

# ***European Female Wind Band Composers and Their Works***

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*Catalogue*  
*2018*

This catalogue was created in partial fulfilment of the requirements for the HaFaBra Conducting Masters Degree at the Royal Conservatory of Music of The Hague (The Netherlands) with Alex Schillings, under the supervision of Professor André Granjo and Dr. Anna Scott. More information and updated composers can be found on the online catalogue.<sup>1</sup>

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<sup>1</sup> <https://renataoliveira84.wixsite.com/femalecomposers>. The domain might be different. In case of problems please contact the author.

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## A

### **1. Aarne, Els** (pseud. Elze Janovna Paemurru).

Soviet-Estonian pianist, lecturer and composer, born in Makeyevka, Ukraine in 1917. She studied at the Tallinn Conservatory, completing her piano studies under T. Lemba and graduating with distinction in composition in 1942. She studied composition with K. Eller and A. Kapp in 1946. During World War II she taught music at teacher's seminars in Tallinn and later the piano and theoretical subjects at the conservatory. Els died in 1995 in Tallin, Estonia.

#### **Works for wind orchestra:**

- Ballad (piano and wind orchestra)
- Adagio for wind orchestra (1955)
- Overture for wind orchestra (1959)

### **2. Ahvenniemi, Rebecka Sofia**

Born in Finland in 1982, Rebecka is a composer now living in Bergen, Norway.

Rebecka specializes in text, voice and phonetics in music, and she often works with concepts like breath and

articulation in both vocal and instrumental sounds. Today Rebecka has a research scholarship in composition at the Grieg Academy, University of Bergen. She is a former student of Morten Eide Pedersen. She took her master's degree in composition at the Grieg Academy. She has also taken a Master's degree in philosophy, and her master thesis deals with the truth concepts of Heidegger and Adorno and their relation to art. Rebecka is also a board member of the Norwegian Society of Composers (Norsk Komponistforening) and Bergen Philharmonic Orchestra (BFO). Rebecka has also recently participated in an artistic residency at The Atlantic Center for the Arts in Florida, with Natasha Barrett as the master artist.

#### **Works for wind orchestra**

- Muse's Puzzle (2014)
- Vårlige dikt fra Vestlandet (2013)
- Gioco Di Aria. Luftspill. (2013)
- Ikivihreä (Evergreen) (2012)
- FruSSSna kviSStar (2011)
- Canto della foresta (2010)
- An Overwhelming Game (2006)

### **3. Albrecht, Wilhelmina - Princess of Prussia**

19th-century German composer. Wilhelmina Frederika Louisa Charlotte Marianne, born 9 of May, 1810, died 28 of May, 1883, in Schloss Reinhartshausen. Wife of Friedrich Albrecht prince von Prussia, daughter of Wilhelm I van Oranje-Nassau king of the Netherlands.

#### **Works for wind band**

- Parade-march for infantry (Military Band)

### **4. Aeschlimann-Roth, Esther**

Born in Rorschach, 1953. Swiss double-bassist, pianist, teacher and composer. Her first music teacher was Anne-Marie Boeninger. Esther then attended the Winterthur Conservatory and studied piano under Kalus Wolters. She then studied the double-bass under Gerd Frank in St. Gallen and received her piano teacher's diploma in 1978. She played the double-bass in the Swiss Youth Orchestra, taught in schools in Ticino and began studying composition under Francesco Hoch. In 1984 she won first prize in the International "Klangmaschinenwettbewerb", Dornbirn and in the same year attended the international summer

courses in Darmstadt. She lives and works in Bellinzona, Ticino.

#### **Works for wind band**

- Commedia (uniformed band, Guggenmusik players in costume and insts) (1985)

### **5. Alves de Sousa, Berta Candida**

Born in Liege, Belgium in 1906, Berta was a Portuguese pianist, conductor, lecturer, music critic and composer, her family came from Oporto and returned there when Berta was very young. She studied at the Oporto Conservatory under Moreira de Sá, Luis Costa, Lucien Lambert and Claudio Carneyro and graduated in the piano. In Paris from 1927 to 1929, she studied piano under Wilhelm Backhaus and Theodore Szanto, composition under George Migot, and improved her piano technique with Vianna da Mota in Lisbon. She studied conducting under Clement Krauss in Berlin and Pedro Freitas Branco in Lisbon and later attended interpretation courses under Alfred Cortot for the piano and studied the teaching of music under Professor Edgar Willems. She was a music critic for the press after 1939. She taught chamber music and the piano at the

Oporto Conservatory and performed in numerous recitals and concerts as a soloist, accompanist and conductor. She experimented in sound symmetry together with its creator, composer Fernando Correia de Oliveira and received many prizes and awards, including the Moreira de Sá Prize in 1941.

**Works for wind band:**

- Porto heróico, march (1951)

**Works for wind ensemble:**

- Quinteto de sopros (fl, ob, cl, bsn and hn) (1971)

## **6. Amalia, Anna Princess of Prussia**

German harpsichordist, organist, pianist, violinist and composer born in Berlin (November 9, 1723), died also in Berlin (September 30, 1787). She was the youngest sister of Frederick the Great and spent almost her entire life in Berlin Castle. She became Abbess of Quedlinburg in 1744. At the age of 17 she studied harpsichord and the piano under Gottlieb Hayne, the cathedral organist. She began to compose at the age of 21 and at 30 commenced the study of the organ and the violin. At 35 she studied counterpoint

under Johann Phillippp Kirnberg. Her fondness for Bach led her to establish a large and valuable library of his manuscripts, which she bequeathed to the Joachimstalshes Gymnasium in Berlin. It is still on loan to the Berlin Library.

**Works for band:**

- March for the Regiment of Count Lottum (1747)
- March for the Regiment of General Buelow (1767)
- March for the Regiment of General de Moellendorff (1778)
- March for the Regiment of General von Saldern (1768)

## **7. Andree, Elfrida**

Swedish organist, teacher and composer born in Visby, February 19, 1841. Died in Stockholm in January 11, 1929. She had her first music education from her father and W. Sohrling in Visby, then she studied composition at the Stockholm Conservatory under L. Norman and H. Berens. She became the first woman telegraphist in Sweden and a pioneer of women's rights. In Copenhagen she studied

under N. Gade, then taught singing at a teachers' training college, whilst waiting for a change in the law, forbidding women to be organists. She was appointed organist of the Finnish Reform Church from 1861 to 1867 and of the French Reform Church in Stockholm from 1862 to 1867, when she was elected cathedral organist in Goteborg and took over the direction of people's concerts there. She directed 800 such concerts. She was elected a member of the Swedish Academy of Music in 1879. She was the first woman to write an organ symphony and her *Swedish Mass* was frequently performed.

**Works for wind band:**

- Piece (for military band, date unknown)

**Works for wind ensemble:**

- Symphony No.2 in E-flat major for organ and brass (1892)

**8. Arrieu, Claude (pseud. of Louise Marie Simon)**

French composer born in Paris, November 30, 1903. She studied at the Paris Conservatoire under Marguerite Long, Caussade, Roger Ducasse, N. Calon and Paul Dukas and in 1932 won first prize for composition. She also received the

Prix Ambroise Thomas, Prix Lepaulle, Prix de Gouy d'Arsy and the Legion of Honor. She was one of the first composers to participate in P. Shaeffer's *Musique Concrete*. A large number of her works were commissioned by French radio and television. Claude died in Paris in 1990.

**Works for wind ensemble:**

- Dixtour pour instruments à vent (2fl, 1ob, 2cl, 2bsn, 1hn, 1tb, 1a-sax) (1967)

**9. Augusta Marie Louise, Katharina - Queen of Prussia**

German pianist and composer born in Weimar, September 30, 1811; died in Berlin, January 7, 1890. She was Princess of Saxe-Weimar and the consort of William I. She was taught by Goethe and learned the piano from Hummel. After her marriage she completed her studies in music theory and composition under the court composer Hermann Schmidt and the music director Albrecht Agthe in Berlin. Katharina was very active in the political and social spheres. Her legacy includes The Protected Cruiser SMS Kaiserin Augusta, built by the German Navy in the year of her death, Kaiserin-Augusta-Straße in Berlin and the Berlin

U-Bahn station in that street, the Kaiserin Augusta Gymnasium, founded in 1818 and named after her in 1876.

**Works for (military) Band:**

- Armeemarsch 102 (Military march)

## B

### **10. Bach, Emilie Maria Baroness von**

Austrian concert pianist and violinist, artist and composer born in Vienna, March 11, 1896; died in Vienna, February 26, 1978. Her parents were Robert Bonaventura Michael Wenzel von Bach and Eleonore Josepha Maria Theresia Auguste Bach. In 1897, she moved with her family to the castle, Leesdorf, in Baden, Austria. Bach's father, Robert, was an attorney, painter, and violinist. Her mother, Elenore, was both a singer and composer who had performed under the conductors Gustav Mahler and Johannes Brahms.

Maria, one of four daughters, grew up in a musical atmosphere; her sister Henriette became an accomplished cello soloist who premiered a number of Maria's

compositions. Maria began her career at the age of six when she attended the Grimm Piano School, Baden. Here she won five of the school's established prizes. At the age of ten she gave her first concert. In 1910 she was sent to study the violin under Arnold Rose but returned to the piano in 1912 when she studied under Paul de Conne, a renowned piano virtuoso and teacher. At the age of 19 she went to study composition under Josef Marx in 1919 and instrumentation under the conductor Ivan Boutnikoff. She made her first impact in Vienna, with her *Narrenlied* in 1924. In 1962 she won the Premio Internationale para Compositores Buenos Aires, receiving a gold medal and a first class diploma for her *String Quartet n°1* in 1935. She set to music the poems of Hesse, Rike, Rimbaud, Nietzsche and others. She was also a collage artist whose works were exhibited in Austria and Italy. L. Doblinger of Vienna published most of her works.

**Works for wind band:**

- Marcia Funebre (perc and wind orch) (1968)

### **11. Backman, Catharina**

Catharina was born in 1961 in Stockholm (Sweden). She has genuine, long experience as a jazz pianist and improvisation artiste, and has been director of music for



Variété Vaudevill - a travelling variety company of snake charmers, fakirs and belly dancers. During her time with the troupe, she developed a firm hand at theatre music, composed music for the performances, learnt accordion, and performed as a variety artist during the scenic musical pieces. With her acclaimed group Katzen Kapell, she plays her own, often tango-inspired material that is sprinkled with advanced, comical stylistic shifts accomplished with Zappa-like, controlled whimsy. Over the years, Backman has also worked as a freelance concert and theatre musician and as a choirmaster.

Following her studies in composition for, amongst others, Maurice Karkoff in Stockholm and Hans Gefors, Rolf Martinsson, Kent Olofsson and Javier Alvarez at the Malmö Academy of Music (graduating in 2000), Catharina Backman also wrote orchestral and chamber music. "I work in different ways when I write art music and music for Katzen Kapell," she says, "but don't value either of them more highly as there's a lot of cross-fertilisation and because it generates so much music."<sup>2</sup>

#### **Works for wind band:**

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<sup>2</sup> In <http://www.mic.se/>

- *Clandestine* (2011) *for symphonic band, rock band and choir*

#### **12. Bailey, Judith Margaret**

British clarinetist, pianist, conductor, lecturer and composer, born in Camborne, July 18, 1941. She studied composition, conducting, the clarinet and the piano at the Royal academy of Music, London. She conducted the Petersfield Orchestra, the Southampton Concerto Orchestra and the Haslemere Orchestra. She is a music lecturer for the Open University of Great Britain and taught woodwind instruments in various schools and seminars in Britain. Most of her works have been commissioned.

##### **Works for wind ensemble:**

- Sinfonietta (15 wind insts)
- Concerto for ten winds (1979)
- Wind octet, op. 26 (2 ob, 2 cl, 2 bsn and 2 hn) (1983)
- Three diversions for brass

#### **13. Bakke, Ruth**

Norwegian organist and composer born in Bergen, August 2, 1947. She studied at the universities of Bergen and Oslo,

the Conservatory of Bergen, the University of Redlands, CA, and Washington State University, graduating with an M.A.Mus. She has given organ recitals in the United States and on radio and television in Norway. She is a member of the Society of Norwegian Composers.

**Works for Band:**

- Passacaglia on Draumkvedet, Norwegian folk tune (1969)

**14. Bång, Malin**

Malin Bång born in Sweden 1974, is residing in Stockholm, Sweden and is the composer in residence and a founding member of the Curious Chamber Players. Her work includes music for instrumental ensembles, orchestra, staged music, electronic music and instrumental performance pieces. Lately she has specifically explored the mixed, amplified instrumental ensemble extended with sound objects in collaboration with the members of Curious Chamber Players.

Malin Bång has been studying composition at the Academy of Music in Piteå, Universität der Künste i Berlin, the Royal Academy of Music in Stockholm, the Göteborg University

and in several master classes and courses for example Voix Nouvelles at Royaumont, Summer Academy Schloss Solitude, Forum for Young Composers by Ensemble Aleph and Darmstädter Ferienkurse, with teachers such as Brian Ferneyhough, Gérard Grisey, Philippe Manoury, Philippe Capdenat, Chaya Czernowin, Walter Zimmermann, Friedrich Goldmann, Ole Lützow Holm, Pär Lindgren, Jan Sandström and Peter Lyne.<sup>3</sup>

**Works for symphonic band:**

- Murmurs (2003)

**15. Baramishvili, Olga Ivanovna**

Soviet pianist, assistant professor and composer, born in Tbilisi, November 30, 1907, died also in Tbilisi, September 25, 1956. She studied composition under S. barchudarian and the piano under A.I. Tulashivili. In Leningrad she studied under Shcherbachev from 1931 to 1933. After graduating from the Tbilisi Conservatory in 1933 she became assistant to Shcherbabchev and Kushnarev in Leningrad and from 1939 was assistant professor of

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<sup>3</sup> in <http://www.malinbang.com/biography.html>

harmony at the Tbilisi Conservatory, becoming assistant professor of general solfege in 1943.

**Works for wind orchestra**

- Waltz of youth (1952)

**16. Bartosch Edström, Carin**

Carin Bartosch Edström was born in Malmö (Sweden) in 1965 but had a largely international upbringing, including periods in the USA and Italy. She has also worked with Italian voice coaching and translations of opera librettos, specializing particularly in older music. In 1987 she founded the Lund Students Opera, for which she directed a number of productions, including Stravinsky's *Mavra* and Hindemith's *Hin und Zurück*. But it was in the 1990s, after a stint as director of Växjö's *Musica Vitae* chamber orchestra between 1990 and 1992, that her interest in composition was aroused. She studied at the Malmö and Stockholm academies of music (graduating in 1999) for Rolf Martinsson, Hans Gefors, Lars Ekström, Lars-Erik Rosell and Sven-David Sandström. Bartosch Edström is one of the founding members of Opus 96, the women's composers association, and together with Mats Rondin and Marianne

Jacobs was also the founder of the Skanör/Falsterbo chamber music festival.<sup>4</sup>

**Works for wind band:**

- Cyd Cybersonix meets Webby Webster (1996/98, published 2003)

**17. Bingham, Judith**

English composer and mezzo-soprano singer born in Nottingham (England), 21 de Junho de 1952. Bingham studied composition with Malcolm MacDonald, Eric Fenby, Alan Bush and John Hall and also singing. After finishing her studies, she continued her composition studies privately with Hans Keller (1974-80). She is a Fellow of the Royal Northern College of Music. Her wind band pieces can be found at Maecenas Music.

**Works for band:**

- Bright Spirit, *in Memoriam William Reynish* (2002)
- Three American Icons, *French Suite for wind ensemble and percussion* (1997)

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<sup>4</sup> in <http://www.mic.se/>

## 18. Binns, Jacqueline

English composer married to Peter Sanders until 1997.<sup>5</sup>

### Works for band:

- Farmyard suite (1981)

## 19. Boulanger, Marie-Juliette Olga ('Lili')

Lili was a French composer born in Paris in 1893, deceased on 1918 at the young age of 24. She was the first female winner of the Prix de Rome composition prize. Boulanger's talent was apparent at the age of two, when Gabriel Fauré, a friend of the family and later one of Boulanger's teachers, discovered she had perfect pitch. Her parents, both of whom were musicians, encouraged their daughter's musical education. Boulanger accompanied her ten-year-old sister Nadia to classes at the Paris Conservatoire before she was five, shortly thereafter sitting in on classes on music theory and studying organ with Louis Vierne. She also sang and played piano, violin, cello and harp. In 1912 Boulanger competed in the Prix de Rome but during her performance she collapsed from illness. She returned in 1913 at the age of 19 to win the composition prize for her *Faust et Hélène*.

### Works for wind ensemble:

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<sup>5</sup> Without more biographical information available after research

- Psalm 24 (1916)

Boulanger composed three psalm settings: Psalms 24, 129 and 130. She composed Psalm 24, entitled *La terre appartient à l'Eternel* in 1916 while she was resident in Rome. The work is dedicated to Monsieur Jules Griset, who was the director of Choral Guillot de Saint-Brice. Durand published the work in 1924. The work is scored for choir (consisting of soprano, alto, tenor and bass), accompanied by organ and brass ensemble (consisting of 4 horns, 3 trumpets, 4 trombones, 1 tuba), timpani and 2 harps.<sup>6</sup>

## 20. Byström, Britta

Britta Byström was born in Sundsvall (Sweden) in 1977 and began her musical schooling as a trumpet student at the local music school. She began to compose in her teens, and was accepted onto the composition course at the Royal College of Music in Stockholm in 1995, where her teachers included Pär Lindgren and Bent Sørensen. Byström has composed music for most settings of instruments and contexts – chamber music, vocal music and opera – but has devoted most of her energies to orchestral music. Her works have been played by the Swedish Radio Symphony

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<sup>6</sup> in [https://en.wikipedia.org/wiki/Lili\\_Boulanger](https://en.wikipedia.org/wiki/Lili_Boulanger)

Orchestra, the Royal Stockholm Philharmonic Orchestra, the International Youth Wind Orchestra, Musica Vitae, the Kroumata percussion ensemble and others.<sup>7</sup>

**Works for wind band:**

- Weed (2003)

## C

### **21. Castelli, Adele**

XIX century composer (italian?). Was not possible to find more biographical information.

**Works for Band:**

- Elisina, military march (Ricordi)

### **22. Charlotte, Friederike Wilhelmine Louise, Princess of Saxe-Meiningen**

Prussian pianist and composer born in Berlin, June 27, 1831; died March 30, 1855. The daughter of Prince Albert of Prussia, she married George, Crown Prince of Meiningen.

She studied under Kullak, Stern and Taubert and was an accomplished pianist.

**Works for Band:**

- Infantry march (Bote and Bock)
- Two cavalry marches (Bote and Bock)

### **23. Charlotte, Princess of Sax-Meiningen**

German composer born July 24, 1860. She was the daughter of Emperor Frederick III of Prussia. She married Bernard, Crown Prince of Meiningen.

**Works for Band:**

- Defilier Marsch (Haslinger)
- Geschwindmarsch (Bote)
- Narsch zur Geburtsfeier des Prinz von Preussen (Haslinger)
- Parademarsch n°2 (Bote)
- Prussian army march (Bote)

### **24. Chkheidze, Dali Davidovna (Tinatin)**

Soviet pianist, lecturer and composer, born in Tbilisi, December 26, 1927. After studying composition under I. Tuskia, she graduated from the Tbilisi Conservatory in 1949. In 1951 she studied the piano under V. Shiukashvili.

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<sup>7</sup> in <http://www.mic.se/>

From 1949 she lectured on the piano at the First Music School in Tbilisi.

**Works for wind orchestra:**

- March (1953)

**25. Cleve, Cissi**

Born Cecilie Schou Cleve in 1911 was an opera singer and composer, from Norway, died in 1993. Her father, Halfdan Cleve, was also a composer. At the age of 21 she got the Ruud-scholarship for 4 years in a row, and studied singing in Vienna. Later she was engaged for six weeks at the Cairo Opera House as part of the Vienna State Opera. Cleve was awarded the Leharmedaljen prize by Franz Lehár personally. She was engaged for three years by the Nuremberg Opera, until the outbreak of 2nd world war. She was member of Tono since she was 19 years old, and has as composer released 15 piano pieces and 2 pieces for Janitsjar Orchestra, as well as 14 pieces for orchestra. Her music has been played in NRK Radio by Kringkastingsorkesteret on several occasions. Cleve received Ruudstipendium for singers over a period of four years, won a grant from the artists' compensation fund four times, and two times scholarship from Tono.

**Works for symphonic band:**

- Fantasi: Janitsjarorkester
- Kjærtegn

**26. Colaco Osorio-Swaab, Reine**

Dutch translator and composer born in Amsterdam, 1881; died also in Almsterdam, April 14, 1971. She studied melodic construction under Ernest W. Mulder and Henk Badings. She began composing after the death of her husband. She was interested in psychology and philosophy and translated various books on philosophical subjects.

**Works for wind ensemble:**

- Suite (brass and ww) (1948)

## D

**27. Davies, Tansy**

English composer born in 1973. With a background as a horn player, electric guitarist and vocalist, Davies studied composition with Simon Bainbridge at the Guildhall School of Music & Drama and with Simon Holt at Royal Holloway.

In 2004 Davies's *neon*, a gritty collage of twisted modernist funk written for the Composers Ensemble, quickly became her calling card and continues to be performed internationally. In 2015, Davies featured in the *Evening Standard's* 'Progress 1000' list of the UK's most influential people. She lives in Rochester and is an Associate Professor of Composition at the Royal Academy of Music, London.<sup>8</sup>

**Works for wind ensemble:**

- *Delphic Bee* (wind nonet. 1.2.2.2-2.0.0.0)

**28. Dring, Madeleine**

English pianist, actress, librettist, scriptwriter, singer and composer, born in London, September 7, 1923; died also in London, March 26, 1977. She won a scholarship to the junior department of the Royal College of Music at the age of ten and a second college scholarship allowed her to study composition under Herbert Howell and Vaughan Williams. She was known as an actress, singer and pianist. She married Orger Lord, principal oboist of the London Symphony Orchestra.

**Works for wind ensemble:**

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<sup>8</sup> Information granted by Faber Music Ltd.

- *Dance gaya* (ww ens and gtr or pf and ob; also 2pf)

## E

**29. Einchenwald, Sylvia**

Swiss flautist, pianist, conductor, lecturer and composer, born in Basle, March 17, 1947. Her father was her first piano teacher. She then studied the flute under Husep Bopp and the piano and singing in Basle and Vienna. She studied theory under Hans Ulrich Lehmann, Robert Suter, Jacques Wildberger, Thomas Kessler, Wolfgang Neining and Juerg Wyttenback. She graduated in 1978 and continued conducting studies. From 1970 to 1975 she was assistant conductor for opera at the Basle Theatre. After 1980 she taught theory at the Basle Music Academy, becoming assistant principal in 1982. She conducted various orchestras and from 1984 lectured at the Volkshochschule.

**Works for wind ensemble:**

- *Spielstudie: Capriccio* (3 fl, 2 ob, 2 cl and 2 bsn) (1980)

### **30. Ericksson, Anna**

Anna Eriksson, born in Sweden 1963 is a composer, sound artist and guitarist living in Gothenburg.

Her music has been described as "a self-contained sound creation in the tension between chamber music and sound installation". She has written orders for a variety of ensembles and soloists, and the music has been performed both in Sweden and abroad. Works for, for example, string orchestras, percussion, guitar, choir, music theater together with talking parrots, toy robots and self-tasting candles. She has studied composition for, among others, Sven-David Sandström (Gotland Tonsättarskola) and Ole Lützow-Holm (Composer Program, University of Stage and Music at the University of Gothenburg).

Anna is also a college educated guitar teacher and works part time with guitar education.<sup>9</sup>

#### **Works for symphonic band:**

- Inte än (2013)

## **F**

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<sup>9</sup> In <http://www.annaeriksson.se/>

### **31. Falb, Viola**

Born in 1980 in Austria, Viola Falb studied at the University of Music und Performative Arts Vienna – Saxophone Jazz with Klaus Dickbauer, Wolfgang Puschnig; finished Masterstudies in 2007 with distinction. Further studies include: studies in Berlin at the Hochschule „Hanns Eisler“ with Gebhard Ullmann; studies in New York City with Greg Osby, Steve Lehman, Ellery Eskelin, Hal Crook; Studies of Jazzcomposition at the Bruckner Uni Linz with Christoph Cech.

She won several prizes: 2004/06 winner of the Jazzzeit Audienze Award; 2005 supporting award of the ministry: The New Austrian Sound of Music; Winner of the HANS KOLLER JAZZ AWARD: NEWCOMER of the YEAR 2008; 2010 Finals of the Symphonic Wind Orchestra Competition (Composition).<sup>10</sup>

#### **Works for wind orchestra:**

- Heldenhaft die Heidenschaft (2009)

### **32. Favaro, Claudia**

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<sup>10</sup> In <http://www.falbfiction.com/>



Claudia Favaro, born in Ivrea (Italy) in 1969, began playing clarinet at the age of 9 in the Banda Municipal di Borgofranco d'Ivrea, and several years later she became involved with the choral world. She began her studies of organ and composition at the Particular Musical Institute of Aosta with Professors Paolo Bougeat and Paolo Manfrin. After a short interruption she resumed studies obtaining the diploma of Strumentazioni Per Banda (instrumentation for wind band) at the Conservatory "E. F. Dall'Abaco "of Verona with Professor Roberto Di Marino. Choirmaster and organist of the parish of Vert, she continues to sing in the female choir "Viva Voce" of Donnas, where she lives, where she is assistant of the conductor Edy Mussatti. She won an international composition competition for female choirs in Salisburgo and has been reported several times at the National Competitions and the "Regional Choral Singing Assemblies". She has established several collaborations with vocal and instrumental groups for the elaboration of songs or for the creation of new songs.<sup>11</sup>

#### **Works for concert band**

- Atmosphère (2012)

- Romanza (2012) – *per soprano, violoncello, pianoforte e banda*

### **33. Feininger, Leonore (Lore or Eleonore) Helene**

German pianist and composer born in Berlin, December 14, 1901, died 8 November, 1991. She began studying the piano under her mother's guidance and then studied at a folk music college in Berlin-Charlottenburg and privately. In 1978 she won a prize for her lyrics in Berlin. Her music has been played on television and by a dance orchestra in Southern Germany.

#### **Works for band:**

- Um leichten Schritt, march
- Lasst un simmer vorwaerts gehen! March

### **34. Ferrand-Teulet, Denise**

French pianist and composer born in Montreal, Canada, July 28, 1921. She studied the piano under Marguerite Long and Jacques Fevrier at the Marguerite Long-Jacques Thibaud School and composition under Arkady Trebinsky, director of the Russian Conservatory in Paris. She performed as a pianist in Munich, Frankfurt, Baden-Tuebingen and throughout France. In 1957 she won a Pas

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<sup>11</sup> in [www.wickymusic.com](http://www.wickymusic.com)

de Loup prize for her *Concerto for Piano and Chamber Orchestra*. She is a member of SACEM.

**Works for wind ensemble:**

- Octet for winds (1972)

**35. Flyg, Maria Lithell**

Composer of contemporary music and singer from Stockholm, Sweden. Took her masters degree in composition at the Royal Music High School in Stockholm in 2014.

Has been working as a singer at the Royal Opera Choir in Stockholm for 11 years before she started her studies in composition.

She was commissioned to write a piece for the Swedish Radio P2/Berwaldhallen in august 2014 to the Baltic Sea Festival in commemoration of Swedish composer Alice Tegnér, 150th anniversary.

She was also one of the finalists in the 2015 Elaine Lebedom Memorial Award, Detroit Symphony Orchestra, with an orchestral piece originally written for Norrköping Symphony Orchestra in 2014.

During the last five years she has written pieces for the Swedish Radio Choir, wind orchestra *Stockholms Läns*

*Blåsarsymfoniker*, string orchestra *Musica Vitae*, the German chamber music *ensemble recherche*. She has also written musical drama and had a chamber opera put up at the Stockholm Folkoperan during spring 2014. On top of that she has written several pieces for mixed choir, chamber music to for example Stockholm Saxophone quartet and DuoGelland.<sup>12</sup>

**Works for symphonic band**

- Hunting (2011)

**36. Fontyn, Jacqueline**

Jacqueline Fontyn was born in Antwerp (Belgium), where, at the age of five, her parents entrusted her to the russian piano teacher Ignace Bolotine. She had lessons daily, and Bolotine encouraged her to develop her taste for improvisation. At the age of fifteen, she decided to become a composer. She received her grounding in the techniques of composition from Marcel Quinet in Brussels. She continued her musical education in Paris with Max Deutsch, a fervent disciple of Schoenberg.

In 1956 she attended Hans Swarowsky's conducting class at the Akademie für Musik und Darstellende Kunst in

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<sup>12</sup> in <http://marialithell.se/>

Vienna. From 1963 to 1970 she was Professor of Music Theory at the Royal Conservatory of Antwerp. From 1970 to 1990 she taught Composition at the Royal Conservatory of Brussels.

She is a regular guest of universities and conservatoires in Europe (Germany, France, Hungary, The Netherlands, Poland and Switzerland), the United States, Israel, Egypt, Asia (China, Korea, Singapore, Taiwan) and New Zealand.

She has received many awards, most notably the Spanish Oscar Espla Prize and the Prix Arthur Honegger from the "Fondation de France". She was asked to write the set piece, a Violin Concerto, for the finals of the 1976 Reine Elisabeth International Music Competition, and has twice undertaken commissions from the Koussevitsky Music Foundation in the Library of Congress, Washington.

Since 2006 all her manuscripts are hosted in the music division of the library of Congress in Washington. Jacqueline Fontyn is a member of the Belgian Royal Academy and in 1993 the King of Belgium granted her the title of baroness in recognition of her artistic merit.<sup>13</sup>

#### **Works for wind orchestra**

- Frises (1975)

- Crâneaux (1983)
- Aratoro (1992)
- Blake's Mirror (1993)
- Leopoldo Primo (2007)

#### **37. Forsman, Kristina**

Born in Umeå (Sweden), 1970, resident in Stockholm, Kristina is a contemporary composer. She takes inspiration from many different fields and, for example, her interest in rhythm can be heard in her orchestral work *Ninata*. But it is her work with the details in the sound, the twang, which is the most salience in her music. As a child Forsman lived in Ethiopia which influenced her writing in, for example, *Tissisat*. Among her vocal music *Rör mig, berör mig!* with lyrics by Forsman herself, can be mentioned. Forsman has studied composition with Swedish composer Sven-David Sandström. She has also studied a music teacher program at the academy at Ingesund. Further she has studied composition at the Gotland School of Music Composition as well as at the Royal Academy of Music in Stockholm, with teachers such as Pär Lindgren, Lars-Erik Rosell, Örjan

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<sup>13</sup> in <http://www.jacquelinefontyn.be/>

Sandred and Lars Ekström. Forsman plays trombone and works as a music teacher along with her composing.<sup>14</sup>

**Works for symphonic band:**

- Här och nu! (2017)

**38. Franke, Cecilia**

Cecilia Franke was born in Malmö (Sweden) in 1955 and graduated as a precentor in Lund in 1975. She has also got a dental degree and worked as a dentist in the public dental health service from 1979 until 1990, along with extensive participation in the field of sacred music. After further education in music pedagogy she was employed as a cantor from 1991, first in Nittorp in the diocese of Gothenburg and from 1995 and ten years forth in Othem-Boge in the diocese of Visby. Cecilia has studied music composition with Sven-David Sandström, Henrik Strindberg, Per Mårtensson and Mattias Svensson at Gotland School of Music Composition. She is also educated at Malmö Academy of Music, Lund University, where she studied composition with Luca Francesconi, Kent Olofsson, Rolf Martinsson and Staffan Storm. In 2005 Cecilia was awarded

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<sup>14</sup> in <http://www.donneinmusica.org/wimust/biographies-european-women-composers/f/890-kristina-forsman.html>

the degree of Bachelor of Music and in 2007 she was awarded the degree of Master in Music. From 2007 Cecilia continued her education for a second master degree, which she was awarded in 2009 (Master of Music in Performance, composition diploma). Cecilia is a member of the Swedish section of ISCM and a member of FST (Society of Swedish Composers).<sup>15</sup>

**Works for symphonic band:**

- Circadian (2008)

**39. Fröwis, Raphaela**

Austrian composer born in 1993. Her main instrument is Horn but she also studied clarinet, guitar and piano. Currently she is pursuing her studies in Finland.

**Works for wind orchestra**

- Kuumailmapallo/ Heißluftballon

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<sup>15</sup> in <http://www.mic.se/>

## G

### 40. Gipps, Ruth

English oboist, pianist, conductor, professor and composer. Born in Bexhill-o-sea-, Sussex, February 20, 1921. She studied privately and at the Bexhill School of Music from 1925 to 1936 where her mother, Helene Gipps, was principal. She made her first public appearance at the age of four and had *The Fairy Shoemaker* published and performed when she was eight. She became an A.R.C.M. for piano performance in 1936 and then went to study composition, the piano and the oboe at the Royal College of Music from 1937 to 1942 under R.O. Morris, Gordon Jacob and Vaughan Williams, Arthur Alexander and Kendall Taylor and Leon Goossens. She obtained her B.Mus. (Dunelm) in 1941. She studied under Matthay at his piano school and in 1948, at the age of 27, became one of the youngest doctors of music in Great Britain (D.Mus. Dunelm). Her conducting career included positions as director of the City of Birmingham Choir from 1948 to 1950, conductor of the Co-op Orchestra and Listeners' Club Choir from 1949 to 1954, founder and conductor of the Chanticleer Orchestra from

1961. She was chairlady of the Composers Guild of Great Britain in 1967 and a professor at Trinity College, London from 1959 to 1966. She was the first woman to conduct her own symphony, her *nº3* on a BBC broadcast, and her tone poem *Knight in Armour* was conducted by Sir Henry Wood on the last night of the 1942 Promenade Concerts. She won five composition scholarships, including the Cobbett Prize in 1957 and the Caird Traveling Scholarship. She became an honorary member of the Royal Academy of Music in 1966 and a F.R.C.M. in 1972. In 1981 she was invested as an M.B.E. by HM Queen Elizabeth. She was commissioned to write *Military March* for an unknown country. She married the clarinetist Robert Baker.

#### **Works for Band:**

- Military March

#### **Works for wind ensemble:**

- Seascape, op. 53 (10 wind insts) (Sam Fox, 1958; Keith Prowse)

### 41. Glatz, Helen Sinclair

English lecturer and composer born in South Shields, Durham, March 13, 1908. She studied under Dr. W.G. Whittaker at Armstrong College, Newcastle-upon-Tyne. She

was the first woman from the North to win an open scholarship for composition to the Royal College of Music, where she studied under Vaughan Williams and Gordon Jacob. In 1933 in a traveling scholarship for composition, she went to Vienna, Italy and Budapest where she studied under Kodaly. She was also a Cobbett prize winner. She lived in Hungary and returned to England as a refugee. From 1953 she was a member of the music staff of the Dartington College of Arts in South Devon.

**Works for wind ensemble:**

- Essex suite (brass) (1953)
- Suite of Hungarian folk songs (brass septet) (1964)

**42. Gotkovsky, Ida Rose Esther**

French pianist and composer, born in Calais, France, 26 August, 1933. She is the daughter of the violinist Jacques Gotkovsky and sister of the violinist Nell Gotkovsky. She studied at the Paris Conservatory under Ciampi, Hugon, N. Gallon, Tony Aubin, Messiaen and Nadia Boulanger. Her prizes included the Prxi Blumenthal in 1958; Prix Padeloup in 1959; Prix de Composition du Concours International de Divonne les Bains in 1961; Medaille de la

Ville de Paris in 1963 and Prix Lily Boulanger in 1967. Some of her original works for orchestra had also a posterior version for band made by Ida herself.

**Works for band:**

- Symphonie pour vingt-quatre instruments à vent (1960)
- Symphonie de printemps for orchestra (1973) with version for band (1988)
- Poème du feu for band (1978)
- Danses rituelles for band (1988)
- Brillante symphonie for band (1988–1989)
- Choral for orchestra or band (1989)
- Musique en Couleurs for orchestra or band (1992)
- Fanfare for band (1992)
- Or et lumière for orchestra (1992) with version for band (1993)
- Symphonie à la jeunesse (Youth Symphony) for orchestra or wind orchestra (1993)

**43. Grenager, Lene**

Lene Grenager studied composition and the cello at the Norwegian State Academy of Music in Oslo under Aage

Kvalbein (cello), Olav Anton Thommessen and Alfred Janson (composition). She has also attended seminars and lectures with the following composers: Louis Andriessen, Gerard Grisey, George Benjamin, Brian Ferneyhough, Magnus Lindberg, Philip Manoury, Iannis Xenakis, Tristan Murail, Klas Torstensson, Alejandro Vinao, Bent Sørensen, James Dillon, Trevor Wishart and Judith Weir.

Currently (2009-2013) she holds a five year work grant from the Norwegian State, and the same institution awarded her a three year work grant (2002-2004) for Young Artists. She has also been awarded grants from Fegerstens Legat, Komponistenes vederlagsfond and TONO. In 2002 she was awarded the Lindeman Prize for young composers. From 1999 till 2001 she held a scholarship position in composition at Agder University College. From 1998 she is a member of the Norwegian Society of Composers.

Grenager works both as composer and musician. She has been working professionally since 1995 with commissions from a.o. Cikada, Ensemble Ernst, Trondheim Symphony Orchestra, Bodø Sinfonietta, Nordic Music Days, Fylkingen and Affinis ensemble. She has had portrait concerts at the festivals Ultima, Borealis and Ilios and her works has been

performed at festivals and concerts all over Europe. She finds it important that the musicians own voices and choices are reflected in the performances of her works but simultaneously that the core of the work is clearly defined from her hand.<sup>16</sup>

#### **Works for wind band**

- Aasta Hansteens marsj (2013)

#### **Works for wind ensemble**

- Off soundings (for solo flute and wind ensemble) (2009)
- Concrete (2008)
- Naturum non facit saltum (2007)
- Balladeriss (2006)

#### **44. Grøndahl, Sissel Margrethe**

Sissel is a norwegian composer born in November 1960 in Haugsund. She currently lives in Oslo. Her main instrument is horn, for which she wrote a educational method.

#### **Works for symphonic band:**

- Silence: Stemning for symphonic band (1989)

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<sup>16</sup> in [www.grenager.no](http://www.grenager.no)

#### **45. Grzadzielowna, Eleonora**

Polish pianist, teacher and composer, born in Murchi, Pszczyna, January 31, 1921. She studied the piano at the State Music College in Katowice under M. Furmanikowa and composition under L. Rozycki and B. Woytowicz, receiving her diplomas in 1951 and 1955 respectively. In 1951 she began teaching in the Music Secondary School in Katowice.

##### **Works for wind ensemble:**

- Concertino (piano, 9 wind insts and perc) (1963)

#### **46. Gstättner, Maria**

Born in 1977 in Mürzzuschlag, Styria, Austria. She has a degree in bassoon at the University of Music and Performing Arts Vienna. In 2005 she completed this degree with distinction, and starting to have in international concerts as a soloist as well as a chamber musician (Austria, England, Spain, Canada, South Korea, France, Serbia, Hungary, Israel, Palestine, Italy, Czech Republic, Switzerland, Belgium, Luxembourg, Germany, Latvia, Denmark). In the season 2004–2005 she was a bassoonist in the Philharmonic Orchestra Graz and the Graz Opera.

Artistic cooperation with Melissa Coleman, Judith Unterpertinger, Nika Zach, Jon Sass, Stefan Heckel, Aziz Sahmaoui, Maja Osojnik, Wolfgang Seierl, Giulio Camagni, Magdalena Bork, Claudia Cervenca, Wolfram Derschmidt, Gerald Preinfalk, Bertl Mütter and Tristan Schulze. Maria played with the Vienna Philharmonic Orchestra, the Orchestra of the Vienna State Opera, the Vienna Symphony Orchestra, the Radio Symphony Orchestra Vienna, the Orchestra of the Volksoper Vienna, the Tonkünstlerorchester Vienna, the Klangforum Vienna, the Janus Ensemble, the trio Gstättner\*Heckel\*Sahmaoui, the ensemble Studio Dan, the ensemble "die Reihe", the ensemble United Sounds of Bassoon and the ensemble Reconsil.<sup>17</sup>

##### **Works for wind orchestra**

- Marsch nach Maß
- Marsch to mars

#### **47. Gubaidulina, Sofia**

Sofia Gubaidulina was born in Chistopol in the Tatar Republic of the Soviet Union in 1931. After instruction in piano and composition at the Kazan Conservatory, she

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<sup>17</sup> in <http://www.magst.at/>



studied composition with Nikolai Peiko at the Moscow Conservatory, pursuing graduate studies there under Vissarion Shebalin. Until 1992, she lived in Moscow. Since then, she has made her primary residence in Germany, outside Hamburg. Gubaidulina made her first visit to North America in 1987 as a guest of Louisville's "Sound Celebration." She has returned many times since as a featured composer of festivals — Boston's "Making Music Together" (1988), Vancouver's "New Music" (1991), Tanglewood (1997), Marlboro (2016) — and for other performance milestones. From the retrospective concert by Continuum (New York, 1989) to the world premieres of commissioned works — Pro et Contra by the Louisville Orchestra (1989), String Quartet No. 4 by the Kronos Quartet (New York, 1994), Dancer on a Tightrope by Robert Mann and Ursula Oppens (Washington, DC, 1994), the Viola Concerto by Yuri Bashmet with the Chicago Symphony conducted by Kent Nagano (1997), Two Paths ("A Dedication to Mary and Martha") for two solo violas and orchestra, by the New York Philharmonic conducted by Kurt Masur (1999), and Light of the End by the Boston

Symphony Orchestra under Masur (2003) — the accolades of American critics have been ecstatic.<sup>18</sup>

### **Works for wind orchestra**

- March: The Swan, The Crab and The Pike (1982). Jointly composed with Edison Denisov, Gennadi Rozhdestvensky and Alfred Schnittke. Publisher Hans Sikorski/VAAP. 4hn, 3tpt, 3tbn, tba, perc
- Hour of the Soul (1974) poem by Marina Tsvetaeva for large wind orchestra and mezzo-soprano/contralto.

## **H**

### **48. Harrison, Pamela**

English pianist and composer born in Orpington, November 28, 1915. At the Royal College of Music she studied the piano under Arthur Benjamin, accompaniment under Harry

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<sup>18</sup> in <http://www.musicsalesclassical.com/composer/short-bio/Sofia-Gubaidulina>

Stubbs, harmony and counterpoint under Herbert Howells and composition under Gordon Jacob.

**Works for wind ensemble:**

- Octetto Pastorale (2 ob, 2 cl, 2 bsn and 2 hn) (1981)

**49. Hedås, Kim**

Kim Hedås is a composer, trained at the Royal College of Music in Stockholm. Her music has been performed by orchestras and ensembles such as the Swedish Radio Symphony Orchestra, the Gothenburg Symphony Orchestra, the Symphony Orchestra of NorrlandsOperan, Norrbotten NEO, Gageego!, pearls before swine experience, Kroumata, VOX, DalaSinfoniettan, and the Gothenburg Opera. Hedås list of works contains chamber music, orchestral music, choral music, theatre music and electro acoustic music. She collaborates regularly with other artists in projects combining music with theatre, art and architecture. Hedås has been composer-in-residence for the Swedish Radio P2 and has also been appointed as recipient of several grants and prizes. In recent years, her music has been performed at, among others, Göteborgs Konserthus, Moderna museet, Kulturhuset, Färgfabriken, the Venice

Architecture Biennale, Kivik Art Centre, Teater Galeasen, Audiorama, and the Royal Dramatic Theatre in Stockholm. In September 2013, Kim Hedås completed her PhD at the Faculty of Fine Arts, University of Gothenburg.<sup>19</sup>

**Works for symphonic band:**

- Tre, tre, tre (1995)

**50. Hedstrøm, Åse**

Åse is a Norwegian contemporary composer, born in 1950 in Moss. She studied music at the Institute of Sonology in Utrecht, and composition at the Norwegian State Academy of Music. She continued her studies in Stockholm with composer Sven-David Sandström. After completing her studies, Hedstrøm received a three-year working grant from the state in 1987, and began composing full-time.

She received the Norwegian Society of Composers' Work of the Year award for the chamber music work Right After in 1985 and for the string quartet Sorti in 1989. Key elements in Hedstrøm's production include orchestral works Anima (1983), Nenia (1986) and Cantos (1993). Anima received a nomination for

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<sup>19</sup> mor information in <http://www.kimhedas.se/>

a Nordic Council Music Prize in 1986, and Nenia has seen a number of radio performances globally as a result of having been recommended through UNESCO's International Rostrum of Composers in Paris in 1988. Hedstrøm has received a number of commissions from domestic and international orchestral institutions and festivals including Ultima Oslo Contemporary Music Festival, Trondheim Symphony Orchestra, NRK, Henie Onstad Kunstsenter, Staff Band of the Norwegian Armed Forces, Music Factory, Harpans kraft, Stockholm New Music, Musik-Biennale Berlin, BBC, Mirkk Art Forum and Ensemble recherche. Parallel to her compositional career, Hedstrøm has also been active as an organizer and coordinator on the Norwegian music scene, beginning in 1978 when she was appointed as director for NyMusikk (the Norwegian section of ISDM).

**Works for symphonic band:**

- Sug: For Percussion Quartet and Symphonic Wind Orchestra (1990)

**Works for wind ensemble:**

- Runner's Blues: for symphonic wind ensemble (2012)<sup>20</sup>

**51. Hemon, Sedje (born Sedje Frank)<sup>21</sup>**

XX century Dutch violinist, professor and composer, born in Rotterdam in 1923, died in 2011 in The Hague. She studied the violin at the Amsterdam Conservatory under Professor Jewssey Wulf and contemporary music under F. Travis and Iannis Xenakis. She was a professor of integration, panting, music and dance and at one time the only professor of the panpipes in the world. Her compositions were played in several European countries and she appeared on radio and television. She contributed to musical magazines.

**Works for wind ensemble:**

- Concerto for oboe and eight wind instruments

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<sup>20</sup> instrumentation: 2 fl (1 also playing pic) : ob : 6 cl (1 also playing

bcl) : 3 hn : 3 tpt : 3 tbn : euph : tu : 3 perc

<sup>21</sup> more information in <http://sedjehemon.org/>

### **53. Hinlopen, Francina**

Dutch harpist, poetess and composer born in Amsterdam, August 9, 1908 (year of death not found). She studied the harp under Rosa Spier and composition and theory under Anton van der Horst and C. van Erven Dorens. She passed the state examination in music at The Hague. She was solo harpist of several provincial orchestras in the Netherlands and introduced the harp as a principal instrument in churches. She appeared on television and radio, performing her own compositions. In 1945 she received a silver medal from La Société Arts-Sciences-Lettres, France and an award for contemporary achievement, England.

#### **Work for band (fanfare):**

- March for fanfare orchestra (1960)

### **54. Hoppe, Micaela**

Micaela Hoppe (born 1965) lives in Västra Ämtervik, Värmland, Sweden. She grew up in Jakobsberg, a suburb of Stockholm. She has always been composing through the years. At the age of 19 she had "Scirocco" - her first piece for symphonic orchestra - premiered.

In 2008 she received the award Composer of the Year from the Bergslagen Chamber Orchestra, which meant

performances of several chamber music pieces in addition to 'Hav' (Ocean) for symphony orchestra. This also became the starting point for several commissions for orchestral works and chamber music.

In 2012 she received a grant from Tillväxtverket (the Swedish Agency for Economic and Regional Growth) for the development of projects with film music.

Micaela Hoppe works right now in a major project together with the violinist/composer Lars Audun Håland, where Dante The Divine Comedy will be set into music.<sup>22</sup>

#### **Works for symphonic band:**

- Eld och vatten (2010)

### **55. Hortense, Queen of Holland (Hortense de Beauharnais)**

Born in Paris, April 10, 1783; died in Arenenberg, October 5, 1837. The step-daughter of Napoleon, she married his brother, Louis Napoleon who became king of Holland. The marriage was unhappy and she amused herself with music, drawing and young officers. She wrote songs and romances for which Plantade or Carborel wrote the accompaniment.

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<sup>22</sup> more information in <http://hoppemusik.se/>

Her *Partant pour la Syrie* became the national song for France during the reign of her son Napoleon III, although the composer Drouet claimed it as his own. *Le bon chevalier* was used by Franz Schubert as the basis of his *Variations on a French song*.

**Works for Band:**

- Marche imperial, fanfare (Tilliard)

**56. Howard, Emily**

British composer from Liverpool born in 1979. As a child she learned cello and began composition for local ensembles and orchestras. After completing a degree in mathematics and computation at Lincoln College, Oxford, Howard studied composition at the Royal Northern College of Music. She holds a doctorate in composition from the University of Manchester

In 2008 Howard received the Paul Hamlyn Award for Composers. In 2010 she became the inaugural UBS Composer in Residence in conjunction with the London Symphony Orchestra at the Bridge Academy in Hackney. In 2012, Howard won a British Composer Award for Mesmerism. She was a Leverhulme Trust Artist in Residence at the University of Liverpool's Department of

Mathematical Sciences in 2015 and is currently a Visiting Senior Fellow.

Howard is a Senior Lecturer in Composition at the Royal Northern College of Music in Manchester and a Visiting Researcher at the Oxford e-Research Centre.<sup>23</sup>

**Works for wind orchestra:**

- Deep Soul Diving (2006)
- Prayer (2010)

**Works for brass band:**

- Obsidian (2010)

**J**

**57. Jaakkola, Inkeri**

Finnish composer born in 1962, Inkeri Jaakkola started studying music at Lahti Conservatory. She graduated from Tampere Conservatory in 1985. Since 2012 Jaakkola has been preparing a doctoral dissertation in music analysis. Along with the Lahti Conservatory, Jaakkola teaches in the Sibelius Academy music. She has been active in developing

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<sup>23</sup> more information at <http://www.emilyhoward.com/>

her field as a trainer, lecturer and member of SML's Level Performance Reform Team.

In recent years, Inkeri Jaakkola has also focused on composing and adapting. The works have been released by Modus Music and Sulasol.<sup>24</sup>

#### **Works for wind orchestra**

- Suite for Junior Wind Orchestra (2015)

## **K**

### **58. Kerer, Manuela**

Manuela Kerer born in 1980 in Bressanone/South Tyrol (Italy), is interested in completely contradictory spheres and in the end she always deals with the same - the music. In addition to her studies at the Tyrolean Regional Conservatory (composition with M. Lichtfuss and IGP Violin, both with distinction), she completed law studies and psychology at the University of Innsbruck. Further composing studies led her to Alessandro Solbiati in Milan, where she also attended numerous master classes and

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<sup>24</sup> in <https://www.concis.fi/yhteystiedot-ja-esittely/opettajat/inkeri-jaakkola/>

workshops, for example the holiday courses for new music Darmstadt. Works by Manuela Kerer have been created for ensembles such as "The series", "Bavarian Chamber Philharmonic", "Soloist Kaleidoscope Berlin" and exceptional artists such as Julius Berger, Alfonso Alberti or Bojidara Kouzmanova.<sup>25</sup>

#### **Works for wind orchestra**

- Brig (2005)
- SCHAB-UP! (2006)

### **59. Kern, Frida**

Austrian professor and composer, born in Vienna, March 9, 1891. She studied music at the Musikhochschule, Vienna, under Franz Schmidt and P. Heger from 1923 to 1927. She lectured in music theory at the University of Vienna from 1943 to 1945 and in 1960 became professor of music and vice-president of the Upper Austrian Artists Union. In 1942 she won a prize in a music competition organized by the City of Linz.

#### **Works for wind ensemble:**

- Ernst music, op. 37 (ww, brass and perc) (1940)

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<sup>25</sup> in <https://www.musicaustria.at/manuela-kerer-im-portraet/>

#### **60. Klechniowska, Anna Maria**

Polish pianist, professor and composer, born in Volhynia, April 15, 1888; died in Warsaw, August 28, 1973. She studied the piano under K. Jacynowska and theory under G. Rogski at the Warsaw Conservatory until 1905 and continued her studies in Lvov under Soltys and S. Niewiadomski (composition). From 1906 to 1908 she studied the piano under J. Pembauer and composition under S. Krehl at the Leipzig Conservatory and then under K. Czop-Umlauf. In 1917 she graduated from the Music Academy in Vienna, where she had been a pupil of F. Schimdt. After her graduation and until 1939 she held her own music courses for beginners. In 1947 she became professor of the piano in the Folk Institute in Lodz and later an inspector of music schools in Warsaw. In 1951 she received the Prime Minister's prize for her children's compositions.

##### **Works for wind ensemble:**

- Krakow march (wind ens) (1937)

#### **61. Klinkova, Zhivka**

Bulgarian pianist, conductor, professor and composer, born in Samokov, July 30, 1924. She studied the piano and composition at the Bulgarian State Conservatory under Professors D. Nenov, P. Khadzhiev and V. Stoyanov. She made her debut as a concert pianist in 1948 and after 1951 conducted the State National Song and Dance Ensemble. She worked for some years in East Germany and furthered her studies under Professors W. Regeny and B. Blacher. Some of her compositions won prizes in festivals in Bucharest and Warsaw.

##### **Works for brass band:**

- September 1923 overture

##### **Works for wind ensemble:**

- Bulgarian rhythms (13 trp, hn, trb, tba, d-b and pf)

#### **62. Kornilova, Tatiana Dmitrevna**

Soviet music editor and composer, born in Moscow, June 4, 1902. She studied composition under M. Gnesin at the Moscow Conservatory, graduating in 1931. After 1951 she was music editor for a studio of documentary films.

##### **Works for wind orchestra:**

- Two Marches (1942)

## L

### **63. Lachartre, Nicole Marie**

French electronic instrumentalist, musicologist, writer and composer born in Paris, February 27, 1934. She studied at the Paris Conservatoire where she received first prizes for counterpoint and fugue. She studied composition under Milhaud in 1961 and Andre Jovilet, 1966 to 1968. Her other teachers were P. Schaeffer and J. Rivier (musique concrete) and P. Barband. Later she studied composition by computer under Xenakis and Barbaud. She worked on electronic music with the Groupe de Recherches Musicales of ORTF from 1966 to 1968 and was in charge of research from 1970 to 1973. She was a member of the French Committee of the International Society for Contemporary Music. She wrote several reviews and articles for Grove's Dictionary of Music and Musicians and for the Encyclopaedia Universalis. Many of her compositions are inspired by the works of mystic thinkers and spiritual experiences. Her works have been performed in Europe and the United States.

#### **Works for band:**

- Hommage à Ruysbroeck (1979)

### **64. Landowska, Wanda**

Polish harpsichordist, pianist, teacher, writes and composer born in Warsaw, July, 1879; died in Lakeville, CT, August 16, 1959. She had her first piano lessons from J. Kleczynski and then studied at the Warsaw Conservatory under A. Michalowski. In 1896 she went to Berlin and studied composition under H. Urban for four years. In 1900 she moved to Paris and married Henry Lew, a writer and expert on Hebrew folklore. She devoted herself to the study of music of the past and the revival of the harpsichord. She took part in concerts organized by the Schola Cantorum and although she was well established as a pianist, she decided to concentrate on the harpsichord. She gave concerts and did much to revive interest in old music. From 1913 to 1919 she gave classes in the harpsichord at the Berlin Royal School of Music and thereafter held master classes in Basle and Paris. In Saint-Leu-la-Forêt she founded the Ecole de Musique Ancienne, where she kept her collection of old instruments and gave concerts and lessons. She had a library of more than 10,000 volumes but was forced to leave the school with the arrival of the Nazis in Paris in 1940. She fled to the United States and continued her work



there. The modern harpsichord was built by Pleyel to her specifications.

**Works for band:**

- Fanfare de la Liberation (military orch)

**65. Laurin, Anna-Lena**

Anna-Lena Laurin, born October 31, 1962, is a Swedish composer and pianist resident in Malmö. Anna-Lena has composed on request for orchestras/soloists/conductors such as the Royal Philharmonic Orchestra, Malmö Opera Orchestra, Camerata Nordica, Norrland Opera, Helsingborg Symphony Orchestra, Orquesta Sinfónica Municipal de Mar del Plata, Argentina, Sweden's Radio, Håkan Hardenberger, Göran Söllscher, Komsí, Fredrik Malmberg, Anders Bergcrantz, Richie Beirach, Andrew Manze, Anna Maria Maria, Mats Rondin, Gitta-Maria Sjöberg and Thomas Söndergaard among many, many others and her music are performed around the world at concerts as well as on radio and television.

She is Composer in residence 2014-2016 at Camerata Nordica, whose artistic director is the Oslo Philharmonic Concerts Terje Tønnesen, and she was nominated by

Sweden's Radio for the Year's Composer / Jazz Cat 2013. Anna-Lenas works Concerto for Flute, Strings and Harp, and Concerto for guitar 'nominated by SMFF to one of the most significant works in Sweden in 2011/2016. Her professional career started her as a jazz pianist and jazz singer, but today she works for the most part as a classic composer.

**Works for wind ensemble:**

- Colours: variation for wind ensemble (1997/2010)

**66. Leleu, Jeanne**

French pianist, teacher and composer, born in Saint-Michael, December 29, 1898; died in Paris, March 1979. She came from a musical background and entered the Paris Conservatoire at the age of nine. She studied the piano under Marguerite Long and A. Cortot (1913), harmony under Chapius (1917), score reading under Estlye (1918), counterpoint under G. Caussade (1919), and composition under Bueser and C. Widor (1922). In 1945 she became a teacher of sight reading at the Paris Conservatoire and taught harmony there from 1953. She received first prizes for the piano (1913) and composition (1922) at the

Conservatoire and in 1923 was awarded the Grand Prix de Rome for her cantata *Beatrice*.

**Works for wind band:**

- Suite symphonique (pf and wind insts) (Leduc, 1926)

**67. Lesichkova, Lili**

Bulgarian pianist, lecturer and composer, born in Pleven, March 18, 1928. In 1951 she graduated from the Bulgarian State Conservatory, where she studied the piano under A. Stoyanov. Two years later she completed the composition course under Veselin Stoyanov. During this time she worked at the State School of choreography and after 1965 lectured on the piano at the State Conservatory.

**Works for wind ensemble:**

- Dobroudjana (ww, brass and perc)

**68. Lotta Wennäkoski**

Lotta Wennäkoski (b. 1970) spent a year at a conservatory in Budapest (Hungria) before transferring to the Sibelius Academy to study theory and composition with Eero Hämeenniemi, Paavo Heininen and Kaija Saariaho. She then

completed her studies in Amsterdam with Louis Andriessen. Artistic co-ordinator of the Tampere Biennale from 2008 to 2010, she was composer-in-residence of the Tapiola Sinfonietta for the 2010/2011 season. Works by her have been released on the Alba and Ondine record labels.

Lotta Wennäkoski began by composing scores for radio plays and short films. The first work designed for a concert hall was *Läike* (1994) for clarinet, violin and piano, first performed at a concert of innovative contemporary repertoire. Another major landmark was a focus concert of her works at the Musica nova Helsinki festival in 1999, since when she has established her reputation on the Finnish contemporary music scene as a distinctive lyricist. Her many commissions have included *Sakara* for orchestra (HPO/Esa-Pekka Salonen, 2003), the string quartet *Culla d'aria* (Kuhmo Chamber Music, 2004), *Hava* (Tapiola Sinfonietta, 2008) and the Flute Concerto *Soie* (2009) commissioned by the Finnish Radio Symphony Orchestra and chosen as one of the recommended works at the Unesco International Rostrum of Composers in 2012. The Scottish Chamber Orchestra commissioned an orchestral

work (*Verdigris*) from Wennäkoski and premiered it in 2015.

Among her latest commissions are *Flounce* commissioned by the BBC for a premiere at the 'Last Night of the Proms' on 9 September 2017 at the Royal Albert Hall in London by the BBC Symphony Orchestra and Sakari Oramo, *Uniin asti* commissioned by the Polytech Chor and the Finnish RSO to be premiered on 6 December 2017 in Helsinki and a work for the Turku International Cello Competition in 2018.<sup>26</sup>

#### **Works for wind orchestra**

- Puha (2007)
- Tarmo (2000)

#### **69. Loudova, Ivana**

Czech pianist and composer, born in Chluenc nad Cidlinou, March 8, 1941. She began her piano studies under her mother, Bozena Loudova, a professor of piano in Chlumec. She began composing when she was 12 years old and when she finished school in 1958 went straight into the third year composition class at Prague Conservatory, becoming a

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<sup>26</sup> in <https://www.fennicagehrman.fi/composers/wennaekoski-lotta/>

student of Professor Miloslav Kabelac. In the first three years of her studies she composed a number of works, two of which *Suite for solo flute* and *Sonata for violin and piano* have been performed frequently. In 1961 she became the first woman student of composition at the Prague Academy of Arts, under professor Emil Hlobil. She took part in the holiday courses for new music in Darmstadt (1967 to 1969) and was a guest at festivals in Holland, Kassel and Eger, Hungary. In 1968 she was a postgraduate student at the Prague Academy of Arts and Music under Professor Kabelac. In 1971 she received a grant to study in Paris under O. Messiaen and Andre Jolivet. In 1980 she was composer-in-residence for the American Wind Symphony Orchestra, Pittsburg, for six weeks.

#### **Works for wind orchestra:**

- Chorale (org, perc and wind orch) (1971)
- Concerto (org, perc and wind orch) (1974)
- Dramatic Concerto (perc and wind orch) (1979) (New York: C.F.Peters)
- Magic Concerto (xy, mar, vib and wind orch) (Peters, 1976)
- Olympic overture (wind orch) (1979)

## **70. Lund, Gudrun**

Danish pianist, violinist, musicologist, teacher and composer born in Aalborg, April 22, 1936. She received her B.A. (piano) from the Royal Danish Conservatory in 1953 and her M.A. (musicology) from the University of Copenhagen in 1955. She lived in the United States for the following ten years, teaching music appreciation and playing the piano and the violin. She became an American citizen in 1963 but returned to Denmark in 1966 to study composition under Svend S. Schultz and M. Windkel Holm. In 1983 she received a government grant for a year of study in the United States to experience a different musical atmosphere. Her music has been performed widely in Scandinavia, the United States and Germany.

### **Works for Band**

- Negotiations, op. 76 (1984)

## **71. Lutyens, Elisabeth**

(Agnes) Elisabeth Lutyens was born in London in 1906. At age nine she began to aspire to be a composer. In 1922, Lutyens pursued her musical education at the École Normale de Musique de Paris, before accompanying her mother to India in 1923. On her return she studied

with John Foulds and subsequently continued her musical education from 1926 to 1930 at the Royal College of Music in London as a pupil of Harold Darke.

Lutyens is credited with bringing Schoenbergian serial technique (albeit her own very personal interpretation of it) to Britain. She disapproved of the 'overblown sound' and chose to work with sparse textures and develop her own type of serialism; she first used a 12-note series in Chamber Concerto I for 9 instruments (1939), but earlier than this she had been using the techniques of inversion and retrograde fundamental to a serial idiom, and she stated she had been inspired to this by precedents she found in older British music, especially Henry Purcell.

### **Works for wind ensemble**

- Music for winds (1964)<sup>27</sup>
- Symphonies for solo piano, wind, harps and percussion (1961)<sup>28</sup>

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<sup>27</sup> Instrumentation: 2.2.2.2-2.0.0.0

<sup>28</sup> Instrumentation: pic.2.2.ca.Ebcl.2.bcl.2.cbsn-4.3.3.1-timp.6perc(2s.d, b.d, ten d, 5cym, 4tam-t, 3tamb, 3tri, tub bells, crots, bng, mar, tempbl, wdubl, cast, whip, glsp, vib, xyl)-2hp

## M

### **72. Malmborg Ward, Paula af**

Paula Christina of Malmborg Ward, born February 27, 1962, is a Swedish composer. She is especially famous for his stage work. As daughter of a conductor and operative teacher, Lars of Malmborg and an opera singer, Gunilla of Malmborg, it may seem natural, but it was popular music she devoted to during her growing up in parallel with classical piano studios for Gunnar Hallhagen. She graduated from music teacher at the Royal College of Music in Stockholm, and later studied composition for Hans Gefors at the Music School of Malmö. Her masterpiece Bomb Party, who was a premiere of the Gothenburg Opera in 1998, became her breakthrough as an operative composer.

#### **Works for symphonic Band:**

- Drömmen om A (1988-1990)

### **73. Marez-Oyens, Tera de**

Dutch harpsichordist, pianist, violinist, conductor, lecturer and composer, born in Verlsen , August 5, 1832. She

graduated from the Amsterdam Conservatory (piano and conducting) in 1953 having studied the piano under Jan Ode, the harpsichord under Richard Boer, the violin under Camile Jacobs and Jan Henrichs and conducting under Felix Hepla. She then studied composition under Hans Henkemans and electronic composition under Professor Gottfried at the Institut of Sonology of the University of Utrecht, gaining her diploma in electronic music in 1965. She is currently a lecturer at the Conservatory in Zwolle and has given various radio talks on musical education, electronic music and women composers and made television appearances conducting orchestras and choirs. She leads children's groups in musical improvisation and concerts. She is a member of the National Council of Art in The Hague and vice-president of the Dutch Composers' League. She received an honorable mention in Concours Electro-Acoustic, Bourges, France in 1982.

#### **Works for wind ensemble:**

- Octet (1972)
- Concerto (fl and wind ens) (1983)

### **74. Martins, Maria de Lourdes**

Portuguese clavichordist, harpsichordist, pianist, professor and composer, born in Lisboa, May 26, 1926, died in 2009. Her mother, Maria Helen Martins was her first piano teacher, then Maria studied the piano under professor Abreu da Mota at the Conservatory Nacional, graduating in 1944 and composition under Artur Santos and Croner de Vasconcelos, graduating in 1949. She studied the harpsichord and the clavichord under Santiago Kastner. On a grant from the Calosut Gulbenkian Foundation she commenced advanced studies in composition under Professor Genzmer at the Musikhochschule in Munich in 1959 and under K. Stockhausen and Bruno Maderna in Darmstadt from 1960 to 1961. She studied film composition in Siena under Lavagnino and holds the diploma of the Orf-Institut at the Mozarteum in Salzburg. She was invited by the Gulbekian Foundation to organize a Portuguese version of the scholastic work of Carl Orff, which she introduced and taught at the foundation from 1960 to 1971. Sshe held summer courses in the Orff metod in Canada and Brazil and studied the Kodaly method in Kecskemet, Hungary in 1970. She was active in the field of music education, lecturing in Europe, the United States, South America and Japan and taking part in foreign

congresses and seminars. She was founder and president of the Associação Portuguesa de Educação Musical and professor of music education at the Conservatorio Nacional from 1971 to 1978 and of composition from 1973. She received prizes and awards, including the Calouste Gulbenkian composition prizes in 1965 and 1971.

#### **Works for Band**

- Rapsódia de Natal (1978)
- Rondó (1978)
- Suite de Danças Tradicionais Portuguesas (1978)

#### **Works for wind ensemble**

- 12 Harmonizações de Canções Populares para Crianças e Conjunto de Instrumentos de Banda<sup>29</sup> (1980)

### **75. Miagi, Ester Kustovna**

Soviet lecturer and composer, born in Tallinn, January 10, 1922. She studied composition at the Tallinn Conservatory under M. Saar, graduating in 1951. At the Moscow Conservatory she continued with postgraduate studies

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<sup>29</sup> 12 Harmonizations of children folksongs for children choir and ensemble of band instruments (free literal translation)

under V. Shebalin until 1954, when she returned to Tallinn to teach theoretical subjects at the Conservatory. She was awarded a medal in 1972.

**Works for wind orchestra**

- Work for wind orchestra (1959) (title unknown)

**76. Monnakgotla, Tebogo**

Tebogo Monnakgotla, born March 25, 1972 is a Swedish composer. She was born and raised in Uppsala, where she as ten year old started playing cello in music school. After going to the Latin Latin Music Line, from 1994 she studied cello and composition (for Jan Sandström) at the Music School of Piteå, and from 1999 composition at the Royal College of Music in Stockholm. During 2007-08, Tebogo Monnakgotla Sveriges Radio's special internal composer, a mission that, according to SR, goes to "the absolute premier young composers". She was elected as a member of the Swedish Swedish composer 2007 and is also a member of "Inversion", an association of female composers and conductors working to bring contemporary music to a wider audience.

**Works for symphonic Band:**

- Blå (2001)

**77. Mkrtychieva, Virginia Nikitichna**

Soviet lecturer and composer, born in Baku, December 22, 1914. She studied composition under V. Shebalin at the Moscow Conservatory from 1938 to 1941. For the next three years she taught music instrumentation and musical form at the Music School in Baku and then continued her composition studies under B. Zaidman and U. Hadjibekov at the Baku Conservatory, graduating in 1945. In 1951 she moved to Moscow. From 1961 she lectured at a music school in Sverdlovsk.

**Works for wind orchestra**

- March

**78. Musgrave, Thea**

Scottish conductor, professor and composer, born in Edinburgh, May 27, 1928. She studied at Edinburgh University from 1947 to 1950, under Hans Gal (history of music and counterpoint) and Mary Grierson (harmony and Analysis). She had four years of postgraduate study under Nadia Boulanger, studying accompaniment at the Paris Conservatoire from 1952 to 1954 and composition privately from 1950 to 1954. She also studied composition

with Aaron Copland. While still a student she was awarded the Donald Francis Tovey prize and the Lili Boulanger memorial prize. In 1955 she became leader and accompanist of the Saltire Singers. A grant enabled her to attend courses at the Berkshire Center in Tanglewood in 1958. She was lecturer on music for the extramural department of London University from 1959 to 1964 and a visiting professor at the college for creative studies, University of California, Santa Barbara, in 1970. She lectured at many universities in the United Kingdom and the United States; she is a member of the central music advisory panel for the BBC. In 1973 she won the Koussevitzky award and in 1974, 1975 and 1982 the Guggenheim fellowship. Prince Charles presented her with an honorary doctorate from the Council for National Academic Awards in 1976, in 1979 she received an honorary doctorate from Smith College and in 1980 an honorary doctorate from the Old Dominion University in Norfolk, Virginia.

#### **Works for wind band**

- Journey through a Japanese Landscape (1994 – Marimba and wind band)
- Scottish Dance Suite (1959)

#### **Works for brass band**

- Variations (1966 – brass band)
- The Last Twilight (1980 - 3hn.4tpt.4tb/perc.)

## **N**

### **79. Nikolskaya, Olga Vasilevna**

Soviet lecturer and composer, born in Tbilisi, January 25, 1916. She studied Azernaijanian music under U. Hadjibekov and composition under L. Rudolf and B. Zaidman at the Baku Conservatory, graduating in 1940. From 1961 until 1971 she lectured at the Byulya Music School in Baku.

#### **Works for wind orchestra**

- Azerbaijanian march (1948)
- Geroyam Azerbaidzhana, march
- Neftyanikam Azerbaidzhana, march (1950)

## **O**

### **80. Osetrova-Yakovlieva, Nina Alexandrovna**



Soviet concert mistress, teacher and composer, born in Petrograd, November 20, 1923. From 1946 to 1948 she studied under Shcherbachiev and in 1952 graduated from the Leningrad Conservatory, having studied under V. Voloshinov. From 1940 she was concertmistress of an amateur orchestra and from 1946 to 1950 of the Leningrad puppet theatre. She then taught music in schools.

**Works for wind band:**

- Fantasy march (1976)
- Russkaya plyaska (1957)
- Shestvie (1968)

## **81. Osojnik, Maja**

Maja was born in 1976 in Slovenia. She lives and works in Vienna, Austria as a singer, composer, improvising electroacoustic musician, sound artist, mostly using voice, paetzold bass recorders, own field recordings, DJ-CD, tapes and other lo-fi electronic devices, toys, trash and found objects. Maja made a name for herself in different musical fields, such as early music, contemporary, experimental, jazz, free improvisation, sound art and heavier music.

She composed music for theater, dance, animation movies, film, silent film and diverse ensembles and wrote Lyrics/Texts for different Projects such as Maja Osojnik Band, Broken.Heart.Collector and Rdeča Raketa. She gave Workshops in improvised Music in Austria, Slovenia and Korea. She founded Maja's Musik Markt and co-organised the 7th Viennese Soulfood Festival in 2013. <sup>30</sup>

**Works for wind orchestra**

- Escapes - *raumklang variationen* (2015)

# **P**

## **82. Palmér, Catharina**

Catharina, born January 10, 1963 in Karlskrona, is a Swedish composer, organist, pianist and violinist. Palmér studied music theory, organ, piano, violin and composition at the Royal College of Music in Stockholm. There she graduated in composition in 1998. Among her teachers were Sven-David Sandström, Pär Lindgren and Per Nørgård in Copenhagen. As a composer, she has more than fifty works in her name (2010). In 2002 she won a composition

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<sup>30</sup> in <http://maja.klingt.org>

contest with the contemporary vowel ensemble at Indiana University. In 2003 she won the second prize in a composition contest in the Danish chamber marker Hymnias international composition competition Waterworks with the piece Kissrain, Watersleep for cam marker and two percussionists.

**Works for symphonic band:**

- Tones (1991)
- Fanfare: över temat Litet bo jag sätta vill (1993)

**83. Paulsen, Anniken**

Anniken Paulsen was born 1955 and grew up at Greåker, Norway, spending much time in the cinema. Coming from a musical family, she started playing piano at the age of five. Reimar Riefling was her teacher from age 12 until she started her studies at Østlandets Musikkonservatorium to become a soloist/pedagogue. At her debut in 1980, the program included compositions by Schoenberg, Webern, Ravel, Lizt and Schuman among others. In 1990 she started her studies at The Norwegian Academy of Music, with professor Olav Anton Thommessen as teacher. She

composed for orchestra, chamber and music to four fairytales Hans & Grete, The Nightingal, etc.

Despite her classical education, the upbringing at the cinema has inspired her, and led to wide cooperations with writers, video/costumedesigners and painters. She has done commissioned work for the Arts Council Norway, Concerts Norway, NRK, Arctic Brass, The Norwegian Wind Ensemble and The Festival of North Norway.

**Works for symphonic band**

- 2014 Overture (2014)
- Circle of Life (2011)
- RissKiss (2007)

**84. Pengilly, Sylvia**

British lecturer and composer, born in London, March 23, 1935. She graduated from the Guildhall School of Music, London, then moved to the United States in 1957 and studied under James Waters at Kent State University to gain her M.A. (composition) and under Paul M. Palombo to receive a D.M.A. (composition) from the university of Cincinnati. She lectured at Kent State University from 1971

to 1973 and currently lectures at, and is in charge of the electronic music studio, at the Loyola University, New Orleans. She worked on laser technology in music from 1975. In 1995 she “retired” and moved to California, where she still resides and composes.

#### **Works for wind ensemble**

- Degrees of entropy (1973)

#### **85. Perkin, Helen**

English concert pianist and composer, born in Stoke Newington, February 25, 1909, died in 1996. She became an A.R.C.M. studying under Artur Alexander and John Ireland and also Anton Webern and E. Steuermann in Vienna. She performed in England, Vienna, Budapest and Germany.

#### **Works for Brass Band**

- Fandango
- Island Heritage
- Carnival Suite
- Cordel suite

#### **86. Petterson, Ida Agnes**

Ida is a Norwegian composer, born 1981 and spent her childhood in Harstad, in the north of Norway. She is now based in Oslo.

She did her bachelor degree in composition at The Norwegian Academy of Music with tutors such as: Bjørn Kruse, Henrik Hellstenius. She also studied Musicology at Oslo University and composition techniques with Trygve Madsen.

In addition to working as a composer, Agnes Ida Pettersen acts as a conductor, piano accompanist, concert producer and more. She’s been engaged in working for the art music scene, through organizations like The Norwegian Composers Association (2015 - ), the New Musics Composers group (NMK) (2013-2014) and UNM (2009-2011). She’s engaged in the work for a bettering of the gender balance in the music business through NKF and Balansekunstprosjektet.<sup>31</sup>

#### **Works for symphonic band**

- Grums: wind ensemble (2008)

#### **87. Piene, Charlotte**

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<sup>31</sup> in <http://agnesidapettersen.com/>

Charlotte Piene was born in 1985 and studied composition at The Norwegian Academy of Music with Bjørn Kruse and Henrik Hellstenius from 2007 – 2011. She received a MA in Fine Art from Bergen Academy of Art and Design spring 2016, where Brandon LaBelle was her main tutor. She works mainly with questions about identity, personality, aloneness and the interaction between people. What can be (in) the spaces and the energies between us? And why does some meetings imprint themselves in our minds more than others? These questions are, among others, a starting point for a poetical exploration in sound, text and different visual materials or media. Sound within something else is an underlying cause for playing with the different elements, and to see how they react and communicate with each other.

Piene's work includes instrumental and electronic music, installations, performance, video, text and staged music, and has been performed/exhibited in Norway, Sweden, Hungary, Georgia, France, Northern Ireland, Estonia, Austria, China and the Faroe Islands.<sup>32</sup>

#### **Works for symphonic band**

- Invisible Traces: for Wind Band (2015)

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<sup>32</sup> in <http://www.cpiene.no/>

#### **88. Pierce, Eseld**

English composer born in 1976. The young prize-winning composer, Eseld Pierce, began her studies on piano and trumpet in Cornwall. She won an entrance scholarship to the Birmingham Conservatoire to study composition, and has written works for chamber, symphony and wind orchestras. She is interested in a wide variety of musical styles, including folk music from around the world, and is an experienced jazz vocalist and trumpeter. In 1997 Eseld Pierce was the winner of the first Cornwall Young Composer of the Year Competition.<sup>33</sup>

#### **Work for wind band**

- A name perpetual (1996)

#### **89. Ponte, Ângela da**

Ângela da Ponte is a Portuguese composer, born in 1984 in Ponta Delgada, Açores. With a PhD from the University of Birmingham (UK), Ângela currently lives in Porto where she develops activities as composer and collaborator in the Escola Superior de Música e Artes do Espetáculo and at the Conservatório Regional de Música de Vila Real.

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<sup>33</sup> in <https://arielmusic.co.uk/composers/eseld-pierce/>

Works with more prominence include her participation in the 8th Gulbenkian Orchestra Workshop for Young Portuguese Composers, where she debuted the piece EKIS III conducted by Joana Carneiro. In 2011 she was a Young Resident Composer at Casa da Música (Porto) where she wrote for the Porto Symphony Orchestra, conducted by Michael Sanderling, Remix Ensemble conducted by Emílio Pomárico and Nuno Simões (winner of the Young Musicians Prize 2010, percussion).

In March 2014 she collaborated with the Orchester National d'Île de France and the Choeur Régional Vittoria d'Île de France, the result of an order by the orchestra to compose an orchestral accompaniment of the a cappella piece: Psaume 92 D953 by Schubert. That same year she was invited by the same orchestra to be member of the jury in the composition competition Île de créations.

Her music has been played regularly in Portugal, in the United Kingdom with the BEAST (Birmingham Electroacoustic Studio Theater) at concerts at the Ikon Gallery, CBSO and Elgar Concert Hall (Birmingham), Mexico (Festival Visiones Sonoras 2016), Poland (Audiokineza), Colombia and Spain.

#### **Works for wind orchestra**

- Despique (2011)<sup>34</sup>
- Cantiga Bailada (2010), for wind orchestra and choir
- Tirioni (2010), for wind orchestra and choir
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#### **90. Pritchard, Alwynne**

Alwynne Pritchard is a British performer, composer, artist and curator based in Bergen on the West coast of Norway. In her recent work, she has increasingly explored relationships between musical expression and the human body and has appeared as an actor, vocalist and physical performer in a number of stage productions, as well as developing choreography for performances of her own pieces. In 2015, Alwynne formed the music-theatre company Neither Nor with her partner Thorolf Thuestad. Over the past two decades, Alwynne's music has been performed in America, Belgium, Canada, Denmark, Finland, France, Germany, Great Britain, Holland, Indonesia, Ireland, Italy, Poland and Norway, and has been broadcast on BBC Radios 3 and 4, as well as abroad. She has worked with leading musicians and ensembles across the globe, including the Alpaca ensemble, Arditti String Quartet,

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<sup>34</sup> for three wind bands

Apartment House, asamisimasa, Athelas Ensemble, BBC and BBC Scottish Symphony Orchestras, The Bournemouth Sinfonietta and many more. From 2008 and until March 2014, Alwynne was Artistic Director of the Borealis festival in Bergen and from 2001 until 2008, she taught composition at Trinity College of Music in London. Alwynne also worked for many years as a freelance writer and presenter for BBC Radio 3. In January 2016, she took up the position of Artistic Director of the BIT20 Ensemble. She is managed by Maestro Arts and her music is published by Verlag Neue Musik.<sup>35</sup>

#### **Works for wind band:**

- March, March, March (2013) – for military band.

#### **91. Ptaszynska, Marta**

Polish percussionist, pianist, lecturer and composer, born in Warsaw, July 29, 1943. She began studying the piano at the age of four and later studied the piano and music theory at the Music School, Warsaw and percussion under Professor J. Zgodzinski in Poznan. She received her M.A. in 1968 from the Warsaw Conservatory with distinctions in

percussion, composition and music theory. She continued her composition studies in Warsaw on a French government grant, under Nadia Boulanger in Paris from 1969 to 1970. At the same time she attended a course in electornic music at the Groupe des Recherches Musicales of the French Radio. From 1965 to 1970 she was president of the Circle of Young Composers in Poland. At the Cleveland Institute of Music she earned the artist diploma degree in 1974, after studying percussion under Donald Erb. As a percussionist she specializes in performing avant-garde works by composer such as Sierocki, Stockhausen, Cage and Boucourechliev, as well as her own compositions. She was a member of the Percussion Ensemble, Poznan and the Cleveland Institute of Music Contemporary Ensemble. She appeared several times at the Warsaw International Festival of Contemporary Music as a soloist and a member of an ensemble, playing her own and other works. She lectured in percussion at the Warsaw Conservatory, composition at Bennington College, the Universities of Berkeley and Santa Barbara and was guest lecturer at other universities. Some of her compositions won awards in Poland and awards from the Percussive Arts Society of America (1974 and 1976).

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<sup>35</sup> in <http://www.alwynnepritchard.co.uk/wordpress/index.php/read/bios/>

### **Works for wind orchestra:**

- Conductus (1983)

## **R**

### **92. Raga, María Dolores Soriano**

María Dolores Soriano Raga was for more than 50 years a music teacher from the City Council of Valencia. She is the author of the first hymn in Valencia Soccer Club (1924). Most of her production was developed at the time of Franco' dictatorship, for which he has counted with a multitude of military marches of exaltation, patriotic music, religious hymns, Spanish songs and *pasodobles*, among others. Together with José Roca she founded the children's choir "Juan Bautista Comes".

It was not possible to establish the titles and composition years of the military marches of this composer.

### **93. Ratkje, Maja Solveig Kjelstrup**

Maja Solveig Kjelstrup Ratkje, composer and performer (born Dec. 29th 1973 in Trondheim, Norway), finished

composition studies at the Norwegian State Academy of Music in Oslo in 2000. Her music is performed worldwide by performers such as Ensemble Intercontemporain, Klangforum Wien, Oslo Sinfonietta, The Norwegian Radio Orchestra, BBC Scottish Symphony Orchestra, to name a few. Ratkje has received awards such as the International Rostrum of Composers in Paris for composers below 30 years of age, the Norwegian Edvard prize (work of the year) twice, second prize at the Russolo Foundation, and in 2001 she was the first composer ever to receive the Norwegian Arne Nordheim prize. Her solo album *Voice*, made in collaboration with Jazzkammer, got a Distinction Award at Prix Ars Electronica in 2003. In 2013 she was nominated for the Nordic Council Music Prize for her vocal work.<sup>36</sup>

### **Works for symphonic band**

- 69 Marching Band Bars of Leftovers From an Old Century (1999)

### **94. Ramm, Valentina Iosifovna**

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<sup>36</sup> in <http://ratkje.no/>

Soviet violinist, editor, lecturer, singer, writer and composer, born in Kharkov, Ukraine, October 22, 1888, died in Moscow, 3 July, 1968. She studied the violin under K. Zitt and harmony and counterpoint under S. Krell at the Leipzig Conservatory, graduating in 1908. At the same time she studied singing under B. Heidiger. After 1908 she worked in Rostov-on-the-Don, singing and teaching singing. She returned to Moscow and attended classes in composition given by M. Gnesin. From 1928 to 1929 she was secretary of the Association of Chamber Music and taught singing at the A. Scriabin music school. From 1930 to 1932 she was an editor for Muzgiz music publishers and director of a society of young composers and from 1938 to 1940, editor of a record company. She lectured at the Kirov Music School from 1941 to 1943. She wrote articles on the history of song and song in civil strife and translated two of Bach's cantatas and over 100 songs.

#### **Works for wind orchestra**

- Slavyanski marsh (1941)
- Torzhestvennie marsh (1945)

### **95. Rocha, Sofia Sousa**

Sofia Sousa Rocha was born in 1986 in Braga (Portugal). Aged 11 started her musical studies at the Conservatório de Música Calouste Gulbenkian de Braga. During the last three years of these studies she chose Composition as her main subject with Paulo Bastos. She as a bachelor in composition by the Escola Superior de Música de Lisboa (Portugal). In 2012, she graduated from her Music Master with António Pinho Vargas.

Sofia was awarded first prize at the Composition Competition from the Escola Superior de Música de Lisboa (2008). Her works were commissioned from Antena 2/Prémio Jovens Músicos<sup>37</sup> (2008), the Alcobaça Music Festival (2009), the Leiria Music Festival (2013) and the Sônd'Ar-te Electric Ensemble (2014). She has been very active in important composition workshops and participating in concerts with important Portuguese ensembles (Coro Ricercare, Sinfonietta de Lisboa, and others). In 2012 she presented her short opera *Inês Morre* at the Teatro Nacional de São Carlos.

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<sup>37</sup> Antena 2 is a importante portuguese radio station regarding "classical" music; Prémio Jovens Músicos is a national competition for young portuguese musicians



She is associate composer of the Teatro Nacional de São Carlos and has been a teacher at the Conservatório de Música Calouste Gulbenkian e no Conservatório Bomfim em Braga.

#### **Works for wind ensemble**

- Memórias do Lethes (2013) for choir, brass and percussion ensemble<sup>38</sup>

#### **96. Roemer, Hanne**

Danish guitarist, pianist, saxophonist, musicologist, teacher and composer, born in 1949. After singing in the Danish Radio Girls' Choir from 1961 to 1963 she took a diploma in piano in 1964. From 1968 until 1971 and from 1975 to 1977 she studied musicology at the University of Copenhagen. Between these periods she studied the guitar under Santiago Navasques and Karl Scheidt and at the Royal Danish Conservatory. In 1975 she began playing the saxophone and after playing in bands, founded a saxophone

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<sup>38</sup> SATB choir, 3 trumpets, 2 horns, 5 trombones (2 bass trombone), 1 euphonium, 4 percussionists (4 adufe and vibraphone)

quartet. She taught at junior schools and music high schools in Copenhagen.

#### **Works for band**

- Fodjord (1978)
- Til Anaktoria (1975)

#### **97. Rosa, Clotilde**

Maria Clotilde Belo de Carvalho Rosa Franco, commonly known as Clotilde Rosa was born in Queluz (Lisbon, Portugal), in 11th May, 1930. Composer, harpist, teacher. She has been an important person for the contemporary music scene in Portugal.

Clotilde started her Piano studies at the age of ten, finishing superior studies by the age of nineteen, in the class of Ivone Santos. She started her harp studies at the age of twelve, which she finished at eighteen, in the class of Cecília Borba at the Conservatório Nacional in Lisbon. Having decided to dedicate herself to this instrument she held several scholarships: Fundação Calouste Gulbenkian and the Dutch Government. Clotilde studied with Phia Berghout in Amsterdam, Jacqueline Borot in Paris and Dr. Hans Zingel in Koln.

Clotilde was present at the Darmstadt Summer Courses for three years and the vast experience as an instrumentalist as well the collaboration in a collective work developed by Jorge Peixinho in the GMCL arose in her the interest of the composition, result of stimulus and assimilated experiences. In 1976 her work "Encontro" for flute and string quartet was noted in the "Tribune Internationale de Compositeurs" in Paris. I won the first National Contest of Composition of the "Oficina Musical do Porto" with my work "Variantes" for flute solo, "Alternâncias" for flute and Piano representing Portugal in ISMC Festival in Athens - 1979.

Simultaneously to the Harp teaching in "Escola de Música do Conservatório Nacional" at Lisbon she dedicated herself to the Composition having more than seventy works composed and performed for solo, Chamber Music, Symphonic Orchestra, an Opera and a Cantata.<sup>39</sup>

**Works for wind ensemble:**

- Sonhava de um Marinheiro (1980), *2 soprano, mezzo-soprano, wind and percussion ensemble, harp and eletroacustics*
- Metalis (1985, rev.1986), brass septet

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<sup>39</sup> in <http://www.gmcl.pt/clotilderosa/biography.htm>

**98. Ross, Sara**

Sara Ross in a Portuguese composer born in São Miguel Island, Azores in 1989. From 2007 to 2010 she attended the course of Digital Music Creation at Teesside University. While studying there, she received in 2009 the Honourable Mention for Best Portuguese Piece at the 10th Electroacoustic Music Competition by Miso Music, and in the same year was invited to attend the International Encounter/Festival Visiones Sonoras in Morelia, Mexico, with composers such as Alejandro Viñao, João Pedro Oliveira, amongst others. Having completed the course, she returned to São Miguel with the purpose of pursuing composition studies at the "Conservatório Regional de Ponta Delgada". Currently in her final year in Music Composition at the "Escola Superior de Música de Lisboa", she has had as principal tutors Luís Tinoco, Carlos Caires and António Pinho Vargas. In 2013 she was invited to participate in the Composition workshop organized in a partnership ESML-Gulbenkian Foundation, directed to the music writing for voice and chamber orchestra and under the tutorship of Marc-André Dalbavie. She has collaborated in dance projects with music arranging for 37.25 – Núcleo

de Artes Performativas (2012), and composition for choreography work with students from “Escola Superior de Dança”.<sup>40</sup>

**Works for wind band:**

- Cais (2016)

## S

### **99. Samuel, Rhian**

Composer Rhian Samuel was born in Aberdare, Wales, in 1944 to a Welsh-speaking, musical family. She has lived in Britain and the United States and currently divides her time between Aberdyfi, North Wales, and London. She writes orchestral music, chamber music and vocal and choral music and has worked with many of today's foremost classical artists. To date around 120 of her works have been published. In the USA she was joint winner of the ASCAP-Rudolph Nissim Award, 1983, for her choral-orchestral work, *La belle dame sans merci*. In the UK she won first prize at the Greenwich Festival (1979) and has received subsequent accolades including the Glyndŵr

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<sup>40</sup> in [http://www.scherzoeditions.com/?page\\_id=4246](http://www.scherzoeditions.com/?page_id=4246)

Medal for services to the Arts in Wales and most recently a Hon DMus from the University of Wales.<sup>41</sup>

**Works for wind orchestra**

- On this precious earth (2016)

**Works for brass band**

- Taliesin (2016)

### **100. Selma, Ethelvina-Ofelia Raga**

Ethelvina was born in 1911 in Catarroja and died in Madrid in 2005. She studied conducting and folklore with Manuel Palau, harmony with Pedro Sosa and history of music with Eduardo López Chavarri. She played the piano to accompany silent movie movies in movie theaters in Catarroja and Valencia. She was also organist and director of choirs of various religious colleges, and composed many motets for their masses and festivals.

In 1957, thanks to a grant from the City Council, she became conductor of the Banda Municipal de Valencia, an extraordinary fact, and she was the first and, so far, last female to do it.

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<sup>41</sup> in [www.rhiansamuel.com](http://www.rhiansamuel.com)

The Banda Municipal de Valencia played works by Ethelvina Raga and one work can be found in the Madrid Bibliotheca.<sup>42</sup>

**Works for wind band:**

- Carihambra – Rapsody nº1 for Sinfonic Band

**101. Schauss-Flake, Magdalene**

German composer, born July 25, 1921 in Essen, died also in Germany, September 24, 2008. German church musician and composer. She studied church music (B) at the Folkwangschule in Essen and in Berlin (A-exam). During her studies she worked as a jazz musician in bars. Her teachers were Siegfried Reda, Ludwig Weber and Hans Chemin-Petit. After studying, she worked for a time as a lecturer at the Music College in Stettin, followed by an activity as a church musician in Anklam, Essen-Kupferdreh and Essen-Altendorf. Later she lived with her family first in Bergen near Kirn and from 1960 in Burgsponheim. She was married to the theologian, Schau, with whom she had three children. She has performed as an organist in Europe and

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<sup>42</sup> in file:///Users/tiagoliveira/Downloads/Compositores-Valencianes.pdf

the USA. She spent her last night in a health cure in Bad Kreuznach. She found her last retirement in Burgsponheim.

**Works for wind/brass ensemble**

- Suite in G (brass and ww)
- Fanfare for Brass (2006)
- Concerto for Brass, Percussion and Timpani (2002)
- Concertino for Solo Trumpet, Solo Trombone and Wind Ensemble (1998)
- Hommage à J. S. Bach: "Jesus my joy", partita for brass instruments

**102. Schiphorst, Iris ter**

Iris ter Schiphorst is a German composer born in 1956. As a composer influenced by years of experience as a classical pianist, a bass player, percussionist, keyboard player and sound engineer in various rock and pop bands. The large list of her works encompasses all genres. She studied theatre and culture studies and philosophy in Berlin and attended classes with Dieter Schnebel, Luigi Nono and Helga de la Motte. Concurrently, she worked intensively with electronical music and sample techniques (1992 first

prize in the third composition competition for synthesizer and computer music). In the late eighties, she became a co-founder of the association 'zeit-Musik' together with the composers Mayako Kubo, Franz-Martin Olbrisch and Berthold Türrcke as well as the musicologists Frank Hilberg and Gian Mario Borio. Her compositions from that period center mainly around the relation between manuscript and sound. In 1990 founded the electro-acoustic ensemble intrors, with which Iris ter Schiphorst received an award at the international composition competition BLAUE BRÜCKE. In 2001 she was shortlisted for the Prix Italia for her orchestral piece Hundert Komma Null. Since 2013 member of the Berlin Academy of Arts and since 2015 professor for Media Composition at the University of Music and Performing Arts in Vienna.

**Work for wind ensemble and percussion:**

- Vergeben/Bruchstücke zu Edgar Varèse (2007)<sup>43</sup>

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<sup>43</sup> scoring 4(I=picc).4.3.bcl.0.dbn-4.4(I=piccpt).4(IV=btrbn).1-perc(2,I=solo):I=BD(muted)/SD/2tom-t(lo,med)/3cym/Crash cym/4timp/vib; II=3cym(lo,med,hi)/tam-t(med)/Crash cym/metal plate/glsp-pft(=kbd)

**103. Selvo, Denise**

Percussionist, Concert Band Director and composer, born in Turin (Italy) in 1984. She is very active in the world of Concert Bands. From 2003 to 2010 she collaborated with the choir Ensemble D'Harmonies of Val di Susa under the direction of Nives Michetti, giving concerts in Italy, France, Spain and the Czech Republic.

She attended several courses of conducting and composition for Concert Band, the first in 2010 in Castellabate (SA) with Paolo Belloli, Lino Blanchod, Jan Van der Roost and André Waignein.

Since 2003 she teaches percussion at music schools in the region of the Val di Susa and from 2010 to present she teaches music in the primary school of Borgone Susa.

**Works for concert band**

- La Nostra Favola (2016)

**104. Skog, Ylva**

Ylva Skog was born in 1963 in Västmanland (Sweden). She trained as an assistant nurse and worked for several years in healthcare. She also played piano, and gradually developed an interest in composition. Between 1994 and

1999 she studied composition at the Royal University College of Music in Stockholm, where her teachers included Lars Ekström, Lars-Erik Rosell and Pär Lindgren. If anything can be said to repeat itself in this witches' brew, it would be a frenzy of pulse and rhythm. It is no coincidence that she is said to stand with one leg in the art music of Igor Stravinsky and Béla Bartók, and the other in jazz and rock. At times it is also possible to discern a Latin-American colouring. She works with a wide variety of formats, including electroacoustic music. Many of her choral works have been performed around Europe and the USA. Notable amongst her early pieces are also *Fyra sånger* (Four songs), which won great public and critical acclaim on its original première during the Ladies Next concert series in Stockholm's Kulturhuset in 1998. Ylva Skog has herself taught young people composition and has been a guest lecturer for students of composition at the College of Music in Piteå. She is also a studio assistant at the center EMS (Electroacoustic Music in Sweden) and was one of the founders of Opus 96, an association of women composers.

**Works for symphonic band:**

- *Revelj!* (1996)

**105. Skouen, Synne**

Born in 1950 in Oslo (Norway), Synne studied at the Hochschule für Musik und darstellende Kunst in Wien (from 1969-73); took theory and composition with Professor Alfred Uhl and Professor Erwin Ratz, and experimental composition at the Academy's electronic studio, directed by the composer Dieter Kaufmann and the composer and conductor Friedrich Cerha. During this period she was also a member of the experimental music theatre group "Die Fremden" (with, among others, composer Günther Kahowez). In 1976 she earned a Diploma in composition at the Norwegian State Academy of Music following studies with Professor Finn Mortensen. For a number of years she worked as a music critic in *Arbeiderbladet*, Oslo, and also became the first editor of the music periodical *Ballade*.

In 1993 she became head of music of the cultural channel, P2, at NRK (the Norwegian Broadcasting Corporation), a position she held until 1999, when she was asked to partake in the reorganization of NRKs cultural departments into one multimedia platform, becoming it's first director.

From 2001-2005 she was the head of the board of the Norwegian Composer's Union, during which she was also head of the Nordic Composers Council, and over the years she has been on the board in a number of different organizations, presently at Tono, Kopinor and NOTAM. As a contracted columnist in Aftenposten ([www.aftenposten/Meninger/Signert.no](http://www.aftenposten/Meninger/Signert.no)) she keeps up her journalism, for the most part with articles on cultural affairs.<sup>44</sup>

**Works for wind ensemble:**

- Balladen om Anna Roggløy, melodrama in three movements (1990)<sup>45</sup>

**106. Slater, Elizabeth Angela**

Angela Elizabeth Slater is a UK-based composer who has recently completed a PhD in composition at the University of Nottingham, generously funded by the AHRC. Angela has

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<sup>44</sup> More information in

<http://www.synneskouen.no/biografi.html>

<sup>45</sup> To the Festivals in Northern Norway 1990. For three singers / actors, military orchestras, strings, guitar and accordion. Text: Petter Eberg Pedersen (1852-1882)

developed a particular interest in incorporating different aspects of the natural world into her compositions, and has been working on a series of compositions that engage with the natural world in many different ways. Angela was recently been commissioned to write a Wind Orchestra piece for VRM wind orchestra as part of DAR residency scheme (2016) in association with Sound and Music. She was also recently awarded a prestigious bursary by the Boltini Trust to participate in the Advanced Composition Course 2015 at Dartington Hall, and study with Hugh Wood and Stephen Pratt.<sup>46</sup>

**Works for wind orchestra:**

- Dark Refractions for symphonic winds (2016)
- Stormscape (2014)

**107. Söderqvist, Ann-Sofi**

Born 1956 in Stockholm, Sweden. Composer, arranger and trumpet player. Teacher of composition, music arranging and ensemble leadership skills at the Royal College of Music in Stockholm. Since 2014 member of the Swedish Royal Academy of Music.

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<sup>46</sup> in <https://angelaslatercomposer.com>

Ann-Sofi has composed many pieces for big band, but her palette is wider than that, and includes symphonic music, pieces for choir, theatre music, and music for smaller ensembles. For a long time Ann-Sofi has been known to the public as a jazz trumpet and flugelhorn player. With her emotional, lyrical and expressive playing, she has participated with many groups during the years. As well as being the leader of several groups, Ann-Sofi has participated as a musician on records and gigs with many orchestras and artists

In January 2011 Ann-Sofi's piece for symphonic wind orchestra – Trumpet stories – was performed for the first time at the Concert Hall of Stockholm. It was played by the Swedish Wind Ensemble and conducted by Håkan Hardenberger. It's a piece focusing on the trumpet's different roles in music. The piece was played again in 2016 and received critical acclaim in DN, the largest daily paper in Sweden.<sup>47</sup>

**Works for symphonic band:**

- Trumpet stories (2010/2016)

**108. Stein, Nannette (Mrs. Streicher)**

Austrian pianist and composer, born in Augsburg (Germany), January 2, 1760; died in Vienna, January 16, 1833. She was the daughter of Johann Andreas Stein the famous Viennese piano builder. Her father tried to turn her into a *Wunderkind*, taking her on concert tours and in 1777 she played at the Viennese court. Although her playing was praised by many, Mozart dismissed her as *not a genius*. Together with her husband and brother she took over her father's piano business after his death and then called themselves *Frère et soeur Stein*. She met Beethoven when he was 17 and supported him through the turbulent years between 1813 and 1818.

**Works for wind ensemble**

- March for wind instruments

**109. Strutt, Dorothy**

English cellist, pianist, violinist, singer and composer, born in Hornchurch, Essex, May 5, 1941. She studied the violin from the age of seven and later the piano, the cello and singing and taught herself composition. From 1970 to 1971 she was a pianist for Moreley College Music Theatre. She is a member of the Barnard-Strutt-Owen Trio, founder in

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<sup>47</sup> More information in <http://www.annsosisoderqvist.com/>



1972, and also a member of a jazz orientated music tape workshop at the Arts center. She has performed in concerts and recitals and given lecture demonstration in schools. She was recently commissioned to add a choral part the Beethoven's 5th symphony adapting the words from the psalms.

**Works for wind ensemble**

- Music for wind ensemble, based on an oriental scale (1961)

**110. Szymanska, Iwonka Bogumila**

Polish pianist and composer, born in Warsaw, July 11, 1943. She made her debut as a pianist in 1951 and her first composition appeared in 1965. She studied the piano at the State Music College in Gdansk and in 1964 went to the State Music College, Warsaw, where she studied composition and graduated in 1972. She created the 'Sonnet' a new musical form. She has also performed on the radio.

**Works for Brass Band**

- Dyptyk (large band) (1970)
- Tryptyk (large band) (1970)

## T

**111. Tailleferre, Germaine**

French professor and composer, born in Parc Saint-Maur, near Paris, April 19, 1892, died in Paris, November 7, 1983. Against parental opposition, she attended the Paris Conservatoire from 1904, where she was a pupil of Windor, Dallier and Causcade and won first prizes for solfège, harmony, counterpoint and accompaniment. She was a pupil of Milhaud, Koechlin and later Ravel. She made Satie's acquaintance and in 1918 became the only female member of the group known as 'Le Six', together with Honegger, Milhaud, Poulenc, Auric and Durey. These six composers were of widely diverse characters, having in common only hostility to French great admiration for the French composers of the 18th-century. In 1936 she took over the sponsorship of the group 'Jeune France'. From 1942 to 1946 she lived in the United States. From 1970 to 1972 she was professor of accompaniment at the Schola Cantorum. Among other awards, she received the decoration of

Officier de la Legion d'Honneur and the Grand Prix de Musique, Academy of Fine Arts, 1973.

**Works for wind band**

- Marche for Concert Band (orch. Dondeyne, 1976)
- Choral et Fugue for Concert Band (orch. Wehage, 1976)
- Suite divertimento, for piano or concert band (1777)

**112. Tann, Hilary**

Welsh-born composer, Hilary Tann, lives in the foothills of the Adirondack Mountains in Upstate New York where she chairs the Music Department and is the John Howard Payne Professor at Union College, Schenectady. Recent composer-residencies include the 2011 Eastman School of Music Women in Music Festival, 2013 Women Composers Festival of Hartford, and 2015 Welsh Music Center (Ty Cerdd). Her work has been supported by numerous organizations, including the Welsh Arts Council, New York State Council on the Arts, Hanson Institute for American Music, Vaughan Williams Trust, Holst Foundation, National Endowment for the Arts, and Meet the Composer / Arts Endowment Commissioning Music USA. A deep interest in the traditional music of Japan has led to private study of the

*shakuhachi* and guest visits to Japan, Korea, and China. Her compositions have been widely performed and recorded by ensembles such as the European Women's Orchestra, Tenebrae, Lontano, Marsyas Trio, Thai Philharmonic, Royal Liverpool Philharmonic, BBC National Orchestra of Wales, and KBS Philharmonic in Seoul, Korea.<sup>48</sup>

**Works for brass band**

- All the Moon Long (2015)

**113. Tandberg, Kari Beate**

Kari Beate Tandberg, born in 1958, is a Norwegian composer and pianist from Oslo. She studied piano at the Norwegian Academy of Music of London, and worked for a period of time as a district musician before taking a composition education at the College of Music. Later she was a fellow at the University College in Tromsø.

She writes for a variety of ensembles and she also wrote, with her husband Karsten Brustad, music for the sculptures of the Sculpture Landscape Nordland. Tandberg won 1st prize in the Fanny Mendelsohn competition in 1995 with

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<sup>48</sup> in <http://hilarytann.com/>

the work Custodia for 3 female soloists and ensembles. The string quartet Dwindle was taken for presentation with the Trade Quartet during Nordic Music Days 2010 in Copenhagen. Her works have been performed in Japan, Germany and in the Scandinavian countries with ensembles such as the Norwegian chamber ensemble, Ensemble Ernst, Cikada, and others.

#### **Works for symphonic band**

- Hæft: for sopran og symfonisk blåseenemblem (2015)
- Modes and Moves: for symfonisk blåseensemble (2008)
- Thymos: For alt-saxofon, marimba (xylofon) og symfonisk blåseensemble (2008)

#### **Works for wind ensemble**

- On Pins and Needles: For eight wind-instruments (2004)<sup>49</sup>

### **114. Tarrodi, Andrea**

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<sup>49</sup> Instrumentation: fl : 2 cl : sop sax : alsax : bsn : hn : tpt

Andrea Tarrodi, born in 1981, is a Swedish composer based in Stockholm. She started playing the piano at the age of 8, and became interested in composition shortly thereafter.

Tarrodi studied composition at the Royal College of Music in Stockholm, Conservatorio di Musica di Perugia, Italy, and the College of Music in Piteå with, among other teachers, Jan Sandström, Pär Lindgren, Fabio Cifariello-Ciardi, Jesper Nordin and Marie Samuelsson. She completed her master's degree in composition at the Royal College of Music in Stockholm in 2009.

In 2010 her piece Zephyros for orchestra received 1st prize in the Uppsala Composition Competition, which led to several performances of the piece by different orchestras around the world. During 2011-2013 Tarrodi was Sveriges Radio (Radio Sweden) P2's Composer in Residence. Andrea Tarrodi is a member of the Swedish Performing Rights Society (STIM) and the Society of Swedish Composers (FST).<sup>50</sup>

#### **Works for symphonic band:**

- Rablóbanda (2004)
- Serenade in seven colours (2013)

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<sup>50</sup> More information in <http://www.andreatarrodi.com/>

### **115. Tate, Phyllis (Margaret Duncan)**

English pianist, timpanist and composer, born in Gerrads Cross, April 6, 1911. She studied composition under Harry Farjeon at the Royal Academy of Music, London, from 1928 to 1932 and worked as a free-lance composer. She studied the piano and the timpani and became a F.R.A.M. in 1964. Several of her compositions were commissioned by the BBC and for festivals.

#### **Works for brass band**

- Illustrations for brass band (1969)

### **116. Teleman, Molly**

Molly Teleman, born in 1982, is a Swedish composer based in Östergötland, Sweden. After brief studies in trumpet and violin as a child, she began piano lessons ten years old and singing in her teens. When she began a professional music high school she took on studies in composition for David Swärd. Piano playing and singing followed her, but composition became more and more prominent as time went on.

After piano and composition studies at folk high school, she studied composition and pedagogy at Music College of

Ingesund, for Sverker Magnusson. She then left for Bergen, Norway and the Bergen University; the Grieg Academy. There Teleman studied composition for the late Morten Eide Pedersen. Guesting lecturers were among others Kaija Saariaho and Bent Sørensen. She completed her fine arts degree in composition in Bergen in 2007.

After her degree Teleman moved back to Sweden and studied other subjects as well, such as Culture Journalism, Creative Writing, History of Ideas and Literature. She has been active as a music and film critic in Östergötland since 2007, for news magazines such as Norrköpings Tidningar and ÖstgötaCorrespondenten.

Molly Teleman writes for all kinds of acoustic ensembles and is as yet particularly enthusiastic about choir and chamber music.<sup>51</sup>

#### **Works for symphonic wind band:**

- Pulse (2006)

### **117. Tomner, Martina**

Martina Tomner born in 1983 in Sweden, studied composition at Malmö Academy of Music with professors such as Rolf Martinsson, Kent Olofsson and Luca

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<sup>51</sup> More information in <http://www.mollyteleman.se/>

Francesconi. Following a master's degree in music education in 2007 (with ensemble teaching, arranging and composition as her main subjects), she went on to study composition for several additional years, earning the degree Bachelor of Music in 2008, Master of Music in 2010, and graduating with a second master's degree, also known as Composition Diploma, in 2012. Since then, she works as a freelance composer.

She has composed chamber music and electroacoustic music as well as works for larger ensembles and orchestra. Martina has been awarded grants from, among others, the Royal Swedish Academy of Music, the Swedish Arts Grants Committee, STIM (Swedish Performing Rights Society), the Foundation Annik and Lars Leander and the Fredrika Bremer Association. She is a member of STIM and was selected a member of the Society of Swedish Composers (FST) in 2012.

Besides being a composer, Martina also works as a choral conductor and a teacher of music theory.

**Works for symphonic band:**

- Dance of destruction and creation (2016)

**118. Trimble, Joan**

Irish concert pianist, professor and composer, born in Enniskillen, June 18, 1915. She gained her B.A. in 1936 and Mus.B. in 1937 from the Dublin University. She also studied at the Royal Irish Academy of Music in Dublin under Claud Biggs, Annie Lord, F. Grossi and J.F. Larchet and at the Royal College of Music, London, under Arthur Benjamin (piano) and Herbert Howells (composition), gaining her L.R.A.M. (piano performance) and A.R.C.M. She formed a piano duo with her sister Valeria in 1938 and they performed in the Wigmore Hall, Albert Hall, on radio and with many of the major orchestras. Joan was a professor at the Royal College of Music. She received the Sullivan prize of the RCM in 1939 and 1940; Dublin Feis Coeil composer's prizes in 1938, 1939 and 1940; Wesley Exhibition for improvisation; the Cobbott prize; Thomas Moore centenary prize, Radio Eireann, in 1952.

**Works for Brass Band**

- Erin go bragh (1943)

## V

### **119. Vienne, Marie-Louise de**

French singer, teacher and composer, born in Paris, 1905. She attended the University of Paris and was a laureate of the Paris Conservatoire. She was a soprano at the National Opera from 1929 to 1930 and a concert soloist from 1932. From 1945 she taught interpretation courses in French, German, Italian and Russian.

#### **Works for wind band**

- The Ordinance Corps march

### **120. Vitorino d'Almeida, Anne**

Anne Victorino d'Almeida is a Portuguese composer born in 1978 in Poissy (France). Being the youngest of the composer António Victorino d'Almeida's daughters, her will to study music was early woken, having started with piano lessons at the age of four, in Vienna, Austria.

At the age of seven, and already in Portugal, she began her violin lessons for eleven years. In 1997 she joins the Rueil-Malmaison Regional Conservatory (France) studying in the class of Dominique Barbier. A year later she returns to

Lisbon and joins the class of Agnès Sarosi in the National Superior Academy of Orchestra, graduating in 2003.

She has been dedicating part of her musical career to the composition of Soundtracks. Very dedicated to teaching, she has lectured violin since 2000 until 2012 at the Metropolitan Music Conservatory of Lisbon and has also been a teacher at the Music School of the National Conservatory since 2004. Anne wrote her first piece for brass ensemble in August 2017 and her first piece for wind band in the end of the same year, by commission of the research project that compiled the present catalogue.

#### **Works for wind band:**

- O Soldado da Misarela (2017)

#### **Works for brass ensemble:**

- A Sombra dos Sentidos (2017)

### **121. Vorlova, Slavka (Miroslava) (pseud. Mira Kord)**

Czech pianist, choir conductor, singer, teacher and composer, born in Nachod, March 15, 1894, died in Prague, August 24, 1973. She received her first instruction in the piano from her mother. She went to Vienna to study singing under Rose Papier at the Music Academy, but returned to Czechoslovakia after losing her voice. In Prague she became

a pupil of Vitezslav Novak in composition and Vaclav Stepan in the piano in 1916. She passed state examinations in the piano, composition and choir conducting and taught for a while in Nachod. After her marriage in 1919 she returned to Prague. Her music evenings were attended by M. Sadlo, K. Hoffmann, Alois Haba and the Ondricek Quartet. She resumed her piano studies under Frantisek Maxian and took private lessons with Jaroslav Ridky, before joining his master class in composition at the Prague Conservatory in 1945. The first woman to receive a degree in composition in Czechoslovakia, she graduated in 1948 with her Symphony, op. 18 dedicated to Jan Masaryk. Before that, her wartime compositions were of a patriotic nature; at this time the folklore element in her work is evident. She later turned to the unusual use of instruments, particularly in concertos and after 1960 used aleatorics, dodecaphony and serial techniques. She wrote a large number of songs and jazz compositions under the pseudonym of Mira Kord.

**Works for wind orchestra:**

- Polarisation, op. 84 (hp, perc and wind orch) (1970)

## Z

### 122. Zabl, Susanne

Austrian composer born in 1979, in Wels (upper Austria). Studied clarinet and writes often for wind ensembles, wind band and brass band. One of her works – Tonnen-Weise – was premiered at the celebrations of Linz 2009 – European Capital of Culture.<sup>52</sup>

**Works for wind orchestra**

- See-lebration, *moderne Eröffnungsfanfane*

### 123. Zaunmair, Simone

Simone Zaunmair, born January 18, 1982 in Wels, is an Austrian composer and musician. She received her first music lessons at the age of 4 years at the LMS Wels, first in recorder, then on the oboe. She studied jurisprudence at the JKU Linz, composition at the Anton Bruckner Privatuniversität Linz (or formerly Brucknerkonservatorium Linz) and oboe at the Klagenfurt

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<sup>52</sup> The information found after research was incomplete. This composer has more pieces but we were unable to determine without doubt the instrumentation. We only include in this catalogue the biographical and compositional information we have absolute confidence it is correct.

Provincial Conservatory. She also completed an apprenticeship at the Bruckner Conservatory on the trombone. She received further composition lessons with Alois Wimmer, Albin Zaininger and Thomas Doss.

Since 2009, she has been the director and conductor of the ensemble Wösblech and the big band Wösblech Delux. The main focus of the compositions is in the wind field.<sup>53</sup>

#### **Works for wind orchestra**

- Chiroterium
- The roots of the Original ... und immer wieder kumt er zruck (for solo clarinet and wind orchestra)
- Avari
- Abendsegen (2010)
- Arbeo
- Blauer Traum (wind orchestra and big band)
- Elegie (for solo horn and wind orchestra)

#### **Works for wind ensemble**

- La Lucha (brass and percussion, 2013)
- So soids sein (2009)

- Sommermorgen (2014)

#### **124. Ziberova, Zinaida Petrovna**

Soviet pianist, conductor and composer, born in Darmstadt, Germany, December 1, 1909. After 1925 she lived in Rostov-on-the-Don. In 1928 she graduated from the music school there, where she studied the piano under A. Alper. In 1931 she studied composition under N. Heifetz, I. Gottweiter and E. Broomberg. From 1925 to 1929 she worked as a pianist in clubs; from 1929 to 1941 she was conductor and artistic director of amateur activities in Rostov.

#### **Works for wind orchestra:**

- Rodnoi gorod, march (1941)

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<sup>53</sup> More information at <http://www.simonezaunmair.com/>



## Appendix I - *Special Cases*

*This section was added in order to include composers that didn't write original pieces for wind band but whose pieces were arranged for wind band, becoming important contributions for the genre. This is the case of the two composers listed below.*

### **Lankester, Coby**

Coby Lankester was born in Amsterdam in 1918. From 1932 to 1937 she studied piano with Ulfert Schults and Jan Odé, as well as harmony with Hendrik Andriessen and Jan Felderhof at the Amsterdam Conservatory. Afterwards Sem Dresden taught her composition. Because of her improvisation abilities she was asked to accompany a ballet course at the piano while she was still studying. She felt much affinity with the ballet and developed a personal style for ballet accompaniment and so she was commissioned to compose ballet music. In 1934 she became accompanist to the dancer Els Keezer, who commissioned Coby Lankester to write her first ballet music. In 1944 she met Hans Snoek, founder and artistic director of the Amsterdam Scapino Ballet and this was the start of a collaboration which was to last up to 1970. In 1949 she became the official accompanist of the rhythmical gymnastics courses at the Physical education Academy A.L.O. in Amsterdam. In 1956 she became professor of

'Music and Movement' and combined both functions until her retirement in 1982. In the meantime she had composed a lot of piano music. Conductor Anton Kersjes introduced her to the publisher Jan Molenaar and this caused her to complete most of her ballet compositions for piano; so in 1984 a piano album 'Ballet Music' was published. Johan de Meij arranged five compositions from this album for symphonic band, published as 'Les Papillons'. This suite for band was premiered in 1985 at the 'Nieuwe Kerk' in Amsterdam by the Amsterdam Police Band under the direction of Gerrit Fokkema. <sup>54</sup>

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<sup>54</sup> in [www.molenaar.pt](http://www.molenaar.pt)

### **Boulanger, Nadia (Juliette)**

Nadia Boulanger (Paris, 1887-1979), was the sister of Lili Boulanger, listed above in this catalogue.

Nadia, entered the Conservatoire at the age of 10, studying harmony with Paul Vidal and composition with Charles Marie Widor and Gabriel Fauré; she also studied the organ privately with Louis Vierne and Félix-Alexandre Guilmant. While still a student at the Conservatoire, she became the family's only breadwinner on the death of her father in 1900. She began taking engagements as a pianist, and teaching private students in the family's new flat in the rue Ballu, where she continued to live and teach until her death more than 75 years later. Among her early pupils was her younger sister, Lili, who studied counterpoint with her. In 1906, Boulanger became Gabriel Fauré's assistant at the great organ of the Église de la Madeleine. She remained a lifelong devotee of his music and later introduced his Requiem to several cities in Britain and the USA. After winning the Conservatoire's top prizes, Nadia came to wider public attention in 1908, when, in a preliminary round for the Prix de Rome, she submitted a fugue for string quartet, rather than for voices as specified, causing a stir in musical circles. Despite objections from at least one

examiner, she was allowed to progress to the final round, and was placed second with her cantata *La sirène*. She failed to win the Premier Grand Prix the following year also, even though on both occasions she was generally acknowledged to have written the best cantata. Her younger sister Lili, who was, as Boulanger acknowledged, the more talented composer, won the Premier Grand Prix de Rome in 1913, the first woman composer to do so.

Nadia Boulanger's compositions, published between 1901 and 1922, comprise 29 songs for solo singer and piano; nine larger-scale vocal works, some with orchestra; five works for instrumental solo (organ, cello, piano); two orchestral works; an opera and a song cycle.

Although she didn't write for wind band, she was composition teacher of many important composers who did (ex. Aaron Copland, Karel Husa, Ida Gotkovsky, Thea Musgrave, Joseph Horowitz). The composer Ned Rorem described Nadia Boulanger as "the most influential teacher since Socrates." She taught a very large number of students from Europe, Australia, and Canada, as well as over 600 American musicians.<sup>55</sup>

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<sup>55</sup> <http://www.bach-cantatas.com/Bio/Boulanger-Nadia.htm>

## Appendix II – *Statistics and Considerations*

After compiling this catalogue of the 122 female composers I was able to find during the time frame of this research project, some statistical analyses became possible, providing interesting insights into European production in the field of music for wind instruments. These 122 female composers represent 23 different nationalities from across Europe.<sup>56</sup>

Taking a closer look at the kinds of pieces they have written so far for wind instruments, one can see that only 78 of these composers have written 'concert pieces' for wind band, meaning that: 17 of them only wrote marches (mainly composers from Germany and Soviet Union, with royal duties), 22 only wrote for wind ensemble (various formats), and 5 only wrote for brass band (4 of which are composers from the United Kingdom, where the brass band tradition was born, and where brass band is still the strongest wind tradition). When thinking about the European wind band scene we might expect to find the majority of composers in countries like England, France, Germany or the BeNeLux nations, given their strong tradition of wind music and the number of important composers they have on the international scene. That being said, it was surprising that the two countries with the majority of female composers writing pieces for wind band are, by far, Sweden (18) and Norway (12). Combined, these two countries have 38,5% of the total number of female composers I was able to find.

We can suppose two possible reasons for this: a more open-minded society regarding the role of women, and more organized and accessible information resources on women's contributions to this field. I'll refrain from reflecting further on gender and societal matters here, but I can personally testify to the very well organized website of the Swedish Music Information Centre and the Norway Music Information Centre.<sup>57</sup> Because these two resources already include works for wind band, including those from female composers, they proved to be very helpful for this research project.

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<sup>56</sup> Here, 'European' refers to continental designations and not to economic-political ones. And although there are 124 composers included in this catalogue in total, for two of these there was no information about which ensemble type they composed for and so they were left out of the statistical analyses.

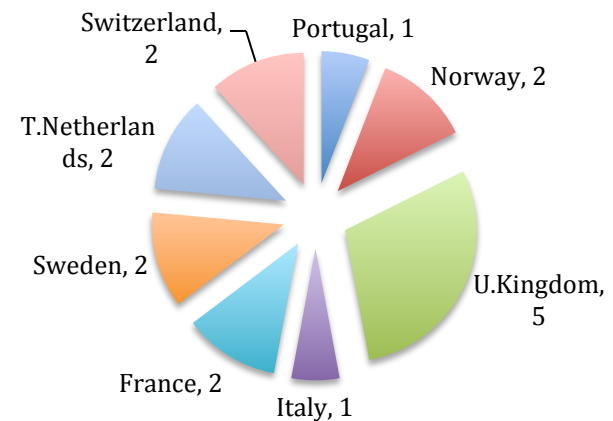
<sup>57</sup> <https://www.svenskmusik.org/en> and <http://www.mic.no/>

## Appendix III

### *Building the Catalogue*

The research for this catalogue began by going through both volumes of Aaron Cohen's *International Encyclopaedia of Women Composers*. This already provided the first two dozen names for my catalogue.

After this I decided to find a list of national and international wind band music publishers. Felix Hauswirth's books provided this list, from which I selected around 50 publishers, and contacted them by email—asking for names of European female composers with works for wind band or, at least, works for wind ensembles including eight or more instruments. I received replies at a rate of a little over 50%, and subsequently proceeded to go through the online catalogues of these publishers. From this information I was able to discover new music and new composers, both of which are listed now in this catalogue. The rest of the information and composers listed here came from important input from colleagues kind enough to share data with me in order to ensure this catalogue is as complete as possible.



**Name:** Renata Oliveira

**Main Subject:** HaFaBra Conducting

**Research Supervisors:** Anna Scott, André Granjo

**Title of Research:** European Female Wind Band Composers and Their Works

**Research Question:** Can shedding new light on women composers' contributions to the wind band and ensemble repertoire via the creation of a catalogue, the preparation of a critical edition, and the commission of a new work, help to encourage more Portuguese women to compose for this medium?

**Summary of Results:** In Portugal, as far as it is possible to assess, only two established women composers have written works for wind band or large wind ensemble: Berta Alves de Sousa, who composed *Porto Heróico* in 1943; and Maria de Lourdes Martins, who composed *Rapsódia de Natal*, *Rondó* and *Suite de Danças Tradicionais Portuguesas* in 1978. In a country with an important tradition of wind band musical practice, it seems strange that so few women composers have used this medium to convey their musical ideas. In order to put the production of female composers for this medium in perspective, I researched relevant works from as many European female composers as possible. Ultimately, the hope was to better understand their outputs for wind band, to promote their works, and to make way for a new composition for wind band from a female Portuguese composer.

This project had three main outcomes: 1) an online and physical catalogue of virtually all European female composers who have written for wind ensemble, including biographical data, a list of their works; 2) a critical edition of Berta Alves de Sousa's *Porto Heróico* manuscript; and 3) a co-commissioned work for wind band *O Soldado da Misarela* by Anne Victorino d'Almeida.

**Biography:** Renata Oliveira is a Portuguese conductor. She began her orchestra conducting studies with Jean-Marc Burfin and later with Jean-Sebastien Béreau. In conducting masterclasses Renata has worked with: Jose Pascual-Vilaplana, Kenneth Kiesler, Jean-Sebastien Béreau, Ernst Schelle, Robert Houlihan, Felix Hauswirth, Jan Cober and Douglas Bostock. She holds a Masters in Psychology and a Masters in Orchestra Conducting. She is conductor of two Portuguese wind bands, and is responsible for their associated music schools. Renata simultaneously studies HaFaBra Masters in Conducting with Alex Schillings at the Royal Conservatory of The Hague and a Masters in Music Teaching (Wind Band Conducting specialty) at the University of Aveiro.