



Elfrida Andrée (1841-1929) was a Swedish organist, composer, and conductor. She made history as being the first woman organist in Sweden, as well as the first Swedish woman to conduct a symphony orchestra. Andrée's work as a composer includes two organ symphonies, several works for chamber ensembles, two Swedish masses, and an opera, *Fritiofs saga*.



Jean Coulthard (1908-2000) was a Canadian composer and educator. Her formal music education began at the Royal Conservatory of Music with Ralph Vaughan Williams. Later, she studied with Béla Bartók, Aaron Copland, and Arnold Schoenberg. Beginning in 1947 Coulthard taught composition and theory at the University of British Columbia. Her compositional output included works for small and large ensembles, including a Choral Symphony.

Grażyna Bacewicz (1909-1969) was a Polish composer and violinist. A graduate of the Warsaw Conservatory, she continued her studies in Paris with Nadia Boulanger. Bacewicz served as principal violinist for the Polish Radio Orchestra from 1936-1938. After fleeing Poland after the Warsaw uprising, she returned after WWII and focused on teaching and composition. A prolific composer, her oeuvre includes works for chamber ensemble and orchestra, including seven concerti for violin.



Dorothy Howell (1898-1982) was an English composer and pianist. Her formal music education was at the Royal Academy of Music. Her early success was marked by the premiere of her symphonic poem, *Lamia*, at the Proms under the baton of Sir Henry Wood in September, 1919. Wood would continue to champion her music throughout his lifetime, and even encouraged Howell to attending his conducting class, but Howell refused and instead became a teacher at the Royal Academy of Music. Often referred to as the "English Strauss", she wrote extensively for orchestra.



Marguerite Béclard d'Harcourt (1884-1964) was a French composer and ethnomusicologist. d'Harcourt studied composition with Abel Decaux, Vincent d'Indy, and Maurice Emmanuel. Her compositional output included works for large and small ensembles, including works for children, chamber ensembles, and symphony orchestras. As an ethnomusicologist, her work focused on the folk music of South America and Canada. She published many traditional melodies in standard, European notation.



Ursula Mamlok (b. 1928) was born in Berlin and studied piano and composition before fleeing Nazi Germany with her family. She became an American citizen in 1945. She continued her musical studies in New York City at the Mannes School of Music and Manhattan School of Music, where she later joined as faculty. Mamlok's compositional output is largely for chamber ensembles, though she has also written works for large ensembles. The recipient of numerous awards and commissions, Mamlok continues to actively compose.

Women's Philharmonic Advocacy www.wophil.org

February 2016

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	1 ■ Ursula Mamlok (b. 1928)	2 ■ Isabella (Angela) Colbran (1785-1845) Groundhog Day	3	4	5 ■ Grażyna Bacewicz (1909-1969)	6
7	8 ■ Kay Gardner (1941-2002) Chinese New Year	9 Mardi Gras	10 ■ Jean Coulthard (1908-2000) Ash Wednesday	11	12	13
14 ■ Jeanne Demessieux (1921-1968) Valentine's Day	15 President's Day	16	17	18	19 ■ Elfrida Andree (1841-1929) ■ Grace (Mary) Williams (1906-1977)	20 ■ Catherina Cibbini-Kozeluch (1785-1858) ■ Cindy McTee (b. 1953)
21	22	23 ■ Elinor Remick Warren (1900-1991)	24 ■ Marguerite Beclard d'Harcourt (1844-1964)	25 ■ Dorothy Howell (1898-1982)	26 ■ Elizabeth Stirling (1819-1985)	27
28 ■ Countess Maria Theresia Ahlefeldt (1755-1810)	29	(L to R: Isabella Colbran, Catherina Cibbini-Kozeluch, Virginia Gabriel, Elfrida Andrée)				

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