



Forgotten Voices

REDISCOVERING FEMALE COMPOSERS OF
THE PAST WITH VOICES OF THE FUTURE
IN ASSOCIATION WITH HERA

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Project Managers: Sophie Gilpin & Kitty Whately
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SCHEDULE

SATURDAY 6 MARCH

ROYAL WELSH COLLEGE OF MUSIC AND DRAMA (LIVESTREAM) | 4PM

MONDAY 8 MARCH

NATIONAL OPERA STUDIO | 4PM, 6PM, 8PM

TUESDAY 9 MARCH

GUILDHALL SCHOOL OF MUSIC & DRAMA | 12PM, 2PM, 4PM, 6PM, 8PM

WEDNESDAY 10 MARCH

TRINITY LABAN CONSERVATOIRE OF MUSIC AND DANCE | 6PM, 8PM

THURSDAY 11 MARCH

ROYAL ACADEMY OF MUSIC | 6PM, 8PM

FRIDAY 12 MARCH

ROYAL NORTHERN COLLEGE OF MUSIC | 6PM, 8PM

SATURDAY 13 MARCH

ROYAL COLLEGE OF MUSIC | 6PM, 8PM





PROGRAMME

ROYAL WELSH COLLEGE OF MUSIC AND DRAMA – SATURDAY 6

MARCH 4PM

(EPISODE 1)

Accompanist – Nicola Rose

Elaine Hugh-Jones*

'The Trumpet' – Rhys Jones

* All Hugh-Jones songs courtesy of Caradoc Press

Grace Williams*

'Slow, slow fresh fount'*** – Charlotte Forfar

'Fear, No More the Heat o' the Sun' – Charlotte Forfar

*Courtesy of Oriana Publications

**Edition by Graeme Cotterill

Elaine Hugh-Jones

'Fear No More the Heat o' the Sun' – Molly Beere

Morfydd Owen

Flower Songs:

'I'r Fioledau' (To Violets) – Eryll Thomas

'Duw 'Greodd Ardd o Rosynnau' (God Made a Lovely Garden) – Eryll Thomas

Elaine Hugh-Jones

'To Julia' – Nicole Dickie

'The Children' – Nicole Dickie

Claire Lidell*

Five Orkney Scenes:

'Fisherman's Bride' – Kira Charleton

'Roads' – Kira Charleton

* Courtesy of Goodmusic Publishing Ltd.

Morfydd Owen

'Sunshine Town' – Chloe Hare Jones

'April' – Chloe Hare Jones

'Gweddi Y Pechadur' – Rhys Jones

Elaine Hugh-Jones

Night Songs:

'The Starlight Night' – Maisie O'Shea

'The Nightingale Near the House' – Maisie O'Shea

'Music' – Molly Beere





NATIONAL OPERA STUDIO – MONDAY 8 MARCH

EPISODE 2 – 4PM

Avril Coleridge-Taylor

'The Rustling of Grass' – Neil Balfour
(Accompanist Mairi Grewar)

Gabrielle Ferrari

'Soleil de Pourpre' from *Le Cobzar* –
Judith Le Breuilly (Accompanist Juliane Gallant)

Eugénie-Emilie Juliette Folville

'Ah Pauvre Ami' from *Atala* – Julieth Lozano
(Accompanist Juliane Gallant)

EPISODE 3 – 6PM

Pauline Viardot

'Scène d'Hermione' – Judith Le Breuilly
(Accompanist Juliane Gallant)

Clémence de Grandval

'Romanza' from *Piccolino* – Frederick Jones
(Accompanist Juliane Gallant)
'Regrets: Scène-Mélodie' – Arlene Miatto
Albeldas (Accompanist Mairi Grewar)

EPISODE 4 – 8PM

Augusta Holmès

'Hymne à Éros' – Philip Clieve
(Accompanist Mairi Grewar)
'La Réponse d'Éros' – Frederick Jones
(Accompanist Juliane Gallant)

Marguerite Olagnier

'Romanesca' from *Le Saïs* – Julieth Lozano
(Accompanist Juliane Gallant)
'Serenade Berceuse' from *Le Saïs* – Philip Clieve
(Accompanist Mairi Grewar)





GUILDHALL SCHOOL OF MUSIC & DRAMA – TUESDAY 9 MARCH

EPISODE 5 – 12PM

Pauline Viardot

'Lamento' – Elsa Rosengren (Accompanist Nico de Villiers)

Margaret Bonds*

'I Know My Mind' – Katherine McIndoe (Accompanist Ian Tindale)

**Courtesy of Dr Louise Toppin and Videmus Inc.*

Mathilde von Kralik [also known as Mathilde Kralik von Meyrswalden]

Jugend-Lieder: No.7 'Die verschwiegene Nachtigall' – Josephine Lockwood (Accompanist Liz Marcus)

Betty Jackson King*

'Dawn' – Katherine McIndoe (Accompanist Toby Hession)

**Courtesy of Jacksonian Press*

EPISODE 6 – 2PM

Ingeborg von Bronsart [also known as Ingeborg Bronsart von Schellendorf]

6 Gedichte von Friedrich Bodenstedt (Op.10)

No.1 'Mir träumte einst ein schöner Traum' – Inguna Morozova (Accompanist Liz Marcus)

No.5 'Das Vöglein' – Katie MacDonald (Accompanist Florent Mourier)

No.6 'Sing, mit Sonnenaufgang singe' – Andrea Manuel (Accompanist Susan Waters)

EPISODE 7 – 4PM

Laura Netzel

4 Sångar (Op. 36): No.1 'Slumra, slumra bölja blå' – Aina Miyagi Magnell (Accompanist Liz Marcus)

4 Sångar (Op. 36): No.2 'En dröm' – Aina Miyagi Magnell (Accompanist Liz Marcus)

4 Mélodies (Op. 46): No.4 'Je Pense à Toi' – George Roberts (Accompanist Florent Mourier)

EPISODE 8 – 6PM

Betty Roe*

'In A Garden' – Alexandra Meier (Accompanist Yuting Liang)

Songs for Graham:

'The Promising Gardener' – Lydia Haynes (Accompanist Jong Sun Woo)

'Scooting' – Josephine Lockwood (Accompanist Liz Marcus)

**Courtesy of Robish Music.*

EPISODE 9 – 8PM

Undine Smith Moore*

'Love, Let the Wind Cry... How I Adore Thee' – Katie MacDonald (Accompanist Florent Mourier)

** Courtesy of Round Hill Carlin*

Amy Beach

'Ah Love but a Day' – Florence Cain (Accompanist John Evans)

Francisca Gonzaga [better known as Chiquinha Gonzaga]

'Fado das Tricanas de Coimbra' – Julia Sánchez Merino (Accompanist Chavdar Mazgalov)



TRINITY LABAN CONSERVATOIRE OF MUSIC AND DANCE –
WEDNESDAY 10 MARCH

EPISODE 10 – 6PM

Agathe Backer-Grøndhal

6 Deutsche Liebeslieder aus der Jugend
(Op.60): No.1 'In Dunkler Nacht' – Jared
Michaud (Accompanist Christina Koti)

Pauline Viardot

6 Mélodies: No. 6 'Les Filles de Cadix' –
Imogen Burgess (Accompanist Panaretos
Kyriatzidis)

Cécile Chaminade

'Écrin' – Imogen Burgess (Accompanist
Panaretos Kyriatzidis)

Guy d'Hardelot [Helen Rhodes]

'I Hid My Love' – Alex Akhurst
(Accompanist Rachel Miller)
'I Know a Lovely Garden' – Alex Akhurst
(Accompanist Rachel Miller)

EPISODE 11 – 8PM

Johanna Müller-Hermann

5 Lieder (Op.2):
No.4 'Der Letzte Abend' – Olivia Bell
(Accompanist Aleksandra Myslek)
No.5 'Einen guten Grund hat's' – Olivia
Bell (Accompanist Aleksandra Myslek)

Luise Adolpha le Beau

3 Lieder (Op.39): No. 1 'Erinnerung' –
Maria Willis (Accompanist Daniella
Nassar)
5 Lieder (Op.7): No.1 'Gruß an die Nacht'
– Maria Willis (Accompanist Daniella
Nassar)

Mathilde von Kralik [also known as
Mathilde Kralik von Meyrswalden]
Jugend-Lieder: No.1 'Die Spröde' –
Victoria Tee (Accompanist Joyce Tang)

Poldowski

'L'Heure Exquise' – Victoria Tee
(Accompanist Joyce Tang)





ROYAL ACADEMY OF MUSIC – THURSDAY 11 MARCH

EPISODE 12 – 6PM

Charlotte Sainton Dolby

'I am Content' – Anita Monserrat
(Accompanist Simon Grant)

Amy Woodforde-Finden

'A Request' – Helen Lacey (Accompanist Max Bilbe)
Golden Hours: 'Her Words Came to Me' – Angharad Rowlands (Accompanist Philip Sunderland)

Amy Elise Horrocks

'The Bird and the Rose' – Sally Lundgren
(Accompanist Stella Marie Lorenz)

EPISODE 13 – 8PM

Maude Valerie White

'In Golden June' – Danielle O'Neil
(Accompanist Stella Marie Lorenz)
'Des Kindes Abendgebet' – Toshi Ogita
(Accompanist Alexandra Standing)
'Seranata Española' – Stephen Whitford
(Accompanist Maya Soltan)
'Espoir en Dieu' – Sally Lundgren
(Accompanist Stella Marie Lorenz)

ROYAL NORTHERN COLLEGE OF MUSIC – FRIDAY 12 MARCH

Accompanist – Jonathan Fisher

EPISODE 14 – 6PM

Maud Cuney-Hare (see p21 for translations)

Six Creole Folk-Songs:

No. 1 'Aurore Pradère' – Morgana Warren-Jones

No. 3 'Belle Layotte' – Melissa Gregory

No. 4 'Quand Mo-té jeune' – Conrad Chatterton

No. 5 'Aine, dè, troise, Caroline' – Sarah Winn

EPISODE 15 – 8PM

Pauline Duchambge

'Guitare' – Sarah Winn

'Le Matelot' – Conrad Chatterton

Eva Dell'Acqua

'A Mignonne' – Melissa Gregory



ROYAL COLLEGE OF MUSIC – SATURDAY 13 MARCH

Accompanist – Ian Tindale

EPISODE 16 – 6PM

Hedwige Chrétien

6 Petits Poèmes du Bord de l'Eau:

No.1 'La Rivière' – Annabel Kennedy

No.2 'La Barque' – Emily Loftus

No.3 'Les Saules' – Susannah Hardwick

No.4 'La Lune' – Susannah Hardwick

No.5 'L'Ondine' – Emily Loftus

No.6 'L'Hiver' – Annabel Kennedy

EPISODE 17- 8PM

Rebecca Clarke

Setting of W. B. Yeats' '*The Folly of Being Comforted*':

'One That is Ever Kind' – Natasha Page

Settings of ancient Chinese poetry:

'Return of Spring' – Ceferina Penny

'Tears' – Angelina Dorlin-Barlow

'The Colour of Life' – Michael Gibson

WITH ENORMOUS THANKS TO:

All the student singers, young artists and pianists who have volunteered their time and talent to this project.

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FORGOTTEN VOICES COMPOSER BIOGRAPHIES

Presented in programme running order. Correct as of 5 March 2021.

RWCMD COMPOSER BIOGS

ELAINE HUGH-JONES (B. 1927)

Elaine Hugh-Jones is a Welsh teacher, pianist and composer. Born in London and educated in piano by Dr. F. W. Wadeley, Harold Craxton and Julius Isserlis, music became her life at a young age through her musical family. Through these experiences, she was inspired to take up composition lessons with Lennox Berkeley and John Joubert. Once she completed her training as a pianist, she launched herself into both an accompanist job with the BBC and teaching jobs in a series of schools (most notably Malvern College). She has a great passion for instilling music into young people's lives and spent her working career doing just that, alongside her radio (and later, television) work with the BBC.

As a composer, she only turned her full attention to creating music in the past 40 years. Her works are mostly vocal in nature, spanning from choral works to an operetta (*The Dragon Fear*, 1978). Her choral works were mostly inspired from her time spent teaching at Malvern College and Malvern Girl's College, some written for their choir at the time. Her pieces for voice and piano are written in a very sensitive, English post-Romanticism style (most likely inherited from her composition teachers), she also takes inspiration from many literary sources and from nature (particularly the colours and the perspectives). The accompaniments she writes are very rich in tone and very free, seemingly not only complimenting the vocal line but communicating with the audience alongside the voice, as an equal. Having celebrated her 90th birthday in 2017, she is a great living example of a lifetime dedicated to the art of music.

I'll leave you with a message in her own words, taken from her 2009 talk at the Elgar Museum:

"Stravinsky is reputed to have said "Music, by its very nature is powerless to express anything at all." In a way this is true because music cannot tell of actual events – but it CAN convey atmosphere and evoke emotion– and this is the magic of music."

Biography written by Nicole Dickie

CLAIRE LIDDELL (B. 24 MAY, YEAR UNDISCLOSED)

Claire Liddell is a Scottish pianist and composer known for her arrangements of Scottish folk songs and poetry to music. She was Glasgow born and studied at the Royal Scottish Academy of Music and Drama in Glasgow before going on to the Royal College of Music after winning a scholarship. Her strong pianistic skills, knowledge of Burns' poetry and love for Scottish folk music comes together in her original compositions as well as her many arrangements of Scottish music.

Biography written by Kira Charleton

MORFYDD LLWYN OWEN (1891-1818)

Morfydd Llwyn Owen was a Welsh mezzo-soprano who composed and performed her own songs. She studied at the Royal Academy of Music in London where she composed several accompaniments for Welsh folk songs. In London, her fascination with Russian folk song began as she became acquainted with several Russian natives in the area including Alexis Chodak-Gregory who later proposed marriage to young Owen. Unfortunately, Owen only debuted as a singer a year before her death in 1918 under suspicious circumstances. Owen, a religious woman, was introduced to her husband-to-be - the psychoanalyst Ernest Jones - in late 1916, and by February the following year, they were married. Ernest Jones was a controversial figure due to his atheism and his belief that religious individuals were simple-minded, and allegedly he made sure Owen knew of these views. Whilst holidaying in Jones' hometown of Oystermouth, Swansea, Owen developed acute appendicitis which eventually led to her death. Owen wasn't taken to a hospital, a post-mortem wasn't performed, and she was eventually buried without a death certificate. Owen is very much a part of Welsh music as she was over a century ago, an impeccable composer and a fine singer.

Biography written by Eryll Thomas

GRACE WILLIAMS (1906 - 1977)

Grace Mary Williams was born in Barry in 1906, her father was a noted musician and she learnt violin and piano as a young child. Grace would accompany her father's choir regularly and perform piano trios with her father and her brother, Glyn. In 1923 she received the Morfydd Owen scholarship to study at Cardiff University and following her degree she moved to London to study at the Royal College of Music

under the tutelage of Ralph Vaughan Williams. The roots of her style can be found in the music she most admired. Wagner was an early passion and she considered his opera *Tristan und Isolde* to have influenced her more than any other piece of art. Shostakovich was another admired composer whose influence is occasionally evident in her music. In 1945 she returned to her home town of Barry and this is where she remained for the rest of her life, dedicating herself to her compositions. By the age of 50, Williams had found her own musical voice that was influenced by the rhythms and cadences of old Welsh poetry and 'penillion' and ballad singing. Her compositions were often influenced by the Welsh landscapes and the ever changing mood of the sea. In 1949 Grace Williams became the first British woman to write the score for a feature film, with the British drama *Blue Scar*. In the 1967 New Years Honours she turned down an offer of an OBE for her services to music. Grace Williams passed away at the age of 70 in Barry, her last completed work was her second symphony. In a tribute to her it was said: 'She had brought the music of Wales to the world.'

Biography written by Charlotte Forfar

NOS COMPOSER BIOGS

AVRIL COLERIDGE-TAYLOR (1903 – 1988)

Avril Coleridge-Taylor was an English pianist, conductor and composer. Her compositions include large-scale orchestral works as well as songs, works for keyboard, and chamber music. She sometimes published her works under the pseudonym Peter Riley. Born in London, she was the daughter of composer Samuel Coleridge-Taylor and studied composition and piano at Trinity College of Music. Avril was the first female conductor of the H. M. S. Royal Marines and a guest conductor for orchestras including the BBC Orchestra and the London Symphony Orchestra. In 1952 Avril began a tour of South Africa, but once the government learnt of her black heritage (her paternal grandfather was a Creole from Sierra Leone), it would not allow her to work as a composer or conductor. In 1957, Coleridge-Taylor wrote the Ceremonial March to celebrate Ghana's independence.

Biography written by Catrin Slater

GABRIELLE FERRARI (1851 – 1921)

Gabrielle Ferrari was a pianist and composer. She was born and died in Paris and studied with Charles Gounod and Théodore Dubois. She composed operas and songs, writing her own texts, and also orchestral and keyboard works.

Biography written by Catrin Slater

EUGÉNIE-EMILIE JULIETTE FOLVILLE (1870 – 1946)

Born in Liège, Eugénie–Emilie Juliette Folville was a violinist, pianist, teacher and composer. She toured Europe as a virtuoso performer and was also a pioneer in the revival of the harpsichord, teaching historical performing practice and the piano at Liège Conservatoire. She lived for several years in London, and during World War II she lived and performed in Bournemouth.

Biography written by Catrin Slater

CLÉMENCE DE GRANDVAL (1828 – 1907)

Clémence de Grandval was born as Marie Félicie Clémence de Reiset into a wealthy French family. Her father was a talented amateur pianist, and her mother was a published author. From a young age she received composition lessons from composer and family friend Friedrich Flotow and later studied with Frédéric Chopin and Camille Saint-Saëns (he dedicated his Oratorio de Noël to her). While her wealth and the support she received first from her parents and later from her husband (the Vicomte de Grandval) meant she was able to work as a composer without financial concerns, her social position led her to publish several of her works under pseudonyms. She wrote operas, symphonies, choral and chamber works, and during the second half of the nineteenth century was a very popular composer. She was the recipient of the inaugural Prix Rossini in 1881, winning with her librettist Paul Collin.

Biography written by Catrin Slater

AUGUSTA HOLMÈS (1848 – 1903)

Augusta Mary Anne Holmès was a French composer of Irish descent. Her mother disapproved of her interest in music, and Holmès was only able to take music lessons after her mother's death. By 1875, her compositions were being performed in France, and she became a celebrity in Parisian cultural circles with her own popular salon. A disciple of César Franck, she was also a close friend of Franz Liszt, who admired her work and encouraged her to keep composing.

Biography written by Catrin Slater

MARGUERITE OLAGNIER (1844 – 1906)

Marguerite Olagnier was a French vocalist, composer and poet who began her musical life singing at the Théâtre des Variétés in Paris. She wrote three operas,

including *Le Saïs*, which explored “the fantasies and desires of women” and was written whilst travelling in Egypt. She also composed a number of songs, and later in life she directed her own company, the *Théâtre de l’Oratorio*, in weekly performances of 18th and 19th century oratorios.

Biography written by Catrin Slater

PAULINE VIARDOT (1821 – 1910)

Pauline Viardot-García was a French born singer and composer of Spanish descent. A leading figure in late-19th century European musical life, she was born into a famous musical family. Her father, Manuel García, was a highly respected vocal pedagogue and her older sister, Maria Malibran, was one of the most popular opera singers of her time. Viardot became a sensation after her operatic debut in London, as a performer, composer and for her salons. She was also an important influence for a number of French composers including Saint-Saëns, Liszt, Gounod, Berlioz, Meyerbeer and Fauré.

Biography written by Catrin Slater

GSMD COMPOSER BIOGS

PAULINE VIARDOT (SEE ABOVE)

MARGARET BONDS (1913 - 1972)

One of the first Black composers and performers to gain recognition in the United States, Margaret Bonds was born in Chicago, the daughter of civil rights activist Dr Monroe Alpheus Majors, and Estelle C. Bonds, a church musician and member of the National Association of Negro Musicians. After her parents divorce, Bonds grew up with her mother, who was friends with many leading black writers, artists and musicians, including composers Florence Price and Will Marion Cook. She studied first with her mother, and was composing by the age of five. At 16 she went first to Northwestern University, and then to the Juilliard School of Music in New York. Reflecting on her time at Northwestern, where she was one of very few black students, she described her experience: “I was in this prejudiced university, this terribly prejudiced place.... I was looking in the basement of the Evanston Public Library where they had the poetry. I came in contact with this wonderful poem,

"The Negro Speaks of Rivers," and I'm sure it helped my feelings of security. Because in that poem he tells how great the black man is. And if I had any misgivings, which I would have to have – here you are in a setup where the restaurants won't serve you and you're going to college, you're sacrificing, trying to get through school – and I know that poem helped save me." One of her early song settings was of "The Negro Speaks of Rivers", and she later became great friends with the poet, Langston Hughes. Over the course of her life she set many of his other texts to music and they collaborated together on a number of projects.

Biography written by Catrin Slater

MATHILDE VON KRALIK (1857 - 1944)

Born into a highly cultured and wealthy family in Austria, Mathilde's early piano training was provided by her mother. Later, at the Vienna Conservatoire she studied with Anton Bruckner and became part of a musical circle that included Gustav Mahler. She established herself as a pianist and composer and hosted regular salons with her brother, Richard, a poet, philosopher and cultural historian. Many of her songs are settings of his poetry. She was best known during her lifetime for her smaller-scale works including lieder, piano and chamber music, and sacred choral pieces. Her larger-scale works were seldom heard, apart from her fairy-tale opera, 'Blume und Weißblume'.

Biography written by Catrin Slater

BETTY JACKSON KING (1928 – 1994)

The daughter of a pastor, Betty Jackson King's music is deeply connected to her faith. She was awarded a bachelor's degree in piano and a master's degree in composition from the Chicago Musical College of Roosevelt University and went on to further musical study at Glassboro College, Oakland University, and the Peabody Conservatory. She was president of the National Association for Negro Musicians between 1970 and 1984 and taught at institutions including the University of Chicago Laboratory School, Roosevelt University, Dillard University, and Wildwood High School. She was the recipient of numerous awards including the Teaching Recognition Award from the former governor of New Jersey, and she was recognised in publications including Who's Who in American Black Women in the Arts and Social Sciences, International Who's Who in Music, and the International Dictionary of Black Composers. She toured the United States as performer, conducted a number of choirs, and soprano Kathleen Battle performed her song 'Ride-Up in the Chariot' at the Carnegie Hall in 1990.

INGEBORG BRONSART VON SCHELLENDORF (1840 - 1913)

Born to Finnish parents in St Petersburg, Ingeborg Bronsart von Schellendorf studied piano and composition from an early age, completing her studies in Weimar with Franz Liszt. She also spent time in Paris and counted Berlioz, Rossini and Wagner among her friends. She met her husband, fellow-pianist Hans Bronsart von Schellendorf, through Liszt, and toured Europe as a concert pianist during the early years of their marriage. However, when he was appointed General Manager of the Royal Theatre in Hanover she was expected to give up her performing career. She therefore turned her focus to composition, writing operas, chamber works, instrumental pieces and a number of songs. Her operas and many other works were performed regularly across Germany during her lifetime.

Biography written by Catrin Slater

LAURA NETZEL (1839 - 1927)

Laura Netzel was born in Finland but moved to Stockholm as a young child. Her father was a nobleman and high ranking civil servant, and her mother died just a few months after her birth. She was a composer, pianist, conductor and concert organizer who was also strongly committed to social justice, especially in relation to women, children and workers rights. She founded a children's hospital and women's refuge, and organised affordable concerts for working people (arbetarkonserter) which took place in Stockholm from 1892 - 1908. Following early studies in Stockholm, she studied with Charles-Marie Widor in Paris, and her music attracted positive reviews in France, Belgium and Germany as well as closer to home. She wrote a wide range of chamber music, orchestral works, songs and choral works, with much of it published under the pseudonym N. Lago. Her wide-ranging achievements in music and social justice meant that Laura Netzel became an important role model and pioneer in the Nordic women's rights movement.

Biography written by Catrin Slater

BETTY ROE (B. 1930)

Betty Roe was born in London, her father was a fishmonger and her mother was a butcher's bookkeeper. After finding her playing the piano at an early age, her parents encouraged her to take piano lessons. At the age of twelve she was accepted as a Junior Exhibitioner at the Royal Academy of Music. After leaving school she continued her studies as a senior student at RAM and then held a number of church music posts as organist and choirmaster. From 1968-78 she was Director of Music at the London Academy of Music and Dramatic Art (LAMDA) and worked extensively as

a session singer with the leading London groups and ensembles as well as with figures such as Cliff Richard, Harry Secombe and Cilla Black. As a composer Betty is best known for her songs, church and choral music, musicals and music for schools.

Biography written by Catrin Slater

FRANCISCA GONZAGA (1847 - 1935)

Francisca Edwiges Neves Gonzaga, known as 'Chiquinha' was born in Rio de Janeiro, Brazil. Her mother was the daughter of a slave, and her father was a white man from a noble family. Mixed marriages were taboo at this time in Brazil, and her father's family strongly disapproved of the match. Chiquinha studied piano from a young age and composed her first work aged 11. However, her husband objected to her music making, and, having had three children together, he demanded that Chiquinha choose between him or music. "Well, sir, my husband," she replied, "I do not understand life without harmony", and she left him. Over the course of her life she wrote more than 200 works ranging from waltzes to serenades and polkas to tangos. She also composed 77 plays and operettas. Chiquinha became one of the first pianists of 'choro', which draws on African and Portuguese traditions, while her music combines the sounds of the European classical tradition with African rhythms.

Biography written by Catrin Slater

AMY BEACH (1867 - 1944)

On his arrival in North America in 1892, Dvorak's early observations were recorded in a Boston newspaper: "Here all the ladies play. It is well; it is nice. But I am afraid the ladies cannot help us much. They have not the creative power." Amy Beach's rebuttal appeared the following week in another Boston newspaper: "From the year 1675 to the year 1885, women have composed 153 works, including 55 serious operas, 6 cantatas, 53 comic operas, 17 operettas, 6 sing-spiele, 4 ballets, 4 vaudevilles, 2 oratorios, one each of farces, pastorales, masques, ballads and buffas." Listing the names of dozens of female composers she added: "more women are interested in the serious study of the science of music as well as the art than formerly." Four years later her 'Gaelic Symphony' was premiered by the Boston Symphony Orchestra and she became a national symbol of women's creative power. Born into a wealthy Boston family, Amy Beach was singing in harmony by the age of four, and by the age of seven she was playing Beethoven sonatas and composing waltzes. Despite her early promise, however, she had to battle hard to follow her musical path. Her parents initially refused to allow her to consider a

performing career, and where a man in her position would typically have travelled to Europe to further his composition studies, she was advised that self-study at home was a more appropriate option for a woman. Thankfully, her husband, Henry Beach, encouraged her to compose, and her many published works include music for piano, voice and chamber ensemble, as well as symphonies and choral works.

Biography written by Catrin Slater

UNDINE SMITH MOORE (1904 - 1989)

"The Dean of black women composers" was born in Virginia, to African American parents James William Smith and Hardie Turnbull Smith, whose own parents had been slaves. Her childhood was filled with music, and while she trained as a classical pianist (at Fisk and Columbia Universities and the Juilliard School of Music), vocal music was her passion. She wrote numerous choral works, many inspired by African spirituals and folk music, but although she wrote over 100 works in total, only 26 were published in her lifetime. Despite her clear early talent, Moore did not consider pursuing a career as a composer. She became a distinguished professor and was recognised with many awards for her work in education. Looking back on her life, she reflected, "One of the most evil effects of racism in my time was the limits it placed upon the aspirations of blacks, so that though I have been 'making up' and creating music all my life, in my childhood or even in college I would not have thought of calling myself a composer or aspiring to be one."

Biography written by Catrin Slater

TRINITY LABAN COMPOSER BIOGS

AGATHE BACKER GRØNDAHL (1847- 1907)

Pianist and composer Agathe Backer Grøndahl was a significant figure in the period often known as the golden age of Norwegian music history. Born into a wealthy and artistic family, her talents were encouraged from a young age. She studied piano and composition, first in Christiania and then Berlin, before going on to study with Franz Liszt in Weimar. She made her debut with the Philharmonia Orchestra conducted by Edvard Grieg, who became a close friend, and built a highly successful career as a pianist performing across Scandinavia and beyond. George Bernard Shaw, who heard her perform in England declared her to be one of the century's greatest pianists. Sadly, by the late 1890s she was almost entirely deaf and gave her last concerts in 1901. She composed around 400 pieces, including many songs and piano works. The transformation of her style in her later years led to composer Pauline Hall describing her as the first true Norwegian impressionist.

Biography written by Catrin Slater

CÉCILE CHAMINADE (1857 - 1944)

Cecile Chaminade was a prolific composer, publishing over 400 pieces in the course of her life. She was also the first woman to be awarded the Legion d'Honneur, in 1913. She was born into a musical Parisian family, and began studying piano and composing from an early age. Her studies continued privately, with tutors from the Paris Conservatoire, as her father considered it improper for a young lady to matriculate formally. As a performer she toured across Europe, Britain (where she was a favourite of Queen Victoria) and North America, often performing her own pieces. Such was the success of her tour to North America that numerous musical societies were established by women across the country named 'Chaminade Clubs'.

Biography written by Catrin Slater

GUY D'HARDELOT (1858 - 1936)

D'Hardelot was born Helen Guy, to an English father and a French mother, at Château d'Hardelot, near Boulogne-sur-Mer. She studied at the Paris Conservatoire where she was encouraged by Charles Gounod and Jules Massenet, before moving to London where she settled. Her first major success was with 'Because', but many of her songs were well received and she was very popular in the early 20th century. As well as composing she also taught singing and diction and a number of her pupils went on to secure successful careers.

Biography written by Catrin Slater

JOHANNA MÜLLER-HERMANN (1878 - 1941)

Johanna Müller-Hermann began studying composition after an initial career as a school teacher. She studied first with Alexander von Zemlinsky and Josef Foerster and took over from Foerster as a theory and composition tutor at the New Vienna Conservatory in 1918. She was one of the foremost European female composers of orchestral and chamber music in her day, but despite her contemporary fame, very little has been written about her. Dr Carola Darwin believes "the contribution of women to Vienna's creative life at this period has been largely forgotten as the result of Nazi ideology, as well as the general destruction of the Second World War... Johanna Müller-Hermann's works deserve a much wider hearing, not only because of their intrinsic quality, but also because they were an integral part of Vienna's extraordinary creative flowering."

Biography written by Catrin Slater

POLDOWSKI (1879 - 1932)

Poldowski was a pseudonym of the Belgian-born composer and pianist Régine Wieniawski, who later married Sir Aubrey Dean Paul, becoming Lady Dean Paul. Her

father, the Polish virtuoso violinist and composer Henryk Wieniawski, was a Professor at Brussels Conservatoire, and her mother, Isabelle, was the niece of Irish pianist and composer George Alexander Osborne, himself a close friend of Frederic Chopin. Her father died soon after she was born, and she studied music first at the Conservatoire in Brussels, then in London and Paris. In 1896 she moved with her mother to London and published some early works under the name Irène Wieniawska. She was introduced to her husband by Nellie Melba, but the early death of her first son was devastating to her and led eventually to the breakdown of her marriage. She set many of Paul Verlaine's texts to music, of which 'L'heure exquise' is one, with Gervase Elwes giving the first performances of the Verlaine settings in England at the Queen's Hall in 1912. In the same year Henry Wood conducted the premieres of her Suite miniature and Nocturnes. She also set texts by William Blake, W. B. Yeats, and Tennyson among others. After a number of moves, first to Belgium and then to the US, she settled back in London where her regular visitors included George Gershwin, Marguerite d'Alvarez and Peter Warlock.

Biography written by Catrin Slater

RAM COMPOSER BIOGS

AMY ELISE HORROCKS (1867 – 1919)

Born in Brazil to English parents, Amy Horrocks studied at the Royal Academy of Music as a pianist and composer. She wrote a huge number of songs and duets and choral music, as well as some instrumental works. Horrocks was a professor of composition at the RAM, and taught another of our *Forgotten Voices* composers, Amy Woodforde-Finden. We are delighted that students of the RAM have chosen to perform songs by composers who studied and taught there.

Biography written by Kitty Whately

AMY WOODFORDE-FINDEN (1860 – 1919)

Amy Woodforde-Finden was born in Chile to American parents, but was moved to Britain when she lost her father at the age of seven. She studied composition with another of our *Forgotten Voices* composers, Amy Horrocks. Woodforde-Finden moved to India in her early thirties, and married a Lieutenant-Colonel of the Bengal Cavalry. Subsequently her work was highly influenced by Indian music. She is best known for her 'Four Indian Love Lyrics', including 'Kashmiri Song' which remains among the best selling sheet music ever published. Her music was also featured in film in the early part of the twentieth century. She wrote a wealth of vocal music, much of which is influenced by this sound world. Some other of her best known songs include 'O Flower of All the World', 'Golden Hours' (performed here for us by Angharad Rowlands) 'The Lover in Damascus', and 'The Pagoda of Flowers'.

Biography written by Kitty Whately

MAUDE VALÉRIE WHITE (1855 – 1937)

French-born but educated in England, Maude Valérie White studied piano and composed from a very early age. She was the first woman to receive the Mendelssohn Scholarship at the Royal Academy of Music, and then taught piano and performed her own songs to earn her living. The main body of her work is vocal, and she wrote songs in English, then later became interested in the German Lieder style. Later her music became more Impressionistic, influenced by the French composers of the time, and setting French poets. She also wrote in Swedish and Italian, was fluent in all four languages, and worked as a translator of books and plays. Towards the end of the 19th century she was regarded as one of the leading composers of song in Britain, and yet her songs are largely forgotten today. Some of her best known songs are 'So we'll go no more a-roving', 'My soul is an enchanted boat,' 'Come to me in my dreams' and 'Ye cupids droop each little head'.

Biography written by Kitty Whately

CHARLOTTE SAINTON-DOLBY (1821 – 1885)

Charlotte Sainton-Dolby was best known as a very successful contralto and singing teacher. She studied singing at the Royal Academy of Music and sang in Europe, attracting the interest of Felix Mendelssohn, who wrote the contralto solos in Elijah for her. She was also contralto soloist in the first English performance of Bach's St Matthew Passion. A scholarship was set up in her honour at RAM, and we are delighted that students from her Alma Mater will be performing her songs for this project.

Biography written by Kitty Whately

RNCM COMPOSER BIOGS

MAUD CUNEY-HARE (1874 - 1936)

Maud Cuney-Hare was an American composer of mixed race. Both of her grandfathers were slave owners, both grandmothers slave concubines. This legacy inspired her to become an activist, and made her determined to promote the achievements of African musicians. She toured lecture concerts and devoted decades to ethnomusicology, and was acknowledged as an expert in Creole music. She was an author, an educator and founder of the Boston Allied Arts Centre, which was open to students of any race and colour.

We are delighted that the students of the Royal Northern College of Music will present four of her Six Creole folk-songs for this project, and have enjoyed preparing the Creole pronunciation with their coach Jean-Marc Reyno.

Cuney-Hare writes in the introduction to the songs:

"The Creole folksongs of the New World are those of the people of mixed blood in Louisiana and the bordering south-western states.... The songs are in the musical Creole language, a French patois that survives in the fascinating old French Quarter of New Orleans...The Creole language shows many contractions and subtractions; every harsh letter is either softened or eliminated. However in singing the songs, the rules for French pronunciation are to be followed." (Below are translations reproduced from Maude Cuney-Hare's score)

Biography written by Kitty Whately

Aurore Pradere
A LOVE SONG

Aurore Pradère, belle 'ti fille,
c'est li mo oulé, c'est li ma pren.
Ya moun qui dit li trop zolie,
Ya moun qui dit li pas polie;
Tout ça ya dit, (Sia!) bin fou bin,
C'est li mo oulé, c'est li ma pren.

Aurore Pradère, pretty girl,
She's just what I want, and her I'll have.
Some say that she's too pretty, quite,
Some folks they say she's not polite;
All this they say - Pshaw! - I'm no fool,
Oh she's what I want, and her I'll have.

Aurore Pradère, belle 'ti fille,
C'est li mo oulé, C, est li ma pren.
Li pas mandé robe mousseline,
Li pas mandé déba brodé;
Li pas mandé soulier prinelle,
C'est li mo oulé. c'est li ma pren.

Aurore Pradère, pretty girl,
She's just what I want, and her I'll have.
She does not choose a muslin gown,
Site does not ask for 'broidered hose,
She does not want prunella shoes;
Oh she's what I want, and her I'll have.

Belle Layotte
A LOVE SONG

Mo déjà roulé tout la côte,
Pancor ouar pareil belle Layotte.
Mo roulé tout la côte,
Mo roulé tout la colonie;
Mo pancor ouar griffonne la,
Qua mo gout comme la belle Layotte.
Mo roulé tout la côte,
Pancor ouar pareil belle Layotte.

I have sailed all along the shore,
There is none like my belle Layotte.
I sail along the shore,
I have roamed the country o'er;
But I find no name so dear,
As that of my own belle Layotte.
I have sailed all along the shore,
There is none like my belle Layotte.

Mo déjà roulé tout la côte,
Pancor ouar pareil belle Layotte.
Jean Babét, mon ami,
Si vous couri par en haut,
Vous mande belle Layotte.
Cadeau la li té promi mouin.
Mo déjà tout la côte,
Pancor ouar pareil belle Layotte.

I have sailed all along the shore,
There is none like my belle Layotte.
Oh, Jean Babet, my friend,
If you to her I should send,
Ask of her the lover's knot
She promised me, my belle Layotte.
I have sailed all along the shore,
There is none like my belle Layotte.

Mo déjà roulé tout la côte,
Pancor ouar pareil belle Layotte.
Domestique la maison,
Ye tout faché avec mouin,
Para porte chanson la
Mo composé pou la belle Layotte.
Mo déjà roulé tout la côte,
Pancor ouar pareil belle Layotte.

I have sailed all along the shore,
There is none like my belle Layotte.
The servants of the house,
With me, all angry are,
For the song of love in a cot
Which I composed for belle Layotte.
I have sailed all along the shore,
There is none like my belle Layotte.

Quand mo-té jeun'
(Bal fini)
(DANCE SONG)

Quand mo-té jeun'
mo-té jonglé Michieu;
A c't'heur ma-pé vini vieux,
Mo-pé jonglé bon Dieu.

While I was young,
Merry was I, dear Sirs;
And now when I am old,
I still will merry be.

Mo-pé jonglé bon temps passé,
Mo-pé jonglé bon temps qu' est passé,

I will be gay for pleasure flies,
I will be gay, "good times" pass away,

Le bal fini, bonsoir, Messieurs,

The dance is done, goodnight,
Messieurs,

Le bal fini, bonsoir, Mesdam'\

The dance is done, goodnight,
Madames,

M'al-lé parti,
La, la, la, la, la!

I go, I go
La, la, la, la, la

Aine, dé, trois, Caroline
SONG OF LONGING

Aine, dé, trois, Caroline
Ça, ça yé comme ça, ma chère !
Papa di "Non", Maman di "Oui",
C 'est li m'oulé, c'est li ma pren.
Ya pas larzan, pouè a-cheté cabanne,
C 'est li m'oulé, c'est li ma pren.

One, two, three, Caroline
What is the matter with thee?
Papa says 'No", Mama says "yes,"
T'is he (whom) I want and him I'll have.
No money has he, a cabin to buy,
'Tis he I want, and he wants me.

Aine, dé, trois, Caroline
Pas paré comme ça, ma chère !
Sam'di l'amour, Dimanch' marie,
Lundi matin, piti dans bras.
N'a pas couvert', n'a pas de draps,
N'a pas a rien, Piti dans bras.

One, two, three, Caroline
Do not talk that way, my dear.
Saturday love, Sunday to wed,
Monday morn, Baby in arms.
There is no quilt, no little bed,
Not anything, Baby in arms.

EVA DELL'ACQUA (1856 - 1930)

Eva Dell'Acqua was born in 1856 in Brussels, the daughter of the Italian painter Cesare Dell'Acqua and his wife Carolina van der Elst. She composed mainly vocal works, including 15 operas and operettas, many of which were performed privately in Brussels and Paris.

Biography written by Catrin Slater

PAULINE DUCHAMBGE (1778 - 1858)

Pauline Duchambge (born de Montet) was a French Creole pianist, singer, and composer. She was born in Martinique, the daughter of a noble family, and received a convent education in Paris where she studied the piano. She married Baron Duchambge in 1796, but when she lost both her parents - and her family fortune - just two years later in 1798 divorce followed. However, Duchambge's musical education now intensified, and she studied harmony and composition with Daniel Auber and Luibi Cherubini, and piano and composition with Jan Ladislav Dussek. In 1850 Duchambge met the French poet and novelist, Marceline Desbordes-Valmore, beginning a lifelong friendship and collaboration. The focus of her works were songs - over 300 - including settings of Desbordes-Valmore's texts, together with piano pieces.

Biography written by Catrin Slater

HEDWIGE CHRÉTIEN (1859 - 1944)

Born in Compiègne, little is known of Hedwige Chrétien. She studied at the Paris Conservatoire from 1874, where she won first prize in harmony, counterpoint and fugue, and in 1889 was appointed Professor. She was a prolific composer, writing around 150 works including pieces for piano, orchestral and chamber works, songs, two ballets and two one-act operas.

Biography written by Catrin Slater

REBECCA CLARKE (1886 – 1979)

Rebecca Clarke was born in Britain but spent a large portion of her life in America, being of half-American, half-German parentage. She was a very successful viola player, becoming one of the first women in Britain to play in a professional orchestra, in the Queen's Hall Orchestra, and later as a world-renowned soloist. As a child, and later at the Royal Academy of Music, she studied violin, and then she studied violin and composition at the Royal College of Music, taught by Sir Charles Villiers Stanford. At RCM she sang in a vocal ensemble which she initiated, conducted by Ralph Vaughan Williams. It was Stanford who encouraged Clarke to concentrate on viola rather than violin.

At the outbreak of World War 2 she became stranded in the US, having been there visiting family, and was unable to obtain a visa to return. She ended up settling there, and marrying James Friskin, a musician friend with whom she had studied at RCM. Clarke performed with several all-female ensembles and often wrote for them, and her most celebrated works are those written for solo viola, for cello and piano ensembles. She also wrote some 50 songs and arrangements, her most famous and popular being the setting of the Masfield text *The Seal Man*. We are extremely proud and honoured to have been granted permission by Clarke's great nephew, Christopher Johnson, to record and showcase four unpublished and unrecorded (with the exception of 'Tears') songs from her early days as an independent professional, around 1910. Christopher described the songs as 'decidedly progressive for their time, with noticeable jazz inflections years before the term was documented.' They are three settings of Ancient Chinese texts, and her earliest setting of a Yeats text. We are thrilled to present these performances by students of the very institution where Clarke herself studied.

Biography written by Kitty Whately