture and civil rights.

She was born in Chicago to Estella Bonds and Dr. Monroe Majors. When the couple divorced in 1917, her name was changed to Bonds. Estella was a respected musician whose home was always open to the musicians, artists, and writers of the Chicago Renaissance. When composer Florence Price was going through her second divorce, she and her two daughters moved in.

Margaret studied piano first with her mother and then Florence Price. She attended Northwestern University earning both a B.M. and M.M. in piano. At Northwestern she encountered the sting of racism for the first time; she could not live in the dorms, use the pool, or go to a restaurant. Discouraged, she took comfort in the poetry of Langston Hughes.

Margaret realized that promoting Negro heritage was critical to her life work. Likewise, her awareness of gender discrimination made her grateful for the strong women in her life.

In 1932, the same year that Florence Price won the \$500 Wanamaker Prize for her Symphony in E Minor, Margaret Bonds won the \$250 prize in the song category for *Sea Ghost*, now lost. She was the first Black to appear with the Chicago Symphony Orchestra, performing John Alden Carpenter's Concertino, and music critics unanimously praised her brilliant technique. In 1934, she performed Florence Price's Concerto in D Minor with the Chicago Women's Symphony. Bonds was married to Lawrence Richardson in 1940 and they had a daughter, Djane. The marriage ended in divorce in 1952.

Bonds wrote approximately 200 works, though many manuscripts are lost. She composed at least 77 songs for voice and piano on the poetry of Langston Hughes, Edna St. Vincent Millay, and others. She wrote numerous choral works; her Christmas cantata, *Ballad of the Brown King*, was performed many times in her lifetime. Only one solo piano work exists, the *Spiritual Suite*, a three-movement work based on three spirituals.

Like Florence Price, Margaret Bonds left a powerful legacy of American music that is only beginning to be appreciated. She died of a stroke at 59.

Online recordings

- *Spiritual Suite* performed by Samantha Ege
<https://www.youtube.com/watch?v=kq1JGQ99ipg>
- *Lord, I Just Can't Keep from Crying*, performed by Leontyne Price on occasion of her belated Carnegie Hall recital debut on 28 February 1965
<https://www.youtube.com/watch?v=HZGVkN8YC4w>

Boykin, Brittney Elizabeth (b. 1989)

B.E. (Brittney Elizabeth) Boykin is a native of Alexandria, Virginia. She has a B.A. in music from Spelman College in Atlanta, Georgia where she studied piano with Dr. Rachel Chung. Boykin continued her studies at Westminster Choir College in Princeton, New Jersey with a M.M. in Sacred Music and a PhD from Georgia State University with an emphasis in Music Education. She is currently an Assistant Professor of Music at the Georgia Institute of Technology.

Boykin's choral piece, "We Sing as One," was commissioned to celebrate Spelman College's 133rd Anniversary of its founding at the 2014 Founders Day Convocation. She has also been featured as the conductor/composer-in-residence for the 2017 Harry T. Burleigh Commemorative Spiritual Festival at Tennessee State University. Boykin has been commissioned and collaborated with several organizations, including a number of ACDA divisions, the Minnesota Opera and the Kennedy Center in Washington, D.C.

Online recordings

- *Go Down Moses*

https://soundcloud.com/user-539063463/go-down-moses?utm_source=clipboard&utm_campaign=wtshare&utm_medium=widget&utm_content=https%253A%252F%252Fsoundcloud.com%252Fuser-539063463%252Fgo-down-moses

- *John 3:16*

https://soundcloud.com/user-539063463/john-316?utm_source=clipboard&utm_campaign=wtshare&utm_medium=widget&utm_content=https%253A%252F%252Fsoundcloud.com%252Fuser-539063463%252Fjohn-316

Online resources

- Composer's website

<https://beboykin.com/>

- Composer's publisher

<https://www.klaviapress.com/sheet-music-purchasing/>

Burnett, Mary Wheeler (b. 1961)

Marty Wheeler Burnett was born in 1961 in Houston, Texas. She studied piano with Sarah J. Cooper, an inspired teacher of piano and composition, now honored with a memorial scholarship at the University of Houston. From Cooper, she learned that learned to value her own compositions from an early age. In the fourth grade, Marty wrote a farewell song to a departing teacher and taught all the students to sing it! Throughout her studies and early career, Marty composed to fill the needs of her work, be it brass parts or hymns for services.

Today, she is the Associate Professor of Church Music and Director of Chapel Music at Virginia Theological Seminary. Prior to her faculty appointment in 2020, she led and coordinated the music ministry at Trinity Episcopal Cathedral in Omaha, Nebraska. As Canon Precentor, she conducted several choirs and served as the founding director of the children's and youth choir program, Cantate Choral Academy. An award-winning educator, Burnett previously served as Director of Fine Arts and Associate Professor of Music at College of Saint Mary in Omaha. Under her leadership, the college choirs performed twice at Carnegie Hall and toured Ireland and Italy, singing for Mass at St. Peter's Basilica. In 2011, she was selected as the Nebraska Choral Directors Association's Outstanding Choral Director of the Year.

Burnett is a member of The Episcopal Church's Standing Commission on Liturgy and Music. She holds Bachelor of Music and Master of Music degrees in organ performance from the Shepherd School of Music at Rice University and a Doctor of Ministry degree with a focus in liturgical music from The University of the South. Her publications, presentations, and research focus on liturgical music, particularly hymns and service music by women. Burnett is a Past President of the Association of Anglican Musicians and a former Dean of the Omaha Chapter

of the American Guild of Organists. Her compositions are published by Church Publishing, Randall M. Egan, St. James Music Press, and Selah Publishing Company.

Online recordings

- *Come, Thou Long-Expected Jesus*
<https://www.youtube.com/watch?v=FLhk4BF0AFM>

Online resources

- Virginia Theological Seminary
<https://vts.edu/faculty/marty-wheeler-burnett/>
- Interview with Marty Wheeler Burnett, D.Min and J. Michael Wright
<https://www.youtube.com/watch?v=HbTwdwXgjmo>

Clarke, Rebecca (1886-1979)

For full information please see under the composer's country of origin, the United Kingdom.

Decker, Pamela (b. 1955)

Pamela Decker is Professor of Organ/Music Theory at the University of Arizona in Tucson, Arizona. She is also the organist at Grace St. Paul's Episcopal Church in Tucson. She holds the Doctor of Musical Arts degree in organ performance, with emphasis on composition, from Stanford University. During her doctoral study, she was awarded a Fulbright Grant for the study of organ and composition in Lübeck, West Germany. While in Germany, she performed in many venues, and the North German Radio recorded and broadcast her performance of her work *Passacaglia* at Lübeck Cathedral.

Decker has had her compositions performed by American, Canadian, European, Asian and Australian artists. Her organ works have been performed at national and regional conventions of the American Guild of Organists and in many other festivals and conferences. As a performer, she has performed solo recitals and made ensemble appearances in churches, cathedrals and concert halls in the United States, Canada, Europe and the Baltic region.

In 2004, Decker was awarded the Henry and Phyllis Koffler Prize in Research/Creative Activity at the University of Arizona, awarded to the one professor in the entire university community considered to have the most impressive body of work in research or creative activity.

Online recordings

- *Passacaglia on BACH*
<https://www.youtube.com/watch?v=yaWKadpTzWQ>

- *Tangos for Organ*
https://www.youtube.com/watch?v=pVCUet8l9JQ&list=OLAK5uy_kwCryWRe3Adn1lhwjS-Y3yxtBQG-Qgoll

Online resources

- Composer's website
<http://www.pamela-decker.com>

Diemer, Emma Lou (b. 1927)

Emma Lou Diemer was born in Kansas City, Missouri. Emma Lou played the piano and composed at a young age and became organist in her church aged 13. After studies in 1949 and 1950 at Yale Music School and at the Eastman School of Music she was granted a scholarship in Brussels and studied at the Berkshire Music Centre. During the 1950s she was organist at several churches in Kansas City and later taught composition and theory at the University of Maryland from 1965-70. At the University of California Santa Barbara, where she moved in 1971, she was instrumental in founding the electronic/computer music program. In 1991 she became Professor Emeritus at UCSB.

Emma Lou Diemer is an active keyboard performer (piano, organ, harpsichord, synthesizer), and in the last few years has given concerts of her own music at Washington National Cathedral, St. Mary's Cathedral and Grace Cathedral in San Francisco, Cathedral of Our Lady of the Angels in Los Angeles, and elsewhere. Her numerous works for organ include both, liturgical and concert pieces.

Online recordings

- *Jesus, the very thought of thee* – Oratory at Ave Maria University, Florida
https://www.youtube.com/watch?v=hqectWAdfn4&list=FLXf2-S54c_Zs5WSoyO9Cjw&index=2778
- *Pacific Ridge*
<https://www.youtube.com/watch?v=HHR8ivBzCu0>

Online resources

- A conversation with Emma Lou Diemer
<http://www.bruceDuffie.com/diemer.html>

Dunphy, Melissa (b. 1980)

For full information please see under the composer's country of origin, Australia.

Gideon, Miriam (1906-1996)

Miriam was born in Greeley, Colorado, daughter of a Rabbi and Philosophy professor. Originally studying French literature and Maths at Boston University, she only later studied both piano and organ privately - with her uncle Henry Gideon and then the Russian Jewish émigré composer Lazare Saminsky. In 1946 she graduated with a Master's degree in musicology from Columbia University, and until 1955 she taught both at City University of New York, and from 1967 to 1991 at the Manhattan School of Music, retiring from teaching in 1976. After studying harmony and counterpoint in composition, she later abandoned tonality and wrote in a freely atonal/post-tonal style. Being “moved by great poetry and great prose almost as much as by music”, she composed a wide range of vocal music, setting texts by Francis Thompson, Christian Morgenstern and others. Her setting of Psalm 84 – known in its original Hebrew as Ma tovu – won the Ernest Bloch Choral Award in 1947. In 1975 she was the second only woman inducted into the American Academy and Institute of Arts and Letters. The International Alliance for Women in Music (IAWM) presents the annual Miriam Gideon Prize for female students aged over 50 years who submit an original unpublished score for voice/piano or voice/chamber ensemble.

Online recordings

- Three Biblical Masks
<https://youtu.be/IIIpY5ANwLs?si=VygTVA4SToSnJ1Oe>
- Sacred Service (excerpts) : K'dusha
<https://youtu.be/O4lDwdMHi7E?si=q5b48XtsM21dzDy1>
- Miriam Gideon: Of Shadows Numberless (1966)
<https://youtu.be/Sz9Ftpv3Wzo?si=0CROUeR649y-5Pv2>

Online resources

- American Composers Alliance
<https://composers.com/composers/miriam-gideon?page=2>
- Musica Kaleidoskopea
<https://fdleone.com/2015/10/23/miriam-gideon-composer/>
- Schott Music
<https://www.schott-music.com/en/person/miriam-gideon>

Hairston Butler, Jacqueline (b. 1932)

Jacqueline Butler Hairston b. 1932 is a prolific composer-arranger. As a vocal coach herself, her works often display lyric vocal virtuosity. Her musical works include solo art songs, duets and trios, piano works and spirituals for choir. A native of Charlotte, North Carolina, and niece of composer Dr. Jester Hairston, she received her musical training at the Juilliard School of Music, Howard University School of Music in Washington DC and Columbia University in New York City.

Hairston specializes in the art of the Spiritual. She explains that gospel music became popular in the 1920s, but spirituals go back to slavery times. Spirituals were most often sung a cappella and “if harmony happened it was often accidental and spontaneous, whereas gospel came to rely heavily on the kinds of instrumentation found in secular music of the day.”

Her works have been recorded by many orchestras and singers including Kathleen Battle and Denyce Graves. She was named “A Living Legend Award” from the California State University at Dominguez Hills and received Oakland “Living Legend Award” by the Oakland Alliance of Black Educators. Her compositions include musical settings for the inspirational words of Howard Thurman, her chaplain at Howard University.

Online recordings

- *Guide My Feet*. Performed by Yolanda Rhodes, LaDoris Cordell at the Eastside College Preparatory School, Performing Arts Center in East Palo Alto, California, USA.
<https://www.youtube.com/watch?v=6lB5g7lqslQ>

Online resources

- *We, Too, Sing America | Episode 8: Jacqueline Hairston*
https://www.youtube.com/watch?v=Mht-9_wyMI0
- *On Jacqueline Hairston's "Guide My Feet":* Dr. Gwynne Kuhner Brown discusses Jacqueline Hairston, one of two composers featured in *A Long Way from Home*.
https://www.youtube.com/watch?v=Mht-9_wyMI0

Harbach, Barbara (b. 1946)

Barbara Harbach is a composer, harpsichordist, organist and teacher. Born in Pennsylvania, she studied music, harpsichord and organ performance at Penn State where she earned a BA, and at Yale, where she earned an MMA. She earned her doctorate in composition from the Eastman School of Music in Rochester, New York. She also studied at the Musikhochschule in Frankfurt, Germany, with Helmut Walcha; however, she found working with him was difficult as he “did not believe that women belonged on the organ bench”.

Harbach was Professor of Music at Washington State University from 1991 to 1997, Visiting Professor of Music at University of Wisconsin–Oshkosh from 1997 to 2000, and Visiting Professor of Fine Arts at the University of Wisconsin–Stevens Point from 2000 to 2003. Since 2004, she has been Professor of Music at the University of Missouri–St. Louis, where she also founded *Women in the Arts–St. Louis* to highlight women's work and gain more performances for musicians and composers. Her numerous works for organ and choral settings can be accessed on her website.

Several of her pieces have been recorded by the Slovak Symphony Orchestra; the orchestra's recording of a collection of her music released in 2008 received three major classical music awards. In 1989 Harbach founded the small *Vivace Press*, to publish music by underrepresented composers. In 1993 she was a co-founder of the journal, *Women of Note Quarterly*, and continues to be its editor.

In 1992, *Keyboard Magazine* ranked Harbach as second to Keith Jarrett as “Top Keyboard Artist” in the classical division; she has given organ and harpsichord recitals in North America, Asia, Europe and also in Siberia. When reviewing one of her Bach recordings in its May/June 1988

issue, the American Record Guide said, "She deserves to be recognized as one of the eminent Bach players among organists of the present day, in both the United States and in Europe".

Online recordings

- *6 Preludes for Organ – Music for the Synagogue*, Milken Archive, Vol. 4, Album 13 (2015); composer Ernst Bloch, organist Barbara Harbach
https://www.youtube.com/watch?v=EZ6hXPAk1j4&list=OLAK5uy_1FX46eI3i8A8p3rt7hBi00IpbmUN8AsyQ

Online resources

- Women in the Arts homepage
<http://www.barbaraharbach.com/works.html>

Harmon, Christina (b. 1944)

Christina Harmon has had a long career as organist in Texas, serving for over 30 years as organist and composer-in-residence at Park Cities Baptist Church in Dallas and for 12 years as organist at the third largest reformed temple in America, Temple Emanuel. Until recently she was the organist at Christ Episcopal Church in Tyler and organ instructor at Stephen F. Austin State University. She is currently the organist at St. Martha Catholic Church in Kingwood, Texas, a church with 23,000 members.

Harmon studied at Oberlin and SMU and completed a doctoral residency at UNT while teaching organ, theory, and harpsichord. Further study has been at Union Seminary and the Mozarteum. Teachers include Robert Baker, Robert Anderson, Dale Peters, Jean Langlais, and Daniel Roth. She is listed in the 3rd edition of *A Directory of Composers for Organ* (John Henderson), and in *A Catalogue of Music for Organ and Instruments* (James Laster). She has taught at Dallas Baptist University, the University of Texas at Dallas, and most recently at Stephen F. Austin State University.

In 1986, Harmon founded the French and British Organ Music Seminars, which have become events of international status in which organists from all over the world study and perform on some of the greatest European organs. Her concert career includes Westminster Abbey, Westminster Cathedral, Ste-Clotilde, St-Sulpice, Notre-Dame-des-Champs, Notre Dame Cathedral, and Chartres Cathedral. Her concerts at Notre Dame Cathedral in Paris and at the Cathedral of Chartres were given outstanding reviews:

"The public was caught up in the very brilliant and precise playing of this concert artist of great talent." (...*L'Echo Republicain, Chartres, France*)

"We were able to appreciate the sensitivity, precision and virtuosity of the performance of Christina Harmon at Notre Dame Cathedral. Thanks to the high quality of her execution this concert was marvellous and exciting, and a very great success" (...*Inter-Orgue, Paris, France*)

Online recordings

- *Ave Maria (St Paul's)* for soprano, oboe and organ, with Christina playing the organ
https://www.youtube.com/watch?v=QdZt-dujB_k

- *With a Glorious Eye* – SATB and organ
<https://www.youtube.com/watch?v=zaDXrCOG908>
- *Toccata on Leoni*
<https://www.youtube.com/watch?v=ZARJSVkkDiI>

Online resources

- French Organ Music Seminar
<http://www.bfoms.com>
- Sacred Music Publishing
<https://www.sacredmusicpublishing.com>

Howe, Mary (1882-1964)

Mary Howe grew up in Washington D.C. She always wanted to be a composer, but she was born at the end of the Victorian era into a family of wealth, and her life's work was predetermined: get married, have children, and take up a worthy (unpaid) cause. In 1912 she married Walter Bruce Howe. Then at age 40 (now with three children), Howe attended the Peabody Conservatory in Baltimore and received a diploma in composition. Additional study took place in Dresden, Germany and in Paris, France with Nadia Boulanger in 1933 (Howe was 51). For the next 40 years she wrote over 200 works including many sacred choral pieces and two works for organ. In 1951 an entire concert by the National Symphony Orchestra was devoted to her music.

In addition to composing, Howe used her social status and wealth to promote the civic institutions of Washington: she and her husband were among the founders of the National Symphony; she formed the Friends of Music of the Library of Congress, which purchased new scores and sponsored public concerts; and the National Cultural Center, later renamed the Kennedy Center. In 1961 she received an honorary doctorate from George Washington University, "In recognition of her musical artistry, her creative genius as a composer and her distinguished leadership as a patron of the arts." Howe's "Ceciliana: For a Wedding" was written in 1940 but never published.

"Composing, I always felt as if I was coming into my heritage. I had more freedom there than in any other part of my life. If some of this imprisonment and escape has got into my music it may set a glow for someone—and in this strange world the smallest glow should live". She received an Honorary Fellow in the Department of Music in the American University in Washington, D.C., and an Honorary degree of Doctor of Music from George Washington University in 1961 "In recognition of her musical artistry, her creative genius as a composer and her distinguished leadership as a patron of the arts".

Online Recordings

- *Elegy* - Damin Spritzer
<https://www.youtube.com/watch?v=oMof766Acq4>
- *Stars* (1927) - Hans Kindler conducting the National Symphony Orchestra in 1941
<https://www.youtube.com/watch?v=g3GIssZ3OuA>

Jackson King, Betty (1928-1994)

Betty Jackson King grew up in Chicago. Her mother, Gertrude Jackson Taylor, was a music teacher, and her father pastor of a local church. She completed a bachelor's and master's degrees at Chicago Musical College at Roosevelt University. Roosevelt was founded in 1945, welcoming African Americans, women, and Jews. Betty Jackson King's composition teachers were both Europeans: Hans Tischler, an American composer and musicologist of Austrian – Jewish origin who survived a German concentration camp, and Karel Jirek, who emigrated from Prague. Her American piano teacher, Saul Dorfman, had been a student of Arthur Schnabel.

King was a lifelong teacher and choral conductor, writing many choral works, art songs, and arrangements of spirituals. Her style resembles that of Margaret Bonds, who also grew up in Chicago studying classical music. Both women used an extended harmonic language, thick massive chord clusters, and simultaneous layers of sound. She is best known for her sacred and choral works, especially her arrangements of spirituals, and, according to her family, her music reflected her religious faith. "Over my head, I hear music in the air, so there must be a God somewhere," was her oft-stated creed.

A few years before Betty Jackson King's death in 1994, soprano Kathleen Battle performed and recorded "Ride-Up in The Chariot," one of Jackson's spiritual arrangements, at a gala televised Carnegie Hall concert of spirituals conducted by James Levine.

King was married to Vincent King and they had one daughter, Rochelle.

Online Recordings

- *Four seasonal sketches for piano*. Samantha Ege, pianist.
https://www.youtube.com/watch?v=uc1_OSzT3CA
- *I want God's Heaven*. Jackson State University
<https://www.youtube.com/watch?v=jQPX5jHTjhM>

Jones, Joyce (1933-2022)

Joyce Jones devoted her professional life to making friends for the organ, through Community Concerts, countless organ dedications, children's concerts, and "Access to Music" programs. She was widely acclaimed since making her debut with the Dallas Symphony Orchestra as the only

organist ever to win the prestigious G. B. Dealey award. She has played in 47 states and 12 foreign countries.

Joyce Jones was the Joyce Oliver Bowden Professor of Organ and Organist in Residence at Baylor University in Texas, which also named her Outstanding Creative Artist. She earned the Doctor of Musical Arts degree from the University of Texas and a Master of Sacred Music degree in composition from Southwestern Baptist Theological Seminary, which presented her with its Distinguished Service Award in 1989. She recorded for Word, Rosenhaus and Motette Records. She was a Fellow of the American Guild of Organists and the composer of numerous published works, including the organ method "King of Instruments."

In 1997, she received the National Federation of Music Clubs' highest award, a National Citation, "in recognition and sincere appreciation of her unselfish devotion and dedicated service to music as a concert organist, inspiring teacher and composer." In 1998, she received the highest award given by Mu Phi Epsilon, professional music fraternity, as only the 8th recipient of that prestigious award in 96 years. In 2001, she was inducted into the Walter Gilewicz Hall of Fame at The University of Mary Hardin-Baylor. In 2003, she received the Texas Music Teachers Association award as the outstanding collegiate teacher of the year. She was also the subject of a feature article in the May 2003 issue of *The American Organist* magazine.

Dr. Jones' numerous engagements included such venues as the Riverside Church, the Mormon Tabernacle, Notre Dame Cathedral, Chartres Cathedral, and the Meyerson Symphony Center. She was the first woman to perform on the organ at the Crystal Cathedral, the first organist to play for the Grand Teton Music Festival, and the only woman organist chosen to play with the San Francisco Symphony Orchestra at the inauguration of the Ruffatti organ in Davies Symphony Hall.

She was the featured soloist at many regional and national conventions of the American Guild of Organists, including the centennial convention in New York City in 1996, for which *The American Organist* magazine praised her playing as "vibrant and elegant," with her pedal virtuosity acclaimed as "stunning." Of her Worcester, Massachusetts concert in June 1999, *The American Organist* reported that "Her amazing technique and depth of understanding through memorization brought the crowd screaming to its feet."

Online recordings

- Joyce Jones plays *Fête* by Jean Langlais at Crystal Cathedral
<https://www.youtube.com/watch?v=ewCzJWkQAnU>
- Prelude on *O Waly Waly* played by D'Arcy Trinkwon
<https://www.youtube.com/watch?v=L6Ex2AGtjJ8>

Kachelmeier, Linda (b. 1965)

Linda is a composer, conductor, and professional singer with a special passion for choral music and art song for their capacity for conveying emotion through the human voice. She has received numerous grants and commissions including the 2017 McKnight Fellowship for Composition. Linda's music has been performed by ensembles of every level across the United States. She is the founder and artistic director of the women's vocal ensemble LUMINA. Since 1991 she has been the Director of Music at First Presbyterian Church in South St. Paul.

Online recordings

- Composer's soundcloud
<https://soundcloud.com/user-952998776>

Online resources

- Composer's website
<https://lindakachelmeier.com/>

Kettering, Eunice Lea (1906-2000)

Eunice Lea Kettering was an American composer and professor. Born in Savannah, Ohio, she became an orphan at the age of three. She was adopted by Adam and Cora Kettering in Ashland, where she started composing at the age of six. In 1931 she studied composition privately under Norman Lockwood, Felix Labunski, Edwin J. Stringham, and Béla Bartók. She later received a Master of Sacred Music from the School of Sacred Music of the Union Theological Seminary in 1933.

Eunice Lea Kettering was the first woman in the United States to become a Fellow of the American Guild of Organists. Her professional activities include teaching positions at Madison University in Virginia, and Ashland University in Ohio. Most of her work was composed and performed after her retirement in 1962 when she moved to Albuquerque, New Mexico. Almost 20,000 copies of her works have been sold throughout the USA and her music has been sung and played in colleges, churches, universities and on radio stations. Her numerous works for organ also include a concerto for organ and orchestra, *St. Francis* from 1966.

Kettering was a member of the National Association of American Composers and Conductors and of the National Federation of Music Clubs. The latter awarded her the first place for a choral-orchestral composition in 1943, a special individual award of merit in 1968, and a merit award for outstanding service to other composers in 1970. She later received first place in multiple categories by the *National League of American Pen Women* for secular choral compositions, piano compositions, and vocal solo-art song in 1972.

Online Resources

- Ashland University Archive Record
<https://ashland.pastperfectonline.com/archive/DFB70F60-8A41-41EF-9C2D-683808918220>
- Universities of Missouri-Kansas City Kettering Collection
<https://library.umkc.edu/archival-collections/kettering>

Kim, Marianne (b. 1972)

For full information please see under the composer's country of origin, Korea.

Kraft Cross, Angela

Angela Kraft Cross, MD, is an internationally respected virtuoso organist, a pianist, a composer, and an eye surgeon. She graduated from Oberlin College and Conservatory of Music in Ohio in 1980 with bachelor's degrees in Physics and Organ Performance. She then earned her Doctor of Medicine degree and a residency in ophthalmology. Dr. Kraft Cross has performed extensively on both organ and piano, having given over six hundred concerts around the world.

Her organ recordings can be heard on Pipedreams with Michael Barone on American Public Media and are accessible on Spotify and other streaming services. Her YouTube channel features favorite organ performances and piano repertoires and includes performances of her original compositions.

Lorenz Music/Sacred Music Press has released three books of organ compositions: *Tree of Life*, *Journey to Wholeness*, and *Messianic Longings*. They have also published her anthems *Exsultate Deo* and *What Does the Lord Require of You?*

For the National Prayer Service associated with the 2021 Presidential Inauguration of Joseph Biden, Thomas Sheehan performed her "Healing" movement from *Journey to Wholeness* for the postlude at Washington National Cathedral.

She has published three books of organ compositions and two choral anthems with Lorenz/Sacred Music Press.

Online resources

- Composer's website
<https://www.angelakraftcross.com/index.php>

Online recordings

- Videos of Angela playing her compositions
<https://www.angelakraftcross.com/videos.php>

Larsen, Libby (b. 1950)

Born in Wilmington, Delaware, Libby Larsen is one of America's most performed living composers. She has created a catalogue of over 500 works across a range of genres – from chamber music to large orchestral works, and more than 15 operas. Often sought after for commissions by major artists, ensembles and orchestras worldwide, she has also won a Grammy award (1994) and recorded over 50 CDs of her work. An ardent and articulate advocate for contemporary musicians, and particularly women in music, she co-founded the Minnesota Composers Forum in 1973 (now called the American Composers Forum) to bring new music out of Academia. She has also held residencies with the Minnesota Orchestra, the Charlotte Symphony, and the Colorado Symphony.

Online recordings

- *Veni Creator Spiritus*. Performed by Dr. Haig Mardirosium, Palma Ceia Presbyterian Church
<https://www.youtube.com/watch?v=PYZhMQ0XFqY>
- Fantasy on 'Slane'. Kevin Bailey, organ. Mary Levar, flute. Recorded at the United Methodist Church of Whitefish Bay, Wisconsin, April 2012.
<https://www.youtube.com/watch?v=zMEPRieRhLY>

Online resources

- Composer website
<https://libbylarsen.com/works/>

Laselle, Mary A (c. 1860-1926)

Not much is known for certain about Mary Laselle. It is thought that she was an author and compiler of books for young people in the period 1911-ca. 1920, and was a teacher at Newton Technical High School, Massachusetts. Only one of her compositions survives, *Postlude in C major* for organ.

Lesemann-Elliott, Caroline (b. 1996)

Caroline Lesemann-Elliott is the ensemble manager for women's voices consort, Korrigon Consort. She recently graduated from the University of Edinburgh. She is a singer, conductor and award-winning composer. Caroline's compositions have been performed around the UK by Christ Church Cathedral Choir, the Edinburgh Composers' Orchestra, the Scottish Chamber Orchestra, and the New Voices Consort. She was the composer in residence at the Picture Gallery of Royal Holloway in 2019. Caroline currently conducts Wolfson College Choir, Cambridge, and is a PhD candidate at Royal Holloway, University of London. As a musicologist, Caroline is particularly interested in sacred music by 16th and 17th Century English Catholic women and the relationship between post-Reformation English Convent music and domestic musical traditions in recusant households of the 17th Century.

Online recordings

- *Regina Caeli*
<https://vimeo.com/653834131>

Online resources

- Composer's website
<https://carolinelesemannelliott.com/>

Loud, Annie Frances (1856-1934)

Annie Frances Loud was born in Weymouth, Massachusetts. She studied at the Boston

Conservatory and was an organist, composer and music teacher in Brookline, Massachusetts. Her compositions include a Christmas carol “Peace on earth” and an Easter Anthem “Christ rose on Easter Day” as well as organ voluntaries.

Lawrence, May F. (1947-2022)

For information please refer to the blog of SWO member Andrea Hartenfeller:

<https://aha-musik.de/index.php/2023/06/13/may-f-lawrence/>

Maxson Porter, Emily (b. 1942)

Born in Minneapolis, Minnesota, in 1942, Emily Maxson Porter first studied Elementary Education with Music, going on to gain an M.F.A in Organ from the University of Minnesota. Her music career spans 32 years as organist at a variety of Lutheran Churches, and 5 years as Music Professor at Concordia University, St Paul, Minnesota and Lynchburg College, Virginia.

In 2002 she won the prestigious Holtkamp-AGO award in Organ Composition with *What Wondrous Love is This, O My Soul*, and her work *People, Look East!* was a commission from the 2006 National Convention in Chicago. *I Sing the Birth* won the 2000 *Welcome Christmas Carol Contest*. For 10 years Emily was also a software engineer for several corporations in Milwaukee, and now, retired from the organ bench, she practises as a visual artist, working in both watercolour and encaustic.

Online recordings

- *What Wondrous Love Is This, O My Soul* by Emily Maxson Porter performed by organist Alan Morrison
<https://www.youtube.com/watch?v=Vv4liGEuU0w>

Online resources

- *Emily Maxson Porter, Painter*
<https://www.emilymaxsonporter.com/home>
- *Volume I: Sacred Inspirations | Sarah Simko-Organist*
<https://www.sarahsimko.com/volume-i-sacred-inspirations>

McGregor, Marion (1818-c.1900)

Marion McGregor was described by her contemporaries as “the leading lady organist of the day.” Born on 7 September 1818 in Newport, New Hampshire, she began her career as a professional organist at the South Church (Congregational) in Newport. She later became organist of St Luke’s Episcopal Church in Rochester, New York in 1856.

In 1859 the Broadway Tabernacle in Manhattan built a new church to the designs of Leopold Eidlitz and had a large three manual and pedal organ with 38 stops and 25 note pedal compass built by Ferris and Stuart of New York installed in the new church. The church recruited Miss McGregor specially to be their organist. *Dwight's Musical Journal* marvelled that a woman could manage so large an instrument. Nonetheless, it added admiringly, Miss McGregor was second to none.

While organist at the Broadway Tabernacle she married Joseph Christopher, a New York businessman with interests in life insurance and real estate. Marion was also the Organist and Vocal Music Teacher at the Packer Collegiate Institute in Brooklyn, a prestigious girls' independent school. Her Organ Voluntary in D seems to be the sole surviving composition she wrote for organ. She also wrote for voice and piano. Her anthem for SATB with organ based on Psalm 20 verse 5, *In the Name of our God we will set up our banners*, was published under her married name of Marion Christopher in 1875. She retired as Organist of the Broadway Tabernacle in 1885.

McLin, Lena Mae (b. 1928)

Reverend Lena Mae Johnson McLin was born in Atlanta, Georgia, to Benjamin J. and Bernice Dorsey Johnson. Her father was the pastor at Greater Mount Calvary Baptist Church and her mother was the choir director, as well as a composer. Thomas A. Dorsey, a pioneer of gospel music and composer of "Precious Lord," was her uncle. Her grandmother, born enslaved, taught McLin the spirituals that had sustained her. Martin Luther King and his sister were childhood friends. Small wonder then, that Lena McLin devoted her life to composing and teaching the spirituals and gospel "folk" music of the African American people.

McLin has written well over four hundred works. Over one seven-year period in her life she composed a weekly anthem, hymn, and introit for her church. She also composed cantatas, masses, spirituals (solo and choral), "art-rock" operas, piano scores, orchestral music, and electronic music.

McLin lived with her uncle and grandmother in Chicago for many years, and as a young girl of seven or eight, she was pressed into accompanying singers such as Mahalia Jackson and Sallie Martin. Reconciling her classical music education with the gospel style of her uncle took some thought. Eventually she urged all "serious" musicians to stop being ashamed of folk music, that is, gospel and spirituals.

McLin went to Spelman College in Atlanta, studying piano and violin and earning a B.M. in 1951. She then moved to Chicago permanently and took more courses at Roosevelt College and a graduate degree from the American Conservatory of Music in Chicago. She married Nathanael McLin, and had two children. In 1982 she was ordained as a minister, and served as both pastor and music director at Holy Vessel Baptist Church.

McLin taught music in the Chicago public school system for over 30 years, writing a music history text that incorporated Black music in the curriculum. Among her many honours, she was cited as the "Leading Black Choral Composer" by NANM (National Association of Negro Musicians) in 1970. She holds honorary doctorates from Virginia Union University and Spelman

College. Her cantata on the life of Martin Luther King, *Free at Last*, was performed by the Atlanta Symphony and the New York Philharmonic at Lincoln Center in New York.

Online recordings

- Lena McLin – 25 videos of her music
https://www.youtube.com/playlist?list=PLgcaypEcIVw6_NUt-DAwo37ool7ziIjY-

Online resources

- Lena J. McLin – Music teacher, composer, author and pastor. Includes an interview and a video
<https://movingclassics.tv/classicpeople/lena-j-mclin/>

Monk, Meredith (b. 1942)

Meredith Monk was born in New York City and is known as a pioneer in the fields of interdisciplinary performances and extended vocal technique. After her graduation from Sarah Lawrence College in 1964 she began exploring various venues in New York City, among those galleries, churches and non-conventional performances spaces where she created site-specific works. In 1999 she presented her work *Vocal Offering* for His Holiness the Dalai Lama at the World Festival of Sacred Music in Los Angeles in October; since 2013 she has been working on a music theatre trilogy consisting of the parts *On Behalf of Nature* (2013), *Cellular Songs* (2018) and *Indra's Net*, the latter being concerned with our interdependent relationship with nature and *Cellular Songs* (2018). One of two interview books that explore the composer's background and her philosophy acknowledges in its title her work's affiliation with philosophical and mystical themes: *A Mystic Voice* by Her vocal music uses drones, incantations, repeats and vocalisation and has been described in *The Guardian* as “music that is at once deeply personal and unlike anything anyone else is doing, but which speaks simply and directly to those collective parts of our subconscious that are the deepest and oldest”.

Meredith Monk has written several pieces that involve the electronic organ; among her operas one uses two pump organs. She has also created sound installations, music for ballets, choral works, chamber music and others. In 2015, she received a National Medal of Arts in 2015, in 2017 she was awarded the Dorothy and Lillian Gish Prize and in 2019 has been inducted into the American Academy of Arts and Letters in 2019, thereby receiving three of the highest honours that are available to a living artist in the US.

Online recordings

- Meredith Monk in concert with her vocal ensemble, August 2015
<https://www.youtube.com/watch?v=69yOZQ53SLM>
- *Anthem* performed by Meredith Monk and her Vocal Ensemble, premiered on 20 August 2020
<https://www.youtube.com/watch?v=8STIzX5NagA>

Online resources

- Composers' website
<https://www.meredithmonk.org/>
- A Guide to Meredith Monk's Music, *The Guardian*
<https://www.theguardian.com/music/tomserviceblog/2012/nov/19/contemporary-music-guide-meredith-monk>

Moore, Undine Smith (1904-1989)

Undine Smith Moore was born in the rural Virginia town of Jarratt in 1904. Her father was a brakeman for the Norfolk and Western Railroad. Neither parent was formerly schooled, but they “possessed fine minds” and loved to read. Her family moved to Petersburg, Virginia in 1908 so that the three children could have more educational opportunities. Undine described her childhood as nurtured in a loving, close-knit family and a black community that gave her a sense of self-worth and a high level of aspiration. As a talented pianist, Moore attended Fisk University in Nashville, Tennessee, a school with an excellent music department. After one year she was awarded the first ever Juilliard School of Music scholarship for study at Fisk. She graduated cum laude in 1926. After one year in the public schools, Moore was invited to join the faculty of Virginia State College in Petersburg, an HBCU (historically Black college/university). Though hired as the college organist and piano teacher, her duties quickly multiplied. Called upon to conduct the Laboratory High School on campus, Moore found herself composing pieces for the choir because they had no budget for music. Between 1929 and 1931, while teaching full time, she commuted to New York City to complete a Master of Arts degree at Columbia University's Teachers College. In 1938 she married Dr. James Arthur Moore, a member of the VSC faculty, and in 1941 they had a daughter, Mary Hardie.

Undine Smith Moore was known as “the Dean of Black Women Composers.” The title was a tribute to her influence, her wisdom, and the inspiration she gave to young Black artists searching for expression. Moore responded to the tumultuous civil rights era by founding the Black Music Center at Virginia State. The centre, opened in 1968, celebrated and shared the achievements of Black artists with the world. Moore was eloquent about the evils of racism. “As long as any segment of the society is oppressed...the whole society must suffer.” She advocated for the inclusion of Black music in high school teaching. She noted the lack of women conductors and composers, arguing that women were indoctrinated with the idea that abstract thinking was not their sphere. “Women have been forced to deal with the minutiae of life, often in a manner that freed men to be the creators.”

Moore composed more than 100 works; half for choir, 21 for voice and piano, and the rest, instrumental. There are two organ works. Twenty-six works were published in her lifetime; the remainder are either unpublished or in manuscript and can be found at Emory University in Atlanta, Georgia. The composer's style drew on her African-American heritage, traditional European art song, as well as atonal and twelve-tone styles. Moore received many accolades in her lifetime, including an honorary Doctor of Music from Virginia State University and a Certificate of Appreciation from Mayor John Lindsay of New York City (1972). In 1972, the Mayor of Petersburg proclaimed April 13 as Undine Moore Day.

After retiring, Undine's spent more time focussing on composition, and composed prolifically until just before her death. Her choral cantata, *Scenes from the Life of a Martyr*, depicts scenes from

the life of Dr Martin Luther King Jr, and was nominated for a Pulitzer Prize after its premiere in 1982. In 1971, Undine visited Africa and was deeply moved by her experiences there. One of her last compositions was a trio for violin, cello and piano called *Soweto*, based on her responses to apartheid. She died February 6, 1989, in Petersburg, Virginia.

Online recordings

- *We Shall Walk Through the Valley*
<https://www.youtube.com/watch?v=Dcx8mwigKc4Q>
- Excerpt from *Scenes from the Life of a Martyr*
https://www.youtube.com/watch?v=7W_875VzSqA
- *Daniel, Daniel, Servant of the Lord* arr. Undine Smith Moore SSAATTBB a cappella, performed at North Dakota State University
<https://www.youtube.com/watch?v=JrEZOTKkkRQ>

Online resources

- *Song of America – Undine Smith Moore*
<https://songofamerica.net/composer/moore-undine-smith/>
- Moore's papers and scores
<https://findingaids.library.emory.edu/documents/moore1155/series2/>

Parker, Alice (1925-2023)

Alice Parker was an American composer, conductor, and teacher. Born in Boston, Massachusetts, Parker grew up in with singing in the home. She was shaped musically by the hymns of her church and the culture of New England farming communities. Her music is accessible to amateurs and professionals alike, highly melodic, full of the rhythms of dance. Although she is often characterised by her “simplistic” style, Parker was a consummate musician and composer who studied organ and composition at Smith College and conducting at the Juilliard School of Music. While at Juilliard, Alice Parker met choral conductor Robert Shaw, conductor of the Los Angeles Robert Shaw Chorale. They formed a collaborative partnership that lasted two decades and resulted in hundreds of choral anthems and arrangements of folk songs and spirituals. As a conductor, Parker said that too many women felt obligated to conduct like men rather than in a style more suitable to their bodies. She followed the thinking of dancer Martha Graham, that all life and musicality comes from the core of the body, the Qigong, and related to the breath.

In 1954 Parker married Thomas Pyle, a baritone, and they had five children. She formed and directed Melodious Accord, which brought together composers and performers to show that singing together can foster community and accord. After her husband died, Parker moved back to the rural community of Hawley, Massachusetts. She gave countless masterclasses and workshops about the art of singing, stressing the humanity of communal singing, which she called the great hope of the world. She said we need to honour all folk music and spirituals - “they’re good for your soul”. Stressing the need to get away from the printed page, Parker said “the page is a perversion itself of the sound”. Only going beyond the notes, rhythms, and words

could music be truly internalised and embodied. Alice Parker's final composition was entitled, "On the Common Ground". She wrote it in an effort to heal a politically divided country.

Alice Parker received many honours; she served on the Board of Directors of Chorus America and was their first Director Laureate. She received the Distinguished Composer of the Year award from the American Guild of Organists in 2000, the 2014 Brock Commission from the American Choral Directors Association, the Harvard Glee Club Foundation Medal in 2015, six honorary doctorates, and the Smith College Medal, as well as many other awards. She wrote or arranged over 500 works including hymns, anthems, operas, cantatas, and solo songs. At the time of her death she had 11 grandchildren and 6 great-grandchildren.

Online resources

- Melodious Accord
<https://www.melodiousaccord.org>

Online recordings

- *Hark I hear the harps eternal*, The Robert Shaw Chorale
<https://www.youtube.com/watch?v=tbCGk1QrFhg>
- *On the Common Ground*, St. Olaf Choir
<https://www.youtube.com/watch?v=Kght-sxB6oQ>

Perry, Julia A. (1924-1979)

Julia Perry was born in Lexington, Kentucky, but lived most of her life in Akron, Ohio. With a physician father, the Perrys belonged to the upper-class and lived in an excellent, integrated neighbourhood. In 1943 she went to the Westminster Choir College in Princeton, New Jersey for a B.M. and M.M, studying composition, conducting, violin, voice, and piano. She was concert master of the college orchestra and frequent soloist with the choir. One of her early pieces, *Prelude for Piano*, was called one of the outstanding works of the century by music critic Frank J. Oteri in 2000. Her early works were mostly vocal and drew upon her Black heritage; the later works were predominantly instrumental, including thirteen symphonies.

Early in her career, Julia Perry enjoyed astonishing success. Her *Stabat Mater* was widely performed in Europe and the United States. She received two Guggenheim awards, the highest prize for composers. She studied with Luigi Dallapiccola in Italy and spoke fluent Italian. She studied with Nadia Boulanger in France and took the Prix Fontainebleau for her Viola Sonata. Her style was described as "neoclassical with rich dissonant harmonies, and an intense lyricism alongside rhythmic complexities."

This brilliant woman, who never married, transcended gender and race, at least in her own mind. Initially accepted by the all-white classical world, her works were performed, recorded, and published. During the 1960's however, when civil rights struggles were rocking the country, Perry found herself musically out of touch. In 1970 she suffered the first of numerous strokes that left her in a wheelchair and unable to talk, the effects of a disease known as acromegaly. She continued to compose, using her left hand, but withdrew from public life and suffered the neglect of a great composer no longer in demand. Her mother cared for her throughout the illness. Of the 108 works she composed half appear to be lost. The Julia Perry Working Group

is attempting to make her manuscripts available. The notion that her works are difficult to understand and irrelevant to contemporary lives needs to be dispelled. This highly innovative voice deserves to be known.

Online recordings

- *Prelude for piano* (1946) Allegra Chapman, piano
<https://www.youtube.com/watch?v=rlJvzLLaQ>

Online resources

- Julia Perry Working Group. Contains scores of choral works
<https://hcommons.org/groups/julia-perry-working-group/documents/>

Powell, Rosephanye (b. 1962)

Rosephanye Powell, born 1962 in Lanett, Alabama, is a nationally-recognized composer and arranger of choral music, especially African-American spirituals. As a young girl she studied piano and in high school sang in the school choir. She attended Alabama State University for her bachelor degree, Westminster Choir College for an MM, and earned her doctorate in music from Florida State University.

In 2001, she became the Coordinator of Vocal Studies at Auburn University in Alabama where she teaches voice, diction, vocal literature, and pedagogy. Dr. Powell has distinguished herself as a researcher, interpreter and performer of solo vocal works by William Grant Still, and the African-American spiritual. She is married to William C. Powell, a choral conductor, pianist, and an arranger, and they have two children, Camille Elise, and Kaitlyn Elizabeth.

Recent works by the composer include: *Quiet Revolutionary*, a three-movement work for SATB chorus and piano commissioned by Harvard University choirs; *A Christmas Medley* (SATB), commissioned by Chanticleer; *With What Shall I Come* (SATB), composed for the St. Olaf Choir and premiered at Carnegie Hall; *The Cry of Jeremiah*, a four-movement sacred work for narrator, SATB chorus, organ and orchestra, commissioned by the American Guild of Organists, premiered at the Lincoln Center, NY; and *Ev'ry Time I Feel the Spirit*, an SSAA spiritual arranged for The Sofia Chamber Choir "Vassil Arnaudov"- Bulgaria, Southeastern Europe.

Dr. Powell has received numerous awards including the "Luise Vosgerchian Teaching Award," presented by Harvard University Office for the Arts in 2022. Additionally, she was honored with the "Living Legend Award" presented by California State University at the African Diaspora Sacred Music Festival in Los Angeles.

Online recordings

- *The word was God*, Eastman School of Music
<https://www.youtube.com/watch?v=KQBi20IDETU>
- *Arise Beloved*, First Plymouth Church, Lincoln, Nebraska
<https://www.youtube.com/watch?v=68JWqsK6OoE>

Plummer Faxon, Nancy (1914-2005)

Nancy Plummer Faxon was an American soprano, music educator, and composer of organ music. She was born in Jackson, Mississippi, as daughter of Walter George Plummer and Emily Blanton Plummer. She studied music, graduating from Millsaps College in 1936. She then earned a master's degree in voice, with Nelli Gardini, and piano, with Rudolph Ganz, at Chicago Music College in 1938. She also studied composition with Max Wald.

In 1941 she married the organist and choir master George Faxon. After marrying the couple often collaborated on developing and presenting Nancy's compositions; they also raised three children. For many years she sang as soprano in her husband's professional choir at the Trinity Church in Boston; she also wrote over a hundred chorales and orchestral compositions, mostly for performance at Trinity Church. For the organ she has written an *Intermezzo* (139) and *Prelude on "Darmstadt"* (1988) among others. In 1992 she was widowed.

Nancy Plummer Faxon was a member of *American Women Composers*. She was listed on the first edition of *Who's Who in American Women* (1958) and was recipient of the Orah Ashley Lamke Award from the international music fraternity *Mu Phi Epsilon*. The Brookline Library Music Association gave a concert of her compositions in 1985. In 1986, she was the recipient of the Orah Ashley Lamke Award from *Mu Phi Epsilon*, as a distinguished alumna of the sorority. Nancy Plummer Faxon died from leukaemia in 2005, aged 90, at New England Baptist Hospital in Boston.

Online recordings

- *Toccata* performed by Craig Williams at the National City Christ Church (2018)
<https://www.youtube.com/watch?v=2xR8jkEAly4>

Online resources

- City Lights full catalogue of works
<http://www.citylightsmusic.org/faxoncatalog.htm>

Powell Perry, Zenobia (1908-2004)

Zenobia Powell Perry was born in Boley, Oklahoma in 1908 and died in Xenia, Ohio in 2004. Her whole life was spent in the Midwest. Like her contemporary Undine Smith Moore (1904-1989), Perry was trained and subsequently taught at a number of historically Black colleges and universities (HBCUs). Her family was well educated and middle class; her father was a physician trained at Meharry Medical College in Tennessee, the first Black medical school in the South. He was sent to Boley to care for the Creek Indians. Her mother was part Creek, a detail that plays a role in Perry's only opera, *Tawawa House*. Zenobia's grandfather, who had been enslaved, sang traditional spirituals to her as a child.

Perry studied first with Nathaniel Dett at Hampton Institute in Virginia and then followed him to the Eastman School of Music in Rochester, New York where she studied privately. In 1935 she attended Tuskegee Institute in Alabama in the teacher training program, but also worked closely with choral conductor, composer William Dawson. She accompanied his famous touring choir and played Chopin during concert intermissions when the choir changed costumes. She graduated with a B.S. in 1938.

As a teacher in the South during the Depression, she was “observed” by Eleanor Roosevelt who was working to improve school conditions for Blacks. The First Lady was so impressed with Perry’s resourcefulness and command of the classroom, that she used her curriculum as a model for national education reforms. Eleanor Roosevelt became a friend and mentor, even paying for her graduate studies. Perry received an MA from the Univ. of Northern Colorado in 1945. Subsequently, she studied composition with Darius Milhaud at the University of Wyoming. From 1946-1955 Perry taught at the Arkansas Agricultural, Mechanical, and Normal College. From 1955 to 1982, she was a faculty member and composer-in-residence at Central State University in Wilberforce, Ohio.

Zenobia Powell Perry was married to a violinist in 1932 but they divorced in 1933 when she was pregnant. Her son, whom she raised alone, died of a ruptured appendix at age 11. The second marriage in 1941 also ended in divorce. Perry raised her daughter, Janis-Rozena Peri, to become a successful opera singer. Perry's music reflects her classical training with added elements of jazz, folk, and Spirituals. The numerous works for solo voice and piano were obviously inspired by her daughter’s talented career. Perry also wrote for orchestra, bands and composed a mass. Her compositions were typically written on request by, for example, the choral music director at Central State.

Zenobia Powell Perry's papers are held at the Center for Black Music Research at Columbia College in Chicago. Jeannie Gayle who wrote her PhD dissertation on Perry in 2002, has made scores available through JayGayle Music.

Online recordings

- *I gotta move when the spirit say move*, performed at the Eastside College Preparatory School, Performing Arts Center in East Palo Alto, California, USA on 28/29 January 2017, African American Composer Initiative.

<https://www.youtube.com/watch?v=BT-AhNXBlac>

- *De Angels done bowed down*, African American Composer Initiative

<https://www.youtube.com/watch?v=xi5CE1yJDFU>

Online resources

- Access to Zenobia Powell Perry’s scores
<https://www.jeanniegaylepool.com/music-publishing>

- Publisher’s website: Jeannie Gayle Poole
www.zenobiapowellperry.org/Chronology.html

Price, Florence Beatrice (1887-1953)

Florence Beatrice Price was the first black female composer to have a symphony performed by a major American orchestra; the Chicago Symphony Orchestra premiered her Symphony No. 1 in E minor on June 15th, 1933. Price’s symphony had come to the attention of the orchestra’s director, Stock, when it came first in the prestigious Wanamaker Competition the previous year.

Price gained an Artist's Diploma and played the theatre organ for silent films. In 1928 she moved to Chicago, and G. Schirmer and McKinley publishing companies began to print her songs, piano music, and her piano teaching pieces. She was commissioned by Sir John Barbirolli to compose a suite for string instruments which was premiered by the Hallé Orchestra in Manchester. Her compositions for organ were performed by organists in many black churches of Chicago. In 1997 Calvert Johnson, organist at Agnes Scott College in Decatur, Georgia, recorded seventeen of Price's organ works and performed them in a 1999 CMA-sponsored recital on the historic Kimball Organ at Chicago's First Baptist Congregational Church. Price died of a stroke on June 3, 1953 in Chicago.

Online recordings

- *Adoration*, performed by Dr Crista Miller on the Pasi Organ at the Co-Cathedral of the Sacred Heart, Houston, Texas
<https://www.youtube.com/watch?v=MbKDMlwpg1g>
- *Symphony No 1 in E Minor, 1st Movement: Allegro* (including links to further three movements), performed by the New Black Music Repertory Ensemble and Leslie B. Dunner
https://www.youtube.com/watch?v=9s4yY_A2A2k

Online resources

- Arkansas University – Special Collection Department: Florence Beatrice Smith Price Papers Second Addendum MC 988b
<https://libraries.uark.edu/specialcollections/findingaids/ead/transform.php?xml=mc988a&xsl=findingaid>

Robles, Zanaida Stewart (b.1979)

Dr. Zanaida Robles is a vocalist, teacher, composer and performing arts instructor who conducts the Chamber Singers, Jazz Singers, Bel Canto Treble Choir, and Wolverine Chorus for Tenors and Basses at the Harvard-Westlake Upper School in Studio City, CA. She is a strong advocate of diversity and inclusion and for 5 years acted as the music director of “Project Messiah” together with the organization *Street Symphony*, bringing workshops and performances to communities in Los Angeles County that are directly affected by homelessness and imprisonment.

Zanaida Robles was born and grew up in Southern Carolina and holds a Bachelor of Music from CSU Long Beach, a Master of Music from CSU Northridge and a Doctor of Musical Arts from USC Thornton School of Music. Her vocal, chorale and keyboard works are described as ‘progressive classical’ and ‘heavily modal’; they embrace elements of African music, soul and rock and have been published by Music Spoke, E.B. Marks Music, Pavane Publishing, and Stainer and Bell.

Online recordings

- YouTube playlist
<https://www.youtube.com/channel/UCf9QYqcqIO2ncpp41BqOHxA>
- Spotify
<https://soundcloud.com/zanaida-robles>

Online resources

- Composer's website
<https://zanaidarobles.com/>
- With One Accord - Episode 122: Education Spotlight: Dr. Zanaida Stewart Robles – presented by Houston Chamber Choir
https://www.youtube.com/watch?v=oW5bPR_xSOU

Sandresky, Margaret Vardell (b. 1921)

Margaret Vardell Sandresky, born in Macon, Georgia, attended schools in Winston-Salem, North Carolina, and graduated from Salem Academy and College. She earned a Master of Music in Composition from the Eastman School of Music where she studied with Bernard Rogers and Howard Hanson. She was awarded a Fulbright Scholarship to the State Institute of Music in Frankfurt/Main, Germany. Sandresky has taught at the Oberlin Conservatory of Music, the University of Texas at Austin, the North Carolina School of the Arts, and at Salem College. Her principal research in music theory has explored the interaction of fifteenth century humanism with the music, art, and architecture of that period. She has received commissions funded by the National Endowment for the Arts, the Carolina Arts Council, the Reynolda House, Museum of American Art, and the North Carolina Music Teachers Association.

In 1970, Sandresky was the co-founder of the North Carolina Composers Symposium, held in Winston-Salem. Alongside her academic, teaching and composing career, she also held the post of organist at Centenary Methodist Church in Winston-Salem from 1961-1969. Sandresky was on the Board of Directors for the Winston-Salem Symphony, and was the Dean of the local chapter of the American Guild of Organists, winning the Distinguished Composer Award in 2004.

In 2011, Sandresky was presented with The Order of the Long Leaf Pine, the highest honors the governor can bestow on a North Carolina citizen. To celebrate her 90th birthday, a special gala concert was held on October 1st 2011, and the Winston-Salem mayor proclaimed the day Marget Vardell Sandresky Day in Winston-Salem. An annual Margaret Vardell Sandresky International Composition Competition is run in North Carolina.

Online recordings

- A Celebration of the Music of Margaret Sandresky
<https://worship.calvin.edu/resources/resource-library/a-celebration-of-the-music-of-margaret-sandresky>
- *Inward Light* performed by Dr. John Cummins
<https://www.youtube.com/watch?v=POKp3rqWM54>

Online resources

- Programme for the Sandresky's 100th Birthday celebration
<https://www.highlandpres.org/wp-content/uploads/2021/04/MusicBirthdayProgram.pdf>

Schonthal, Ruth Esther Hadassa (1924-2006)

For full information please see under the composer's country of origin, Germany.

Shaw, Caroline (b. 1982)

Caroline Shaw is a New York-based vocalist, violinist, composer and producer. She studied at Rice University, Yale and Princeton. She was the youngest recipient of the Pulitzer Prize for Music in 2013 for *Partita for 8 Voices*. She performs primarily as violinist with the American Contemporary Music Ensemble and as vocalist with Roomful of Teeth. As a producer, she has worked with Kanye West producing the albums *The Life of Pablo* and *Ye*. She is a teacher at New York University, and a Creative Associate at the Juilliard School.

Online recordings

- *And the Swallow*
<https://www.youtube.com/watch?v=6mA8UHWfG-M>

Online resources

- Composer's website
<https://carolineshaw.com>

Snider, Sarah Kirkland (b. 1973)

Sarah Kirkland Snider is an American composer of chamber, orchestral and choral music, as well as co-director of New Amsterdam Records. She was born and raised in Princeton, New Jersey, and received a Master of Music and Artist Diploma from the Yale School of Music, as well as a Bachelor of Arts from Wesleyan University. Sarah's teachers have included Martin Bresnick, Marc-Andrew Dalbavie, Justin Dello Joio and Christopher Rouse. In 2006 she was a Schumann Fellow at the Aspen Music Festival. She has had works commissioned and performed by the ensembles such as the New York Philharmonic, San Francisco Symphony, National Symphony Orchestra, Britten Sinfonia and Residentie Orkest Den Haag, and her music has been heard in concert halls around the world including Carnegie Hall, Sydney Opera House and Wigmore Hall. Sarah writes music of direct expression and vivid narrative, and is a passionate advocate for new music in New York and beyond. One of her current projects is an opera on Hildegard von Bingen, to premiere at Prototype Festival in January 2023.

Sarah's *Mass for the Endangered* celebrates the natural world, while praying for greater awareness, urgency and action. It has been described on Sarah's website as 'a hymn for the voiceless and the discounted, a requiem for the not-yet-gone'. The text combines the traditional Latin mass with original work by Nathaniel Bellows, writer, visual artist and musician.

Online recordings

- *Mass for the Endangered - Sanctus*
https://www.youtube.com/watch?v=13jejMf9qgM&list=PLmjoy-cQp_KrV40foUv_A0Fd-Zq9gDGVea&index=6

Online resources

- Composer's website
<https://www.sarahkirklandsnider.com>
- Mass for the Endangered
<https://www.newamrecords.com/albums/mass-for-the-endangered>

Talma, Louise Juliette (c.1906-1996)

Louise Talma was an American composer of neo-classical, serial, and non-serial music. She was born circa 1906 to an American singer; many details surrounding her mother, father, and whether they were married at all were deliberately confused by Talma's mother, Cecile. A younger sister, Laura, seems to have lived and died, perhaps in the Influenza pandemic; details are likewise buried in secrecy.

After high school Talma enrolled at the Institute of Musical Arts (later called The Juilliard School). In the late 1920's she began teaching music theory at Hunter College in NYC, a faculty position she held for over 50 years. Her first of many summers at the American Conservatory at Fontainebleau was in 1926. She studied harmony, counterpoint, fugue, composition and organ with Nadia Boulanger. Both women had recently lost younger sisters, which may have contributed to their close friendship. Talma was the first American ever invited to teach on the faculty. According to biographer Kendra Preston Leonard, many of Talma's compositions (supported by her letters) provide autobiographical clues to her reclusive lifestyle, including her attraction to women and Boulanger in particular. Boulanger became godmother to Talma when in 1934 she converted to Catholicism. Twenty sacred works convey the faith of a woman whose conversion was real and whose unrequited love was sublimated in religion. Eventually, Talma quarrelled with Boulanger, especially over anti-Semitic views, and by the late 40's Boulanger was critical and aloof.

During WWII, Talma spent her first summer at the MacDowell Colony in Peterborough, New Hampshire, an artist colony where gay and bisexual men and women felt welcomed. The mixture of companionship and solitude was liberating and fruitful. In her will, Talma bequeathed her fortune and all her compositions to the MacDowell Colony. They, in turn, entrusted her manuscripts to the Library of Congress, but hold the copyrights. Talma was the first woman to win back-to-back Guggenheim awards and the first woman to have an opera, *Alcesteiad*, staged in Europe.

The organ piece *Where Thou goest, go I* was composed in 1946 at the MacDowell Colony for the NY wedding of socialite Edith Gould. The ceremony took place in Gould's twenty-room penthouse apartment which contained an organ! *Where Thou goest, I go* is a two-part canon over a walking pedal line. The title is a reference to the Biblical story of Ruth, a young widow who

professes her abiding love and devotion to her mother-in-law, Naomi. While clearly an appropriate text for a wedding, it also makes autobiographical allusion to Talma's personal life and devotion to Boulanger, her mentor.

Online recordings

- From Five Songs: *III. Glory be to God for dappled things*. Bonnie Pomfret, soprano; Laura Gordy, piano; text by Gerard Manley Hopkins
<https://www.youtube.com/watch?v=EzUPIzBWhJQ>

te Velde, Rebecca Groom (b. 1956)

Rebecca Groom te Velde is a third-generation professional organist, following in the footsteps of both of her parents and her grandfather. She studied at Seattle Pacific University with her father, Lester H. Groom, teaching her organ and composition, and she graduated summa cum laude. In 1979 she competed in the American Guild of Organists' National Playing Competition, winning her regional competition and going on to compete at national level in 1980. In this year she also had the privilege of participating in the Flor Peeters International Masterclass in Mechelen, Belgium. Rebecca received a full grant from the German Academic Exchange Service to study with Michael Schneider at the Staatliche Hochschule für Musik in Cologne, Germany, in the academic year 1980-81. In 1982 she completed her M.Mus. in organ literature and performance at the University of Western Ontario, where she studied organ with Hugh McLean and composition with Jack Behrens. Her master's thesis was on the ornamentation in Bach's Eighteen Chorales. In 1989 she was certified an Associate of the American Guild of Organists. She has performed in numerous states in America as well as in Germany, England and Canada, and published articles with *The Musical Times* and *The American Organist*. In 1991 she was appointed organist of the First Presbyterian Church in Stillwater, Oklahoma. She is an active performer, composer, clinician, and adjunct instructor of music at Oklahoma State University, and is Dean of the Cimarron Chapter of the American Guild of Organists. She has composed many hymn settings for organ, and was a co-editor and contributor to the *Oxford Hymn Settings for Organists* series with David Blackwell.

Online recordings

- *Jubilate Deo*
<https://sbmp.com/SR2.php?CatalogNumber=640>
- *Conditor alme siderum* (in Oxford Hymn Settings for Organists: Advent and Christmas)
<https://www.youtube.com/watch?v=8cPj3Q0znq8>
- *St Patrick's Breastplate* (in Oxford Hymn Settings for Organists: Pentecost and Trinity)
<https://www.youtube.com/watch?v=PoTZJ9ztVsE>

Online resources

- Connect with Rebecca on LinkedIn
<https://www.linkedin.com/in/rebecca-groom-te-velde-ab462428/>

Thévenot, Maxine (b. 1969)

For full information please see under the composer's country of origin, Canada.

Wallach, Joelle (b. 1946)

Joelle Wallach was born in New York and spent five years in Morocco during her youth before returning to New York to attend Juilliard Preparatory School, where she studied piano, singing, theory and composition. She completed composition degrees at Sarah Lawrence College in 1967 and Columbia University in 1969, and was a pupil of John Corigliano at the Manhattan School of Music in 1984. She was a visiting Professor of Composition at the College of Music of the University of North Texas. Wallach presented a series of pre-concert lectures for the New York Philharmonic where she spoke on a broad range of musical subjects, bringing fresh insights to familiar works, and opening doors to modern ones and to those less frequently heard. As an educator, Wallach has designed new pedagogical approaches for the Lincoln Center Institute and helped develop outreach programmes for various orchestras around America.

Wallach's sacred works use a post-Wagnerian tonal idiom, while her orchestral works are more experimental, exhibiting a wide range of effects and influences including Hebrew chant and North African dance traditions. Her time spent in Morocco in her youth gave her affinities for Arabic rhythms and melodic modes and scales, which have informed some of her music and her interest in near-Eastern musical perspectives. Much of her music is concerned with 20th and 21st century issues from a variety of perspectives, and her works are infused with vivid imagery of nature and myth.

Online recordings

- *String Quartet #2, four movements*, members of the Conductors' String Quartet at the University of North Texas
<https://www.youtube.com/watch?v=13X-TjG4UIA>
- *Up into the Silence*, Three songs from the cycle "Up into the silence the green" Poems by E.E. Cummings, American-Israeli cultural foundation spring singing competitions (2013)
<https://www.youtube.com/watch?v=WT5FEGjJwzc>

Online resources

- Composer's website
<http://joellewallach.com>
- Milken Archive of Jewish Music
<https://www.milkenarchive.org/artists/view/joelle-wallach/>
- A Conversation with Joelle Wallach with filmmaker Ching Juhl, streamed live on 2 September 2020
<https://www.youtube.com/watch?v=2f4iNFK9itM>

Wang, An-Ming (b. 1926)

For full information please see under the composer's country of origin, China.

Wheeler-Daniels, Mabel (1877-1971)

Mabel Daniels, educator, composer and conductor, was born in Swampscott, Massachusetts, near Boston into a family of musicians and music enthusiasts. Her grandfathers worked both as church musicians and her parents were members of the Handel and the Haydn Society in Boston. She was instrumental in America's institutionalisation of art music both as a composer and a patron.

After her graduation with *summa cum laude* Mabel studied with George Chadwick at the New England Conservatory of Music and on his recommendation went to Munich, Germany, to study with his former classmate Ludwig Thuille. In Munich, Mabel was the first ever female to successfully participate in the score-reading class and entered the class by playing the exam first to persuade her sceptical male colleagues.

On her return to Boston, Mabel worked as the director of Radcliffe's Glee Club and the Bradford Academy music program from 1911-1913 and then was appointed head of the music program at Simmons until 1918. She also got involved with the Mac Dowell Colony in New Hampshire, an artist-in-residency program founded by the composer Edward Mac Dowell in 1907. Her major and hugely praised works *The Desolate City* Op. 21 from 1913 and *Deep Forest* Op. 24 No 1 both emanated from this contact. Her music, to which she often also provided the lyrics, was initially written in the German chorale tradition; she later adapted a more impressionistic style.

Throughout her career, Mabel established prizes and funds for aspirational composers at Radcliffe College; she also composed her *Exultate Deo* and *A Psalm of Praise* on occasion of the college's 59th and 75th anniversaries respectively. Mabel was given honorary degrees from Tufts University in 1933, and from Boston University in 1939.

Online recordings

- *June Rhapsody*, Kolot Shluvim Ensemble, June 2019
<https://www.youtube.com/watch?v=dZnko1V2hvc>
- *Deep Forest* (1933)
<https://www.bilibili.com/video/BV1fb4y1o7n2/>

Online resources

- *Mabel Daniels: Musical Moments* with Philip Brunelle
<https://www.youtube.com/watch?v=H-0LaVQwDq4>

- Papers of Mabel Wheeler Daniels (1884-1971); Harvard Library
<https://hollisarchives.lib.harvard.edu/repositories/8/resources/9213>

Williams, Mary Lou (1910-1981)

Mary Lou Williams was one of the most historic, influential, and prolific women in jazz. Born Mary Elfieda Scruggs in Atlanta, Georgia, she had a short, rough childhood protecting herself from an alcoholic mother in a poverty-stricken home. A child prodigy, she learned by ear, a gift that made her one of the “genius” musicians of jazz history. Sometime between 1914 and 1916 the family moved to the East Liberty neighbourhood of Pittsburgh, Pennsylvania where she experienced Northern racism. Williams soothed her white neighbours by playing piano concerts in their homes starting at the age of six. At 13 she was recruited to play piano for a summer vaudeville show and paid \$30/week. It was during that tour that Williams met her future husband, jazz saxophonist John Williams.

By age 19 Mary Lou Williams was making and recording her own jazz arrangements for the bands she played in. In her 50-year career, Williams played with and arranged for all the jazz greats including Duke Ellington, Earl Hines, Benny Goodman, Cab Calloway, Louis Armstrong, Dizzy Gillespie, and Tommy Dorsey, writing over 350 works. Her own style evolved through all the styles of jazz: ragtime, blues, boogie woogie, Kansas City jazz, swing, bop, bebop as well as writing her own “serious” compositions.

Playing on tour and composing was exhausting; the band (Andy Kirk & His Twelve Clouds of Joy) sometimes travelled thousands of miles per week. Jazz was a demanding, male-dominated industry. By the 1950s, Williams was watching the dawning of the civil rights movement but also the rise of heroin use. In 1955, her friend Charlie Parker died after a long battle with addiction. The trauma of an abortion compounded her depression. She stopped performing for three years, converted to Catholicism, and spent hours a day in mass. Her intense period of prayer gave her the strength, she said, “to do further work for God.” Two priests convinced her that creating jazz was her unique way of serving God. The reforms of the Vatican II Council opened the possibility of bringing contemporary music into the mass, and Mary Lou Williams brought jazz into the Catholic church.

Williams composed a series of religious works. The first was called *Black Christ of the Andes*, a choral work in honor of Martin de Porres, the first Black to be canonized in the Catholic Church. In 1975, she performed one (of three) jazz mass at New York City's St. Patrick's Cathedral, breaking both musical and cultural barriers. She insisted that the African-American expression of jazz was sacred, that it belonged in the Catholic mass. Williams also returned to the city's jazz clubs, making music that blurred the distinction between jazz and sacred music.

“There’s not enough prayer anymore. That’s why we need jazz. It’s something from the mind to the heart, to the fingertips.” – Mary Lou Williams

Online recordings

- *Anima Christi*: - Mary Lou Williams presents Black Christ of the Andes. Smithsonian Folkways Recordings released on 27 April 2004
<https://www.youtube.com/watch?v=UvoZk1AQbc8>
- Mary Lou Williams: Medley - 'The Lord Is Heavy, Old Fashioned Slow Blues
<https://www.youtube.com/watch?v=zV2-dSe2tC4>

Online resources

- *Mary Lou Williams, Missionary Of Jazz*, by Jenny Gathright, national Public Radio (NPR) 11 September 2019
<https://text.npr.org/758076879>

Yi, Chen (b. 1953)

For full information please see under the composer's country of origin, China.

Zaimont, Judith Lang (b. 1945)

Judith Lang Zaimont is a composer and pianist. She was born in Memphis, Tennessee and had piano lessons with her mother, Bertha Lang, an accomplished pianist and singer. Zaimont began lessons at Juilliard aged 12, where she studied piano with Rosina Lhevinne and theory with Ann Hull from 1958-1964. Judith and her sister Doris performed as duo-pianists, making appearances on Lawrence Welk's and Mitch Miller's television programs, and at the Carnegie Hall.

Zaimont was drawn to the art of composing after performing Chopin; she also states that she likes to "mess around with the notes". She was awarded first place by the National Federation of Music Clubs for a piece written when she was only twelve. She received a diploma from the Long Island Institute of Music in 1966, a Bachelor's degree from Queens College in 1968, and a Master's degree in 1978 from Columbia University. She studied composition with Hugo Weisgall and Jack Beeson whilst at Queens College and later with Otto Luening while at Columbia. She travelled to France to study orchestration with Andre Jolivet. She taught at the Peabody Conservatory of Music, Adelphi University, and the University of Minnesota. She is now retired.

Zaimont's music reflects earlier compositional styles, incorporating elements of romanticism and impressionism, with some 20th-century techniques. Her music is largely tonal and uses complex rhythms with sudden meter changes.

Zaimont has also drawn much media attention to the plight of female composers. She has highlighted the absence of women composers in teaching materials and believes that students should be made aware of female composers during their studies. She served as the head editor of

the series *The Musical Woman: An International Perspective*. In 2016-7 she came first in the American Prize for Orchestral Composition for her 4th Symphony.

Online recordings

- *Elegy for Symphonic Strings*, Czech Radio Orchestra conducted by Doris Kosloff (US)
<https://www.youtube.com/watch?v=HSoGypYNknE>
- *The Spirit moves In Me*
<https://www.youtube.com/watch?v=T'sT4vAfelY>

Online resources

- Composer's website
<https://www.judithzaimont.com>