

## Part Nine: Composers

**Elfrida Andrée** was born in 1841 in Visby, Sweden, and died in 1929 in Stockholm, Sweden. She studied composition at the Royal Academy of Music, Stockholm. She became the first woman telegraphist in Sweden and a pioneer of women's rights. She fought vigilantly against the sexism that barred women from professional work as composers and organists. She taught singing at a teachers' training college, while waiting for a change in the law forbidding women to be organists. With her appointment as organist at the Cathedral in Göteborg in 1867, she became the first woman in Sweden to hold a major church position. She was also the first woman to write an organ symphony. Her output comprises more than one hundred compositions in almost every genre: symphonies, concertos, chamber music, piano pieces, cantatas, Masses, songs and approximately fifty works for organ.

**Mary Jeanne van Appledorn** (b. 1927) is Paul Whitfield Horn Professor of Music at the School of Music, Texas Tech University in Lubbock, Texas. She earned her Bachelor of Music, Master of Music and Doctor of Philosophy degrees from the Eastman School of Music. Her large body of compositions includes music for solo instruments, band, orchestra, ballet, and orchestra with chorus. She has also composed electronic music. She was voted one of the three most outstanding Texan women composers in 1971 and was designated a member of the Texas Composers' Hall of Fame in 1973. Van Appledorn has also received Standard Awards since 1980 from the American Society of Composers, Authors and Publishers; Virginia College Band Directors National Association awards in 1981 and 1982; Delta Kappa Gamma International Scholar Award, 1959-60; and numerous other honors and distinctions.

**Caterina Assandra** was one of many Italian nuns who composed music and who were associated with convents around Milan the seventeenth century. She published a collection of twenty motets with melismatic vocal lines, imitations between voices in pairs, sequential harmonies and use of continuo. The esteem in which she was held is evident in the praise of her publisher Lomazzo and in the appearance of several of her motets in other collections.

**Elsa Barraine** was born in 1910 in Paris and came from a very musical Jewish family. At an early age she studied composition with Paul Dukas. At the Paris Conservatory, she won the first prize in harmony in 1925 and in piano accompaniment in 1927. In 1929 she received the prestigious *Prix de Rome* for her cantata *La vierge guerrière*. Between 1936 and 1939 she was the pianist and director of the voice department at "France Radio" in Paris. After 1953 she worked as a professor for sight-reading and analysis at the Paris Conservatory. Her musical works cover a wide range, including several symphonies and other works for orchestra, chamber music, songs, music for ballet and theater, and piano music. She has been considered by some to be the most gifted French woman composer since Lili Boulanger.

**Jennifer Bate** was born in 1944 in England. She is an organist and a composer.

**Mary Beth Bennett** is the Director of Music Ministries of historic St. Bede Catholic Church in colonial Williamsburg, Virginia, and serves as musical and liturgical advisor for Catholic Campus Ministry at the College of William and Mary. She holds degrees from Stetson University, the Eastman School of Music, the University of Southern California, and the State Conservatory of Music in Cologne, Germany. The recipient of eight national and regional prizes in performance and composition, she has recorded three compact discs for World Library Publications with the Liturgical Organists' Consortium. Nationally known for her improvisation skills and teaching, she is becoming a sought after composer for commissions of new works as well.

**Marilyn Biery** is Co-Choir Director and Organist at the Cathedral of St. Paul in St. Paul, MN, a position she has held since 1996. From 1986-1996 she was Director of Music Ministries at the First Church of Christ (Center Church) in Hartford, CT. Marilyn is the Director of the National Young Artist Competition in Organ Performance, sponsored by the American Guild of Organists. She holds Bachelor and Master of Music degrees in organ performance from Northwestern University and the Doctor of Musical Arts degree in organ from the University of Minnesota. In 1982 she was a finalist in the National Open Competition in Organ Performance in Washington, D.C. Marilyn's texts and compositions are published by MorningStar, GIA, OCP, Augsburg Fortress, and Alliance. Her series of articles on American organ music are currently running in *The American Organist Magazine*.

**Diane Bish** is a contemporary American composer who also presents numerous recitals. She has hosted the Joy of Music International TV series, a group of programs prepared in leading cathedrals in France, Germany, Canada, and throughout the United States.

**Roberta Bitgood** (b. 1908) was often the first woman Minister of Music in churches she served and was the first woman president of the American Guild of Organists. When she was eight years old she composed her first work, *Berceuse for Violin and Piano*. Bitgood graduated from Connecticut College with a BA and from the Guilman Organ School in New York City with a Gold Medal. During the first two years at the Guilman School, she passed the American Guild of Organists' examinations for both the Associate (AAGO) and the Fellow (FAGO). Since her retirement she has been the Director of Music at Crossroads Presbyterian Church in Waterford, CT.

**Edith Boroff** was born in 1925 in New York. She studied piano with Louise Robyn and organ with Claire Coci. She attended American Conservatory in Chicago and the University of Michigan. Boroff is Professor of Music at the State University at Binghamton, New York. She has received numerous awards, grants and scholarships, including Andrew Mellon Scholar, 1960-1961.

**Cécile Chaminade** was born in Paris in 1857 and died in Monte Carlo in 1944. Even though she came from a non-musical family, she displayed from an early age a great interest in playing piano and even in composing. Georges Bizet discovered the exceptional musical talent of the child and recommended a professional education. In those days girls were not yet allowed to attend the conservatory in Paris. She therefore received private instruction in piano, counterpoint, harmony, fugue and violin and was a self-taught conductor. At age eighteen she made her successful concert debut. In the years to come, she was very much in demand as a conductor and composer and from around 1890 on, she started touring, which was something rather unusual at the time. In 1913 she received the Order of Knights of the Legion of Honor from the French government for her musical work. Her output comprises about four hundred compositions, including an opera, an orchestral symphony, over one hundred songs and a wealth of chamber music. The wife of a music publisher, she had almost all of her compositions printed, even salon music for mechanical piano. After her death her fame quickly faded.

**Pamela Decker** is Assistant Professor of Organ and Music Theory at the University of Arizona. She holds a DMA from Stanford University in organ performance and composition. As a Fulbright Scholar, she studied at the Musikhochschule in Lübeck, Germany. Her compositions are published by Wayne Leupold Editions (E.C. Schirmer).

**Emma Lou Diemer** (b. 1927) is Professor Emerita of Composition at the University of California, Santa Barbara, and organist at First Presbyterian Church in that city. She is a composition graduate of Yale and Eastman and a Fulbright scholar in Belgium and Tanglewood. Diemer has been composing works for a wide variety of instruments and vocal ensembles since she received her first piano lesson at the age of six. Her outstanding work has brought her awards from the Ford Foundation, the Fulbright Foundation, the Brussels Conservatoire, the National Federation of Music Clubs, and major symphony orchestras and universities. ASCAP has honored her for her distinguished contributions to the development of American music through annual awards since 1962. In 1995 she was named AGO Composer of the Year. She is widely known as a concert artist and lecturer on contemporary music.

**Jeanne Demessieux** was born February 13, 1941, in Montpellier, France. By the age of eleven, she had won first prize for piano in that city. In Paris, the twelve-year-old was named organiste titulaire of the Temple du Saint-Esprit. She held that position until 1962. At the Paris Conservatoire, the young student won first prizes in harmony, piano, counterpoint, and fugue, an honorary mention in composition, and the coveted first prize in organ in Marcel Dupré's class in 1941. Dupré had her work for four years in seclusion, perfecting a virtuosic organ performance technique that was without parallel at that time. Following her legendary concert debut in the Salle Pleyel of Paris in 1946, she experienced a swift rise as an organ virtuoso. The successful debut was the starting-point for seven hundred concerts throughout the world. She was the first woman invited to play in Westminster Cathedral and Westminster Abbey. In 1962 she became the organiste titulaire of the Cavallé-Coll organ of the Madeleine in Paris. Demessieux also taught organ at the Conservatory of Nancy (1950-52) and the Royal Academy of Liege (1953-1968). After a two-month illness, she died on November 11, 1968.

**Marie-Bernadette Dufourcet-Hakim** was born in Bayonne, France. She has a Doctor of Letters degree from the Sorbonne, where she taught harmony until her appointment as Maitre de Conférences at the University of Bordeaux, where she teaches music history. She is Licenciata Performer in Organ from the Trinity College of Music in London and titular organist of the Cavaillé-Coll Organ of Notre-Dame-des-Camps in Paris. She has won numerous first and second prizes at the Conservatoire national Supérieur de Musique in Paris and at international competitions.

**Brenda Durden** earned a Bachelor's and a Master's of Music degree in organ performance at California State University at Fullerton, where she studied with Esther Jones. She continued her organ studies with Leslie Spelman, Cherry Rhodes and Frances Nobert, and she also attended England's Royal School of Church Music. She has won various competitions in organ performance. In 1998 she released a compact disc titled *Double Fantasy*. She is presently choir/organist at Ebenezer Lutheran Church in Lake Stevens, WA, and she teaches music to over six hundred elementary students every week.

**Louise Duval** was born about 1704 and died around 1769. In 1720, while still a teenager, Duval won an appointment to the Paris Opera. She was an extremely popular soprano as well as an accomplished harpsichordist, composer and dancer.

**Rolande Falcinelli** was born in 1920 in Paris and studied at the Paris Conservatoire. She received numerous first prizes including the first prize in organ and improvisation under Marcel Dupré in 1942 and the Grand Prix de Rome in the same year. She was the first woman to receive the Prix Rossini. In 1945 she became organist at Sacre Coeur de Montmartre. She taught at the American Conservatory in Fontainebleau and the Ecole Normale de Musique. In 1955 she succeeded Marcel Dupré at the Paris Conservatoire as teacher of organ and improvisation.

**Nancy Plummer Faxon** was born in 1914. Her recognition as a composer dates from 1941, when she was awarded First Prize at the National Composer's Congress for her *Rhapsody for Orchestra with Piano*. Subsequent honors include a listing in the first edition of *Who's Who of American Women* (1958) and the receipt of the Distinguished Alumni Award of Mu Phi Epsilon (Music Honor Society). The latter organization has also endowed a music scholarship in her name. Mrs. Faxon has sung professionally for a number of years, many of which were as a chorister at Trinity Church in Copley Square, Boston.

**Ruth Watson Henderson** was born in 1932 and is Director of Music at Kingsway-Lambton United Church in Toronto, ON, Canada.

**Fanny Mendelssohn Hensel** (1805-1847). Hensel was a skilled pianist, a prolific composer, and a respected leader of a flourishing Berlin salon. Although her works numbered well over four hundred, many remained unpublished due to lack of encouragement from her brother Felix and from her father. After her marriage to artist Wilhelm Hensel, who was awarded the Prix de Rome, she received support from many artists in Italy and finally resolved to publish her music.

**Sister Theophane Hytrek** was born in 1915 and died in 1992. She was a Fellow of the American Guild of Organists, a composer, teacher and recitalist whose professional career was based at Alverno College, Milwaukee. She served on various national committees of the American Guild of Organists and was instrumental in helping to establish a standard of quality in church music after Vatican II.

**Sr. Leonore Jenny** was born Marie-Cécile in 1923 in Grosswangen, Switzerland. She studied at Lucerne Conservatory and the Zurich Music Academy. St. Jenny taught music at the Teacher's Seminar, Baldegg, after 1950. She also conducted the choirs of the Teacher's Seminar and the Baldegg Convent.

**Joyce Jones** began her musical study at age four and starting composing at age six. When she was nineteen, she graduated from the University of Texas with highest honors and began teaching there on a fellowship. By the age of twenty she had earned her first master's degree and went on to receive a Master of Sacred Music from Southwestern Baptist Theological Seminary and Doctor of Musical Arts in organ performance. She is currently on the faculty at Baylor University in Waco, Texas. Jones is a Fellow of the American Guild of Organists and a member of Mu Phi Epsilon and Pi Kappa Lambda. She has won numerous awards and has presented concerts throughout the world.

**Alice Jordan** was born December 31, 1916, in Davenport, Iowa. She received a BME from Drake University in Des Moines, Iowa, audited courses at Union Theological Seminary in 1965 and received the Doctor of Letters (LittD) from Grand View College in 1986. Jordan has received numerous prizes, awards, and honors, including the Alumni Distinguished Service Award in 1970 from Drake University and the 1988 Iowa Choral Directors' Association Award for "dedicated service to church music." She has also received numerous commissions.

**Jeanne Joulain** was born in 1920 in Paris. Her musical training was at the Conservatory of Amiens, the Ecole César-Franck in Paris and at the Paris Conservatoire. She studied organ with Marcel Dupré and composition with Guy de Lioncourt. She was organist at Satin-Maurice de Lille and professor at the Conservatory of Lille in Roubaix and at Douai Conservatory.

**Karen Keene** was born in 1941. She holds degrees from the Oberlin Conservatory of Music and from Union Theological Seminary's School of Sacred Music, New York City. She has served Lutheran, Episcopal, United Methodist, and Reform Jewish congregations. Since 1998 she has been Organist and Director of Cantors at The Church of Saint John the Baptist, Roman Catholic, in Erie, Pennsylvania. Keene's primary interest lies in enabling congregational singing. Her publications with Harold Flammer, Warner Brothers, and MorningStar Music reflect her focus on "the people's song."

**Phoebe Palmer Knapp** (1839-1980) was the daughter of a Methodist evangelist, Walter Palmer, and the hymnist Phoebe Worrall Palmer. At evening musicales she and her husband, Joseph Fairfield Knapp, entertained many famous people, including four American presidents. She volunteered her time for social causes and held meetings in her home for female reformers such as Harriet Beecher Stowe and also hymn writers, including Fanny Crosby. Knapp wrote more than five hundred gospel hymns as well as many other pieces, some to her mother's texts. Her collaboration with Fanny Crosby produced two hymns still in use, *Open the Gates of the Temple* and *Blessed Assurance*.

**Elisabeth-Claude Jacquet de La Guerre** (1666-1729) was a five-year-old harpsichord prodigy who astonished Europe a hundred years before Wolfgang Amadeus Mozart. She could improvise fugues on any subject, transpose music at sight into any key and play difficult pieces blindfolded. These wonders attracted the attention of Louis XIV, who commanded that she perform for him at Versailles in 1673. The king placed her under his protection and she entered into the service of his favorite mistress, Madame de Montespan, who saw to it that she received a thorough education. While still in her teens, Elisabeth was awarded a royal pension and formally entered the service of Louis XIV. When the entire court moved to Versailles in 1682, she chose to remain in Paris. She wrote and published in almost every form then popular and was instrumental in introducing the new Italian style to France. She was the godmother and teacher of organist/composer Louis-Claude Daquin.

**Kristina Langlois** has been the Director of Music and Worship at Westwood Lutheran Church in St. Louis Park, MN, since 2000, and Organist there since 1993. She administers an extensive choral and instrumental music program within the context of liturgical worship. Kristina earned a Bachelor's degree in Education and a Master of Church Music degree from Concordia University in River Forest, Illinois; and she completed her Doctor of Music degree from Northwestern University in Evanston, Illinois. Her organ teachers have been Thomas Gieschen, Herbert Gotsch, and Wolfgang RübSam. Dr. Langlois is a former Dean of the Twin Cities Chapter of the AGO, has served the AGO in various committee capacities, and has served as adjudicator in numerous AGO/Schubert Club sponsored organ competitions. She taught music courses and organ at Hamline University from 1986-1995 and served as Director of Music at Hamline United Methodist Church in St. Paul from 1986-1993. She has performed organ concerts in Chicago, the Twin Cities, and in Germany. She teaches piano and organ privately, and her hymn settings are published by MorningStar Music Publications.

**Libby Larsen** was born in 1950 in Wilmington, Delaware. She received her BA, MA and Ph.D. from the University of Minnesota and was selected as distinguished alumna in 1988. She has served as composer-in-residence of the Minnesota Orchestra and as resident composer and guest lecturer at numerous colleges and universities. In 1985 she acted as manager-composer of the Minnesota Composers' Forum. Larsen has received numerous commissions and has been honored with many awards, fellowships (NEA) and grants, including Bush Artist Fellow and Minnesota State Arts Board Fellow.

**Joy E. Lawrence** is Professor of Music Education and Organ at Kent State University. She is also organist at Grace Lutheran Church in Cleveland Heights, Ohio. Dr. Lawrence holds degrees from Mount Union College, Union Theological Seminary and Case Western Reserve University. She has co-authored several books and has had numerous articles published in major music education and church music journals. She is a Past Dean of the Cleveland Chapter of the American Guild of Organists as well as founder of the Church Music Conference of Cleveland, Ohio. She has performed extensively in the Cleveland area and maintains a busy schedule of recitals, guest conducting, workshops in church music, choral techniques and related arts.

**Janet Linker** received Bachelor and Masters degrees in organ performance from Capital University and the University of Michigan respectively. The latter degree was under the instruction of Marilyn Mason and Hans Vollenweider. Her organ compositions are strongly influenced by years of experience as a church organist and organ teacher. She held her first organ position at the age of fifteen at the Wauseon Evangelical Mennonite Church in Wauseon, Ohio. After various other church positions, she became organist for King Avenue United Methodist Church in Columbus, Ohio, a position which she has filled for the past twenty years. Mrs. Linker has taught organ for many years and has served on the faculty of Capital University Conservatory of Music for the last fifteen years.

**Ester Mägi** is considered the “First Lady of Estonian Music.” Throughout her creative years, her compositions have conveyed her sense of contact with the spiritual heritage of her forebears.

**Phyllis Mains** was born in 1941 and is a member of the Seattle Chapter of the American Guild of Organists. She formerly served as Director of Music at First Congregational Church in Bellevue, Washington.

**Margaret S. Meier** received her Bachelor of Music degree from the Eastman School of Music and her Ph.D. from UCLA. Dr. Meier’s compositions, which have been performed throughout the United States and in Bulgaria and England, are in many genres: art songs, choral pieces, orchestral works, chamber music, opera, and piano and organ solos.

**Benna Moe** was born in 1897 in Copenhagen, Denmark, and died in 1983. She studied at the Hornman’s Conservatory in Copenhagen and eventually became head of two music schools in Dalarna, Sweden. Moe presented organ concerts in Europe and in the United States.

**Lelia Naylor Morris** (1862-1929), a composer and lyricist, was born in Pennsville, Ohio. A member of the Methodist Protestant Church, she joined the Methodist Episcopal Church after her marriage to Charles Morris. She attended many Methodist camp meetings in Maryland and Ohio. When her eyesight failed in 1913, her son made a twenty-eight-foot-long blackboard with music staff lines on it so Morris could continue her hymn writing.

**June Nixon** studied organ and piano at Melbourne University in Australia. Post-graduate scholarships enabled further study in London, where she achieved an F.R.C.O. and became the first woman to receive the John Brooke prize for the Choir Training Diploma. In 1968 she was the winner of the Australian National Organ Competition. She was appointed Organist and Director of Music at St. Paul’s Cathedral, Melbourne, in 1973 and is on the teaching staff of Melbourne University School of Music. Her influence outside the Anglican Church was recognized in 1995 by the Catholic Archdiocese of Melbourne through the receipt of the Percy Jones Award for “outstanding dedication and service given to music for worship.”

**Orpha Ochse** is Professor Emerita of Music at Whittier College. Before moving to California she taught at Central College Western Illinois State College and Phoenix College. She was Director of Music at the First Congregational Church in Pasadena and Lecturer in Music at the California Institute of Technology. In 1991 she was elected a lifetime honorary member of the Organ Historical Society. Ochse is the author of three books: *The History of the Organ in the United States*, *Organists and Organ Playing in Nineteenth-Century France and Belgium* and *Austin Organs*.

**Emily Maxson Porter** has been an organist and a choir director for numerous churches in the midwest. She is currently Organist at St. Philip’s Lutheran Church in Fridley, Minnesota, and is pursuing a career as a composer. Her compositions are published by MorningStar, Concordia, Augsburg-Fortress, Selah,

and Calfarina. Porter studied organ with Paul Manz, Heinrich Fleischer and Robert Glasgow, and composition with Dominick Argento, Paul Fetler, Jan Bender and Alex Lubet. She holds a B.A. in elementary education from Concordia University, St. Paul, Minnesota, an M.F.A. in organ from the University of Minnesota, and an M.S. in computer science from the University of Wisconsin-Milwaukee. She has also studied at the University of Michigan in Ann Arbor, Concordia Seminary in St. Louis, Missouri, and the University of Minnesota. From 1966 to 1970 she was Instructor and Assistant Professor of Organ and Theory at Concordia College in St. Paul, Minnesota, and in 1975 was a visiting Assistant Professor of Theory and Organ at Lynchburg College in Virginia. For a decade she worked in business as a software engineer before returning to music in 1994. Porter won the 2001-02 biennial Holtkamp-AGO Award in Organ Composition for her concert piece for organ solo based upon a traditional American melody. The award-winning work will be performed at the AGO national convention in Philadelphia in 2002 and will be published by Hinshaw Music.

**Florence Beatrice Price** is the first African-American woman composer to have earned national recognition. Throughout her career she maintained various organ positions and composed sacred music for church use. She was also an accomplished theater organist, accompanying silent films in movie theaters in Chicago. In 1932 she was lauded throughout the United States for winning first prize in the Wanamaker Music Composition Contest for her *Symphony in E Minor*. Price's output of over three hundred works includes orchestral and chamber pieces, art songs, piano and organ music, and arrangements of instrumental and vocal versions of spirituals.

**Sharon Elery Rogers** is a member of the Detroit Chapter of the American Guild of Organists. She serves as Director of Music and Organist at Auburn Road Presbyterian Church in Venice, Florida.

**Margaret Vardell Sandresky** was born in 1929. Her life and career have been greatly influenced by the musical heritage of the Moravian Church, and by a father who composed, improvised and performed regularly. Sandresky studied organ on a Fulbright Grant with Helmut Walcha, composition with Kurt Hessenberg, harpsichord with Maria Jäger and improvisation with Johann Köhler. After teaching theory at Oberlin Conservatory and at the University of Texas at Austin, she returned to Salem College as Professor of Composition and Theory, where she remained until her retirement. She also established the organ department at the North Carolina School of the Arts in Winston-Salem.

**Clara Wieck Schumann** (1819-1896) was a renowned composer, pedagogue and prodigious pianist, who began studies with her father when she was five years old. As a child, she traveled and received widespread accolades for her performances. Her creative work was praised by Frederic Chopin, Franz Liszt, Robert Schumann and Felix Mendelssohn. Her output included many orchestra, chamber, piano and vocal pieces. After her marriage to Robert, she performed less and concentrated on studying the scores of Bach, Mozart and Beethoven.

**Jeanne Shaffer** has written anthems, chamber music, three musicals in collaboration with Robert Bermittler, several volumes of organ music, four cantatas, song cycles, a chamber opera, a ballet, and orchestral works. Since 1993 she has produced a weekly radio program on women composers, *Eine Kleine Frauenmusik*, which airs over the Southeastern Public Radio network. She has won many grants and awards and was the Atlantic Center for the Arts Associate in Composition with Joan Tower in 1989 and Lucas Foss in 1991.

**Julia (Frances) Smith** was born in 1911 in Denton, Texas, and died in 1989. She received a BA from North Texas State University, an MA from the Juilliard School of Music and a Ph.D. from New York University. She taught at the Juilliard School of Music from 1940-1942 and was founder and head of the Department of Music Education at Julius Hartt College of Music at the University of Hartford, Connecticut. Many of her orchestral works have been performed by leading orchestras, and six operas have been performed by various opera companies. Smith received numerous honors and commissions.

**Ethel Smyth** was born in 1858 and raised in a strict Victorian household. She was in constant rebellion against her parents' constraints and attempts to keep her at home, sneaking into London to hear concerts whenever she could. As a teenager she left England, against her parents' wishes, and studied in Leipzig, where she gained entrance to the musical circle of Brahms and Clara Schumann and studied with

Tchaikovsky. Her only sacred work, *Mass in D*, was premiered in 1893. After the Mass, she devoted herself to writing opera and attained international recognition. She was the first woman composer to have an opera performed at Covent Garden. In 1910 she took a two-year hiatus from her musical career to take an active role in the women's suffrage movement in England. She took part in many demonstrations and was arrested and jailed for smashing the window of a cabinet minister. While in prison she formed and conducted a women's chorus with a toothbrush. In her later years Smyth wrote numerous books and articles, championing equal rights for women musicians and working to secure jobs for women in professional orchestras. In 1922 she was made a Dame of the British Empire. She died in 1944 in Woking, Surrey, England.

**Miss Stemson** was an organist at a parish church at Lancaster, England, and composed *A Dirge for Funerals* about 1780. Nothing more is known about her.

**Elizabeth Stirling** was born in 1819 in Greenwich, England, and died in 1895 in London. She studied piano, organ, theory and harmony at the Royal Academy of Music. At the age of twenty she was appointed Organist of All Saints' Poplar and remained in the position for twenty years. She then served at St. Andrews, Undershaft, until 1880. In 1856 she submitted the proper exercise for a MusB at Oxford, but a degree could not be granted to a woman at that time. With an exceptional manual and pedal technique, she was quite possibly England's first woman organ recitalist. She was one of the first women to perform Bach's organ works in recitals, for special occasions and for church services.

**Erzsébet Szönyi**, a Hungarian pianist, choral conductor, lecturer and composer, was born in Budapest. She worked in close cooperation with Kodály and played an important part in realizing his ideas for music education in schools. Since 1951 she has been the Supervisor of Music Conservatories in Hungary and is a member of the Board of Directors of the International Society for Music Education.

**Germaine Tailleferre** studied at the Paris Conservatoire, where she took her Concours de Contrepoint before a jury whose members included Gabriel Fauré and Claude Debussy. Her application for the Prix de Rome in 1919 was rejected because of her affiliation with the Groupe des Six: Auric, Durey, Honegger, Milhaud, Poulenc and Tailleferre. Although her life was marked by numerous tragic events, her music has an inner cheerfulness. A prolific composer, Tailleferre worked in all genres, from film scores and music for radio to operas, concertos, chamber music and songs.

**Lizzie Tourjée** (1858 - 1913) was born into a musical family, as her father, Dr. Eben Tourjé, founded the New England Conservatory of Music in Boston. At the age of eighteen, upon graduating from high school in Newton, Massachusetts, Tourjée was asked to set to music the words of a high school classmate. Her father later named the tune *Wellesley* after the college she attended for one year.

**Elizabeth Turner** lived from about 1725 until after 1784. Turner, whose musical education was acquired in a milieu dominated by George Frideric Handel, was involved in the London choral scene in the 1750s. She began composing and publishing during the middle of the 18th century. Her output included sacred choral works and many settings of well-known English poetry. Her lessons for harpsichord are from a collection entitled *A Collection for Songs with Symphonies and a Thorough Bass with Six Lessons for the Harpsichord*.

**Sue Mitchell Wallace** is an award-winning Fellow of the American Guild of Organists and American Society of Composers and Publishers. Her recordings and compositions are published in this country, the United Kingdom and Australia. She has concertized from California to Holland, New York to Texas and has presented two recitals at Westminster Abbey, London. She has been Clinician and Organist for numerous conferences and conventions and has presented workshops at several AGO conventions. Her video, *The Art and Kraft of Playing Hymns*, was commissioned by the Hymn Society of America and Canada. She currently serves as National Councilor for Education for the American Guild of Organists. She has been the Music Director - Organist at St. Luke's Presbyterian Church since May, 1989. Sue Mitchell-Wallace was educated at the Cleveland Institute of Music, Rollins College, Westminster Choir College and the University of Miami. She has taken post-graduate courses in organ repertoire, composition and conducting. She was formerly a faculty member and the university organist at Florida Atlantic University, Broward College and Birmingham Southern College Conservatory of Music.

