



#EVERYVOICECHALLENGE COMPOSERS

Sakari Abe

Sakari Abe was a Japanese pianist, educator, arranger and composer. He scored several films, including *Flowering Port* (1943) and *Gate of Tokyo* (1950). He also composed operas, art songs, and works for piano and organ, and is known for his arrangements of traditional Japanese folksongs for piano, violin, voice and accordion.

H. Leslie Adams

H. Leslie Adams, composer of the music drama *Blake*, has worked in all media, including symphony, ballet, choral, vocal solo and keyboard. Adams' works have been performed by the Prague Radio Symphony, Iceland Symphony, Buffalo Philharmonic, Indianapolis Symphony and New York City Opera. He has been commissioned by The Cleveland Orchestra, Ohio Chamber Orchestra, and Cleveland Chamber Symphony, among others. Metropolitan Opera artists have performed his vocal works internationally. Adams earned degrees from Oberlin College (Conservatory of Music), Long Beach State University and Ohio State University. He is listed in the New Grove Dictionary of Music and Musicians, 2nd ed., International Who's Who in Music and Musicians; Who's Who in American Music Classical, and Who's Who in America. Adams is winner of the "Life Achievement Award" of the Cleveland Arts Prize "for his career as musician and composer".

Eleanor Alberga

Britain based pianist and composer Eleanor Alberga is of Jamaican descent. She studied both classical piano and singing at the Royal Academy of Music in London, then performed with an African dance company, and sang with the Jamaican Folk Singers. Alberga later became

Music Director and also composed for the London Contemporary Dance Theatre. She has written for orchestra, choir, chamber ensemble, and solo instruments. She was the first composer to be commissioned for the inaugural Festival of Women in Music. Alberga's works for piano include *Jamaican Medley*, *Ice Flow*, *Fizz*, *If The Silver Bird Could Speak*, *Only A Wish Away*.

Laurindo Almeida

Brazilian composer, pianist, guitarist and arranger Laurindo Almeida was primarily self-taught and gained his experience through performances and collaborations. Almeida synthesized his Afro-Brazilian musical heritage with classical music and jazz. An extraordinarily prolific composer, he wrote over one thousand works for solo guitar, guitar and orchestra, chamber ensemble, voice, bands and instruments. Almeida received several awards and honors such as Grammy Awards, the Latin American and Caribbean Cultural Society Award, and the *Comendador da Ordem do Rio Branco* by the Brazilian Government. Almeida also operated his own publishing company, Braziliance, which was influential in the dissemination of Latin American music.

Diana Arismendi

Born in Caracas, Venezuela, Arismendi studied at the Escuela de Música "Prudencio Esáa" and at the Conservatorio Nacional de Música Juan José Landaeta, both in the city of her birth. A government scholarship afforded her the opportunity to travel to Paris for further study, and in 1982 she began lessons under Jacques Castérède and Yoshisha Taira at the École Normale de Musique de Paris; she graduated from the institution in 1986. That same year she became a professor at the Conservatorio de Música Simón Bolívar, where she remained until 1990. Another scholarship, this one from OEA, allowed her to attend the Catholic University of America, from which she received a master's degree in 1992 and a doctorate two years later. Arismendi has worked in various forms, including opera, and has composed a number of works for orchestra as well as chamber pieces, piano works, and choral music. She has also worked with electroacoustic media.

Kamilla Arku

A graduate of Yale University and the Royal Northern College of Music, award-winning pianist and Director of Music for Liberia Kamilla Arku has performed as a soloist, chamber musician and accompanist at festivals and recitals across Europe. She is especially passionate about introducing audiences to lesser-known and new composers, and regularly programmes music by female composers and composers from the African diaspora. Kamilla has performed for the

President of Liberia, Ellen Johnson Sirleaf, who has thanked Kamilla and Music for Liberia's artists for their 'generosity and compassion to help us address a critical problem'. Kamilla also runs a vibrant teaching studio and was recently awarded a Jack Petchey award for her service to young people.

Gamal Abdel-Rahim

Internationally celebrated as composer and professor of composition, Gamal Abdel-Rahim comes from a group of Egyptian composers who skillfully blend Egyptian, Arab and Western traditional music. He studied in Cairo and then at the University of Freiburg in Germany. Abdel-Rahim later became Chair of the Theory and Composition Department at the Cairo Conservatory. He wrote for solo instruments, voice and orchestra. His intercultural compositional style employs Egyptian melodic lines, harmonies, and asymmetric rhythmic gestures. These characteristics are combined with compositional techniques such as counterpoint and western classical structures such as sonata and variation form. His piano works include *Fünf Kleine Klavierstücke*, *To the Arab Martyrs*, and *Ekhmaton's Prayer* and *Phoenician Dance*.

Juhi Bansal

“Radiant and transcendent”, the music of Juhi Bansal weaves together themes celebrating musical and cultural diversity, nature and the environment, and strong female role models. Her music draws upon elements as disparate as progressive metal, Hindustani music, spectralism and musical theatre tradition to create deeply expressive, evocative sound-worlds. As an Indian composer brought up in Hong Kong, her work draws subtly upon both those traditions, entwining them closely and intricately with the gestures of western classical music.

Lettie Beckon Alston

Born in Detroit, MI, Lettie Beckon Alston is an American composer and pianist. As a teenager, she studied piano with Pearl Roberts McCullom. She received bachelor and master's degrees in music composition at Wayne State University, studying with James Hartway. In 1983, she became the first female African American composer to receive the DMA in composition from the University of Michigan, where she studied with William Bolcom, Eugene Kurtz and Leslie Bassett. She also worked in electronic music with George Wilson for several years. Alston taught briefly at Wayne State University (1983), Oakland University (1987), and Eastern Michigan University (1988). In 1991, she rejoined the faculty at Oakland University, where she is an associate professor in music composition. Her music has been performed in the United

States and abroad. Alston's Four Moods for Piano and Three Rhapsodies for Piano were selected for New York premieres by the North/South Consonance Ensemble.

Regina Harris Baiocchi

Regina Harris Baiocchi is a poet, author, and composer whose music has been performed by Detroit and Chicago Symphony orchestras, US Army Band, and internationally-acclaimed artists. Performances include concerts in Paris, Rome, and Bari, Italy, as part of Festival Incontri Musicali di Musica Sacra, and in Turkey and Unna, Germany at the Women Composers' Library. Regina has written music for symphony orchestra; a libretto and one-act opera; hand drum concerto; marimba concerto; ballet; chamber music; liturgical and secular music; and vocal and instrumental, including for pipe organ. Regina also founded the Haiku Festival to celebrate children and promote literacy. She wrote *Indigo Sound* (fiction); *Urban Haiku*; *Blues Haiku*; *Jazz Haiku*; and produced *Kidstuff* music CD. She contributed to seven CDs, including: *Kaleidoscope*; *Soul of a Singer*; *Good News Falls Gently*; *journeys, places, stories*; *Landscapes: one woman's journey*; *unto thee i burn*; and the forthcoming *Where Freedom Rings*, from the African American Composer Initiative, on Cambria Records.

Ed Bland

Ed Bland is considered by some Hip-Hoppers to be the great-grandfather of Hip-Hop because of the confrontational quality of his musical and film work. He began as a jazz protege on Chicago's South Side, studied at the University of Chicago, and worked as composer, producer, arranger, and orchestrator in the recording and film industries. His style blends Western music, Jazz and West African drumming. Some artists with whom he worked included George Besons, Dizzy Gillespie, and Lionel Hampton. His piano works include *Classical Soul*, *Three Chaconnes in Blue*, *Sketches Set Seve*, *Fragment for Piano 1948*, *One On One/Piano Study*, *Global Village #5*, and *Urban Counterpoint*, a four-volume collection of short piano works.

Margaret Bonds

Margaret Allison Bonds was born in Chicago. She began her musical training with her mother, Estella Bonds, continuing composition studies with Florence Price and William Dawson. She attended Northwestern University (B.M. 1933, M.M. 1934) and the Juilliard School of Music in New York City. She was active and well-known as a pianist and teacher in Chicago, New York and Los Angeles, and collaborated with Langston Hughes on songs and musical theater. Her *Credo* for baritone chorus and orchestra was performed by the Los Angeles Symphony

Orchestra under Zubin Metha shortly after her death in 1972. *Troubled Water* is based on the spiritual “Wade in the Water”, and illustrates her skillful blend of jazz and classical techniques. It was first published by Sam Fox Publishing Company in 1967.

Che Buford

Che Buford is a Violinist and COmposer from Brooklyn, NY. He is currently pursuing his BM in violin performance at the Boston Conservatory at Berklee where he studies with Rictor Noren. He has participated in programs such as Curtis Summerfest, Interschool Orchestras of NY, and National Youth Orchestra 2. Che has written music for various chamber settings such as a chamber adaptation of an art song ta he wrote called, *We Lived Happily During The War* which was premiered at ACO’s gala in 2019. He also wrote an orchestra piece entitled *If We Must Die* which was premiered by the NY Phil for the Very Young Composers concert.

Valerie Capers

Jazz pianist, composer, and arranger Valerie Capers received her schooling in the New York Institute for the Education of the Blind and her Bachelor’s and Master’s degrees from the Juilliard School of Music. She was awarded an honorary doctorate from Susquehanna University. Capers has served on the faculty of Manhattan School of Music and is Professor Emeritus at the Bronx Community College of CUNY. Capers appears regularly on the national and international scene with her trio and ensemble in concert halls, festivals, clubs and universities. She has written cantatas, operatorios, a song cycle for voice, piano and cello, and a suite of piano pieces titled *Portraits in Jazz*.

Wallace M. Cheatham

Organist, pianist, scholar, and music educator Wallace McClain Cheatham studied at Knoxville College, University of Wisconsin, and Columbia Pacific University. His teaching career has spanned more than three decades in public schools. He was Visiting Professor at Cardinal Stritch College and Composer-in-residence at Mehasha High School in Wisconsin. He has received several honours and awards for his teaching and research, and his *Dialogues on Opera and the African American Experience* is an important contribution to the advocacy of composition by African Americans. Among his compositions, many of which are performed internationally, are works for orchestra, chamber ensemble, choir, solo voice, organ, and piano.

Samuel Coleridge-Taylor

African-British composer Samuel Coleridge-Taylor was one of the most recognized musicians at the turn of the 19th century in Europe and America. He studied at the Royal College of Music in London and later held prestigious music posts there. He wrote for piano, voice, chamber ensemble, and orchestra, where his use of African elements eventually earned him the title of the 'African Mahler.' In his *Twenty-Four Negro Melodies* op. 59 for piano, Coleridge-Taylor set African, West Indian, and African-American melodies and folk songs to piano. He explains that this is similar to 'what Brahms has done for the Hungarian folk-music, Dvorak for the Bohemian, and Grieg for the Norwegian.' His other piano works include *Two Moorish Tone Pictures*, *African Suite*, *Forest Scenes*, *Valse Suite*, and *Nourmahal's Song and Dance*.

R. Nathaniel Dett

Robert Nathaniel Dett, born in Canada and primarily educated in the United States, was the first African American to graduate with a degree in Piano and Composition from Oberlin College. He continued his studies at Harvard, later in France at Fontainebleau with Nadia Boulanger, and then at the Eastman School of Music. Dett taught at Lane College, the Hampton Institute, where he founded the School of Music, Sam Houston College, and Bennett College, and was President of the National Association of Negro Musicians. He compiled and edited collections of spirituals and folk-songs, and composed for choir, solo voice, orchestra, chamber ensemble, and piano. His piano works include *In the Bottoms*, *Magnolia*, *Enchantment*, *Tropic Winter*, *Eight Bible Vignettes*, and *Cinnamon Grove*.

Halim El-Dabh

Composer, performer, ethnomusicologist, and educator, Halim El-Dabh was internationally regarded as one of Egypt's foremost composers. A Professor Emeritus at Kent State University School of Music, El-Dabh studied piano, *derabucca* (goblet-shaped ceramic drum), and composition at Cairo University, the University of New Mexico, New England Conservatory of Music, and Brandeis University. El-Dabh assisted Igor Stravinsky and studied with Aaron Copland and Irving Fine. His wide ranging ethnomusicological research led to a unique fusion of contemporary compositional techniques and Ancient Egyptian, African and Middle Eastern traditional music. His numerous musical and dramatic works have been performed throughout Africa, Asia, Europe and the Americas. His works for piano include *Mecta' in the art of Kita'*, *Osmo-Symbiotic* for two pianos, *Table Dance*, and *Mosaic* for piano and percussion and a piano concerto, *Surr-Rah*.

Duke Ellington

An originator of big-band jazz, Duke Ellington was an American composer, pianist and bandleader who composed thousands of scores over his 50-year career. A major figure in the history of jazz music, Duke Ellington's career spanned more than half a century, during which time he composed thousands of songs for the stage, screen and contemporary songbook. He created one of the most distinctive ensemble sounds in Western music and continued to play what he called "American Music" until shortly before his death in 1974. Some of his most popular songs included 'It Don't Mean a Thing if It Ain't Got That Swing,' 'Sophisticated Lady,' 'Prelude to a Kiss,' 'Solitude' 'Satin Doll' and 'Take the A Train.'

Akin Euba

Nigerian composer, pianist, and musicologist Akin Euba studied at the Trinity College of Music, London, the University of California, Los Angeles, and the University of Ghana, Legon. He taught at the University of Lagos, the University of Ife and the University of Pittsburgh and was Director of the Centre for Intercultural Musicology, Cambridge University. Founder and Director of the Centre for Intercultural Music Arts, London, Euba organised festivals and symposia on African Pianism and Composition in Africa and the Diaspora. He composed for multiple combinations of African, Asian, and Western instruments and explored the percussive nature of the piano in his works, which include *Four Pictures from Oyo Calabashes*, *Saturday Night at Caban Bamboo*, *Scenes from Traditional Life*, *Studies in African Jazz*, and *Themes from Chaka*, his major opera.

Blas Galindo

The Mexican composer Blas Galindo Dimas had his early musical experience as a chorister and organist, and leader of his own wind group. He studied in Mexico City with Carlos Chávez and then, in the early 1940s, with Copland. He taught at the Conservatory in Mexico City, later becoming director of the institution. Galindo's work initially shows the influence of Chávez before becoming more adventurous. His *Sones de Mariachi* of 1941 for small Mexican orchestra is followed by a predominantly neoclassical *Sinfonía breve*, three symphonies, and *Homenajes* to Cervantes and to some contemporary composers. He wrote concertos for flute, piano, violin, and cello, and in 1973 a *Concertino* for electric guitar. Among his pieces for percussion is *Titoco-tico* for pre-Hispanic percussion instruments.

Anthony R. Green

The creative output of Anthony R. Green (composer, performer, social justice reformer) includes musical and visual creations, interpretations of original works or works in the

repertoire, collaborations, educational outreach, and more. Behind all of his artistic endeavors are the ideals of equality and freedom, which manifest themselves in diverse ways in a composition, a performance, a collaboration, or social justice work. As a composer, his works have been presented in over 20 countries by a number of world renowned artists. He has been a resident artist at the Kimmel Harding Nelson Center for the Arts (Nebraska), the Virginia Center for the Creative Arts, Escape to Create (Florida), the Visby International Centre for Composers (Sweden), Space/Time (Scotland), atelier:performance (Germany), and the Bemis Center for Contemporary Arts (Nebraska). As a performer, he has appeared at venues across the US, Cyprus, France, the Netherlands, the UK, Austria, Israel, Germany, and South Korea, working with numerous student and emerging composers, as well as established composers such as Renee' C. Baker, Steve Reich, and George Crumb. His pieces have garnered numerous prizes and recognition, including first place in the Zepick Modern Opera competition, among others.

Brittany J. Green

Brittany J. Green (b. 1991) is a North Carolina-based composer. Her composition interests include chamber music, live electronics, and collaborative works that incorporate movement and poetry. Her music has been featured at the 2018 Bowling Green State University Graduate Conference, 2016 Snowpond Composer's Workshop, Rebel 60 Literary and Arts magazine, 52 Weeks of Flute, and the Ossia Commissioning Project. Current projects include The Sound of Color Project- a virtual reality sound art piece, and creating movement based instruments through programming in MaxMSP. She is currently pursuing her Master's degree in Music Composition and Theory at East Carolina University (ECU), where she is a graduate assistant for the North Carolina New Music Initiative and the Young Composers Project.

Anna Gardner Goodwin

Anna Gardner Goodwin is listed in the 1900 U.S. Census Records as Anna G. Goodwin, black, born in 1874, wife of clergyman George Goodwin and mother of four-year-old George Jr., residing in Augusta, Georgia. Her *Cuban Liberty March* commemorating the Cuban struggle for independence from Spain, is one of three of her compositions published in Georgia and located in the Library of Congress in Washington D.C. In it, one can hear imitations of typical marching band instrumentation: the oom-pah of the tubas, sustained trombone melodies, and clang of the cymbals.

Reuben G. Henry

Composer, arranger and teacher Reuben G. Henry was born in Monrovia, Liberia. He believes that when 'we sing or create music, we use all the parts of the brain: left, right, front, and back. All these parts collaborate. That is very unique! Music is complex; that is, it uses so many aspects of a person's being... Music is a hidden arithmetic exercise of the soul.' He is the founder of gospel music group 'The Christ Ambassadors,' mass choir 'Voice of the Word Music Ministry' and the Rghko Piano Training School. Reben is also a passionate advocate for the teaching and preservation of African music. He currently resides in Utah, USA.

Alice H. Jones

Raised in Austin, TX, Alice Jones is a musician whose multi-faceted career welcomes new listeners into the world of music through performance, education, and community building. An avid symphonic, chamber, theater, and contemporary flutist, with performances ranging from the Brandenburg Concerti to New York City's Look and Listen Festival, Alice was praised by Mario Davidovsky as "the flute player who could really play" and Fanfare Magazine called her album with Ensemble 365 "pretty music faultless... required listening." Her chamber music arrangements and compositions have been performed across the US and Italy by the Phoenix Orchestra, University of New Mexico horn studio, Lucera Vocal Institute, and various student ensembles. Alice received the Brookshire award for musicological research and writing at SUNY Purchase, the Associated Music Teachers League Award for instruction at CUNY Queens, an Enhanced Chancellor's Fellowship at the CUNY Graduate Center, and the Graduate Research Award from the National Flute Association. In 2018, she was named to the New York City Department of Cultural Affairs inaugural Leadership Accelerator cohort, a group of dynamic cultural leaders from traditionally underrepresented groups, and in 2020 she became the Assistant Dean of Community Engagement and Career Services at Juilliard.

Scott Joplin

Viewed as the "King of Ragtime," Scott Joplin was the foremost composer of the genre in the early 20th century, known for works like "The Maple Leaf Rag" and "The Entertainer." Born in the late 1860s somewhere along the border between Texas and Arkansas, Scott Joplin took up the piano as a child and eventually became a travelling musician as a teen. He immersed himself in the emerging musical form known as ragtime and became the genre's foremost composer with tunes like "The Entertainer," "Solace" and "The Maple Leaf Rag," which is the biggest-selling ragtime song in history. Joplin also penned the operas Guest of Honor and Treemonisha. Joplin studied music at Sedalia's George R. Smith College for Negroes during the 1890s and also worked as a teacher and mentor to other ragtime musicians. He published his first piano rag, "Original Rags," in the late 1890s, but was made to share credit with another

arranger. Joplin then worked with a lawyer to ensure that he would receive a one-cent royalty of every sheet-music copy sold of his next composition, "The Maple Leaf Rag." In 1899, Joplin partnered with publisher John Stark to push the tune. Though sales were initially slight, it went on to become the biggest ragtime song ever, eventually selling more than a million copies.

Julian Joseph

Virtuoso pianist, bandleader, composer, arranger and broadcaster, Julian Joseph has been a leading figure on the international jazz scene for over two decades. Acclaimed by critics and audiences the world over, he never fails to inspire with his mastery of the keyboard, the versatility of his musicianship, and the seemingly limitless scope of his creative imagination. Julian's musical ideas reflect the eclectic influence of all forms of music in the history of jazz: from classical to rock and pop, everything is relevant. His passion for the music is always palpable, and his desire to communicate that passion compelling. As well as four albums and a mass of original material for small band, Julian has written a number of large-scale works for big band and symphony orchestra, including *The Great Sage* for big band and strings premiered at the 2002 London Jazz Festival, *Mountain of Hope*, *The Reverend: Back Home to Glory*, *A Ballade of Love*, *Guardian Angel*, and an arrangement of Gershwin's *Rhapsody in Blue* for big band, premiered at the 2003 City of London Festival. Two movements of a 5-movement suite for orchestra, *Symphonic Story: The Great Exception*, have been performed by the Halle and BBC Concert orchestras. In 2007 Julian premiered and toured his new jazz opera, *Bridgetower: A Fable of 1807*—the story of young black violin prodigy George Bridgetower in London at the turn of the 19th Century.

Ulysses Kay

African-American composer Ulysses Kay studied piano at the encouragement of his uncle, jazz legend Joe "King" Oliver, and later, William Grant Still. He studied with Bernard Rogers, Howard Hanson, Paul Hindesmith, and Otto Luening at the University of Arizona, Eastman School of Music, Yale University, and Columbia University. Kay taught at Boston University, University of California-Los Angeles, Macalester College, and Brevard Music Center and was distinguished professor of theory and composition at Lehman College at CUNY. Kay spent a majority of his career composing commissions and scores for film and television. Kay's compositions include instrumental, chamber, orchestral, choral, dramatic, incidental, and commercial music. His piano music includes *Four Inventions*, *Two Nocturnes*, *Ten Short Essays* or *Ten Pieces for Children*, *Two Impromptus*, *Visions*, *Two Short Pieces for piano, four hands*.

Brian H. Kim

Brian H. Kim is a Los Angeles-based composer, specializing in music for film and television. His television credits include *BH90210* (Fox), *Abby's* (NBC), *Search Party* (HBO Max), and the Emmy-winning shows *Star vs. the Forces of Evil* (Disney) and *How I Met Your Mother* (CBS). He recently scored the film *Adam* (starring Aaron Paul and Jeff Daniels), and also scored the indie hits *Hello My Name Is Doris* (starring Sally Field) and *GBF* (starring Megan Mullally). As a multi-instrumentalist and singer, Brian has recorded with world-renowned artists, including Adele, Lin-Manuel Miranda, Neil Patrick Harris, Patrick Stump, and Pentatonix. Brian holds a degree in music from Yale University and a graduate degree in film scoring from the University of Southern California. At Yale, Brian studied piano under Elizabeth Parisot. He is currently scoring the upcoming drama *Panic*, to be released on Amazon Prime Video later this year.

Betty Jackson King

Betty Jackson King was born in Chicago in 1928 and received her early musical training from her mother, Gertrude Jackson Tazlor. She completed her bachelor's and master's degrees at Roosevelt University. She taught music and directed the high school choir in the public schools in Wildwood, New Jersey, before her 1989 retirement. She has conducted choirs and workshops in many states and previously taught at the University of Chicago Laboratory School and Dillard University in New Orleans. From 1979 to 1984 she was President of the National Association of Negro Musicians, Inc. She has written many choral works, art songs, and arrangements of spirituals which are widely performed. 'Spring Intermezzo' is from *Four Seasonal Sketches*, composed in 1955 and published by Jacksonian Press.

L. Viola Kinney

L. Viola Kinney was born ca. 1890 in Sedalia, Missouri. She attended Western University at Quindaro, Kansas, studying harmony and choral music with Professor Robert G. Jackson. She returned to Sedalia, married undertaker Fred Ferguson, and taught music and English in Sedalia's segregated Lincoln High School for thirty-five years. *Mother's Sacrifice* won a prize in the Inter-State Literary Society Original Music Contest in 1908 and was published in Kansas in 1909. A copy is located in the Library of Congress in Washington, D.C. No other musical compositions by her have been found.

Robert Mawuena Kwami

Ghanaian composer and educator Robert Mawuena Kwami was raised in a musical environment. He studied at Achimota School and Reading University, and then later earned his

Master's degree and Ph.D. at the University of London, Institute of Education. He has taught in various locations including the University of Ghana, Cross River State University in Nigeria, and the University of Pretoria in South Africa. His wide-ranging publications focus on music education and its practice in Africa. Kwami's piano compositions range from simple teaching pieces to works that are a fusion of art music and Ghanaian traditional and popular music. His works for piano include *Agbadza*, *January Dance*, *Elegy*, and *6 Piano Pieces*.

Gyimah Labi

Gyimah Labi studied at Achimoto School, Ghana, the University of Ghana, Legon, the University of Illinois at Urbana-Champaign, and the University of Cincinnati. He taught at the University of Nigeria, Nsukka, Mercy College, New York, and the University of Ghana. Labi was Director of Ghana's National Symphony Orchestra and Chorus and assisted in a documentary on the art music of Ghana for German radio and television. Labi's support of Akin Euba's concept of 'African pianism,' in which indigenous musical practices shade the percussive, rhythmic, and timbral elements of piano music, is evident in his *Dialects of African Pianism* (1986-94). His compositions that include piano are *Baptism by Fire*, a symphony-concertante for six pianos and orchestra; *From the Durbar and Gentle Winds*, two duets for violin and piano; and *Visions of Space*, a chamber piece for flute, bass clarinet, and piano.

Ludovic Lamothe

Known as Haiti's most famous classical composer, Ludovic Lamothe was born in Port-au-Prince to parents who were both pianists. He studied at L'Institution St. Louis de Gonzague and at the Conservatoire National Supérieur de Musique et de Danse de Paris. His virtuosic performances of the works of Frederic Chopin earned Lamonthe the nickname 'The Black Chopin.' Upon his return to Haiti, Lamothe increasingly turned to his Haitian heritage and composed in a more nationalistic style, incorporating Haitian rhythmic and melodic characteristics into his music. He frequently gave recitals and was appointed Chief of Music of the Republic of Haiti. He wrote for solo instrument, chamber ensemble, and orchestra. His piano works include *Scenes de Carnaval*, *Four Danzas*, *Ten Danses Espagnoles*, *Scherzo*, *Sobo*, *Papillons Noirs*, *Feuillet d'Album No. 1 and No. 2*, and *Five Valses*.

Tania León

Tania Justina León was born in Havana, Cuba. Her musical training was obtained in Havana at the Carlos Alfredo Peyrellade Conservatory and the National Conservatory, and also at New

York University. She co-founded the Dance Theater of Harlem with Arthur Mitchell in 1969, serving as its music director until 1980. She is currently Associate Conductor of the Brooklyn Philharmonic, and teaches at Brooklyn College. Her compositions include pieces for orchestra, theater, ballet, instrumental ensemble, and solo piano. Her honors include the New York Governor's Lifetime Achievement Award, Symphony Space's Access to the Arts, the American Academy of Arts and Letters Award, and the Fromm, Koussevitzky, and Guggenheim Fellowships. In 2012 she received both a Grammy nomination (for "Best Contemporary Classical Composition") and a Latin Grammy nomination (for "Best Classical Contemporary Composition") and in 2013 she was the recipient of the prestigious 2013 ASCAP Victor Herbert Award. Most recently she was awarded a 2018 United States Artists Fellowship

Bongani Ndodana-Breen

Born in Queenstown, South Africa, Bongani Ndodana-Breen studied at Rhodes University and the Conservatory in Stellenbosch. Ndodana-Breen writes music for orchestra, opera, chamber ensemble, voice, and piano and has received several commissions from North-American, South-American, and African music organizations. In 1998, he was awarded the Standard Bank Young Artist Award for Music, one of South Africa's most prestigious arts prizes. Ndodana-Breen is the Artistic Director of Toronto's Musica Noir. His music is influenced by the lyricism and rhythms of Africa, blended with an eclectic, postmodern approach to contemporary music. He draws from and reinterprets the sounds of his childhood. His works for piano include *Rituals for Forgotten Faces no. 1-3*, *Pas de deux sauvage for 2 pianos*, *Five Preludes after Shakespeare*, and *Flowers in the Sand*.

J.H. Kwabena Nketia

Ghanaian composer, musicologist, and educator Kwabena Nketia received early musical training in Ghana and studied piano, musicology, and composition at various institutions such as Birkbeck College, University of London, Trinity College of Music, Columbia University, Juilliard School of Music, and Northwestern University. Nketia returned to teach at the University of Ghana and became Director of the Institute of African Studies. He also taught at UCLA and the University of Pittsburgh. Nketia advocates a contemporary compositional technique, a fusion between folk and contemporary music. He has transcribed several traditional songs, has composed several choral works, and has written extensively for Western instruments, traditional African instruments, and a combination of both.

Nkeiru Okoye

Composer, pianist and conductor Nkeiru Okoye received her degrees from Oberlin College and Rutgers University and studied under composers such as Noel DaCosta and Ronald Senator. She was the recipient of a Ford-Mellon Foundation grant for ground-breaking research on Black women composers, through which she authored *A Finding Aid for the Works of Black Women Composers* and began a collection of works by Black women composers for the Oberlin College Conservatory Library. She has been Protege Composer for the Detroit Symphony Orchestra's African-American Composer Symposium. Okoye's compositions are written for orchestra, chamber ensemble, and piano, and are a collage of American, West African, and European musical traditions. Her piano works include *African Sketches*, a suite of pieces consisting of *Village children at Play*, *Dusk*, and *Barefoot in the Rain*.

Christian Onyeji

Nigerian composer, pianist, choreographer, conductor, and music and theater director Christian Onyeji holds degrees in composition from the University of Nigeria and the University of Pretoria, South Africa. He is currently Senior Lecturer and Acting Head of the Department of Music, University of Nigeria. Having contributed several important articles to ethnomusicology and education journals, Onyeji specializes in "Research-Composition", a modern approach to art music composition that entails application of Ethnomusicological procedures in the composition of modern African art music. He has written for symphony orchestra, piano, and choirs. His choral music appears in *World Carols for Choirs* published by Oxford University Press, and his piano works include *Oga*, *Ufie I, II, III*.

Fred Onovwerosuoke

Born in Ghana to Nigerian parents, multiple award-winning composer Fred Onovwerosuoke grew up in both countries before settling in the United States. "FredO," as friends call him, has spent time in over thirty African countries researching and analyzing some of Africa's rich music traditions. "I see hidden across Africa a gold-mine of unlimited musical scales and modes, melodic and harmonic traditions, and, yes, rhythms - abundant yet largely untapped," says Onovwerosuoke of his dominant influences. He also maintains that "my compositions are informed by my travels around the world, and each piece is harnessed and nurtured by an African sensibility that is unmistakable and genuine." FredO has also traveled in the American Deep South, the Caribbean and South America for comparative research in what he likes to call "traceable musical Africanisms." His influences are wide and varied, and is much at home discussing Beethoven, Debussy and Stravinsky as well as foremost exponents of various traditional musics. In 1994 he founded the St. Louis African Chorus to help nurture African choral music as a mainstream repertoire for performance and education in America. Today, the organization's mission has broadened to include classical/art music by lesser-known composers particularly of African descent and has been renamed Intercultural Music Initiative.

Ali Osman

Ali Osman was a Sudanese composer of mostly orchestral, chamber and vocal works that have been performed in Europe and the Middle East. Mr Osman began as a rock musician in 1971 and taught himself drum kit and guitar. He studied double bass with Rodney Slatford at the Conservatory of the Academy of Arts in Cairo from 1978–82, where he earned his diploma and where he also studied composition with Gamal Abdel-Rahim from 1979–86 and earned his BMus in composition and music theory with distinction and his MMus in arts. He then had postgraduate studies in analysis, counterpoint and music history with Awatif Abdel-Karim there from 1986–90 and earned his MMus. He later earned his PhD at the Conservatory of the Academy of Arts in Cairo in 2009. Among his honours were Third Prize in the competition Abu Bakr Khairat of the Ministry of Culture in Cairo (1995, for *Song for Chamber Orchestra*) and a scholarship from the organisation Pro Helvetia (2000). His music has been performed in Austria, Egypt, Germany, Italy, Spain, Switzerland, and the UK. He was also active in other positions. As a conductor, he served as assistant conductor of the Light and Hope Orchestra in Cairo from 2001–17. As a researcher, his specialty was music from the Sudan. As a writer, he contributed numerous articles to publications in Egypt and co-wrote with Samha El-Kholy and other scholars the series of books *Egyptian Contemporary Music* (2000–03, Ministry of Culture, Cairo). He lectured on analysis, composition, counterpoint, and harmony at the Conservatory of the Academy of Arts in Cairo from 1990–2017 and at the Higher Institute of Arabic Music of the Academy of Arts in Cairo from 1999–2017.

Coleridge-Taylor Perkinson

Named after the African-British composer Samuel Coleridge-Taylor, Coleridge-Taylor Perkinson is one of America's foremost composers and conductors. He studied at the Manhattan School of Music, Princeton University, the Berkshire Music Center, and the Salzburg Mozarteum. He has not only served as composer-in-residence and music director for several dance companies and performing arts theatres but has also guest conducted orchestras worldwide. He is currently Artistic Director, Principal Conductor, and Coordinator of Performance Activities at the Center for Black Music Research of Columbia College Chicago. Perkinson writes for piano, chamber ensemble, orchestra, choir, theater, television, and films, and is the recipient of several national awards for promoting and preserving African-American music. His piano music includes *Three Sonatas*, *Scherzo*, and *Toccata*.

Julia Perry

Julia Amanda Perry was born in Lexington, Kentucky. She attended Westminster Choir College in Princeton, New Jersey, where she completed her Master's Degree in 1948. She continued composition studies at the Juilliard School of Music in New York and received two Guggenheim Fellowships to study with Luigi Dallapiccola in Florence, Italy, and with Nadia Boulanger in Paris. She returned to the United States in 1959. In 1971 she suffered a paralytic stroke. She taught herself to write with her left hand and was able to return to composing before her death. Perry's compositions include twelve symphonies, a violin concerto, two piano concertos, other instrumental and chamber works, and several operas. Some of her works are available from Peer-Southern Concert Music, and a few have been recorded on Composers Recordings, Inc. *Prelude for Piano*, her only solo piano piece located to date, illustrates her intense, concentrated style. A copy of the manuscript is in the American Music Center in New York City.

Alain Pierre Pradel

Composer and pianist Alain Pierre Pradel grew up in Guadeloupe, a former French colony in the West Indies. He began piano studies early although a rural environment did not make it easy to acquire musical training. However, Pradel did have the opportunity to study in Paris for seven years, after which he returned to Guadeloupe immersing himself in research in composition and music for dance. Even though in Guadeloupe Western classical works are not too highly valued and tend to be neglected in favor of local music of the islands, Pradel holds the two traditions equally in importance. His piano works, such as *Sept Pièces Créoles*, are musical reflections of his identity and life in the West Indies.

Florence B. Price

Florence B. Price was the first female African-American composer, concert pianist, and organist to reach national recognition. Price studied at the New England Conservatory of Music and later taught at the Cotton-Plant Arkadelphia Academy and Shorter College in Little Rock before becoming Head of the Music Department at Clark University in Atlanta. After a return to Arkansas, she moved to Chicago where she became eventually known nationally and internationally as a composer and concert pianist. Price has the distinction of being the first African American to have her work performed by leading orchestras such as the Chicago Symphony Orchestra. During her career, Price wrote over three hundred compositions, including symphonies, concertos, chamber works, art songs, and settings of spirituals for voice and piano. Her works for piano range from several short teaching pieces to larger works such as *Sonata in E minor*, *Fantasie Negre*, and *Dances in the Canebrakes*.

Amadeo Roldan y Gardes

Afro-Cuban composer, violinist, and professor Amadeo Roldan y Gardes was born in France to Cuban parents. After studying at the Madrid Conservatory, he moved to Cuba and joined Orquesta Filarmonica of Havana, becoming concertmaster and then ultimately, conductor. As an active performer, he founded the Havana String Quartet, and he also taught and was director at the Havana Conservatory. Roldan was a leading figure in the establishment of *Afro-Cubanismo*, a style that synthesizes Afro-Cuban melodies and polyrhythms with Western classical traditions. Roldan wrote for full orchestra, chamber ensemble, percussion ensemble, and solo instruments. His piano works include *Mulato*, *2 Piezas infantiles*, *Canción de cuna di niño negro*.

Oswald Russell

Jamaican pianist and composer Oswald Russell studied at the Royal Academy of Music in London, at the Juilliard School of Music in New York, in Paris, and at the Conservatoire de Musique in Geneva. Russell has held teaching positions in Jamaica and Switzerland and has been visiting Professor of Music in Kinshasa, Zaire. A versatile composer, concert pianist, and improviser, he develops innovative concert programmes which include his own works, music from classical repertoire, and jazz and improvisations. Russell writes for film, ballet, Marionette Theater, wind band, and several solo instruments in a subtle blend of Caribbean and Western musical idioms. His melodies have long, beautifully balanced phrases, and his broad harmonic language covers diatonicism, chromaticism, and atonality. His piano music includes *Three Jamaican Dances*, *Berceuse*, *Humoresque*, and *Papillons*.

Hale Smith

African-American composer, editor and arranger Hale Smith first studied classical and jazz piano and then received his degrees in composition from the Cleveland Institute of Music. He taught at C. W. Post College (Long Island) and is Professor Emeritus at the University of Connecticut-Storrs. Smith has been an artistic consultant for the Black Music Repertory Ensemble at the Center for Black Music Research Columbia College in Chicago. He is also well known as an arranger and has worked prominently with jazz musicians such as Dizzy Gillespie, Chico Hamilton, Ahmad Jamal, Melba Liston, and Randy Weston. As editor, he has worked with major music publishers. As composer, he has written for orchestra, chorus, solo voice, chamber ensemble, and solo instruments. His piano works include *Faces in Jazz*, *Anticipations*, *Introspections and Reflections*, *Inventions*, *4 Mosaics*, and *Sonata*.

Wilbert Roget II

Wilbert Roget II is a composer for games, specializing in cinematic scoring, world music, and synthesis. Credits include *Mortal Kombat 11*, *Call of Duty: WWII*, *Destiny 2: Forsaken*, *Guild Wars 2: Path of Fire*, *Lara Croft and the Temple of Osiris*, and *Star Wars: The Old Republic*. Roget was a GDC Lecturer (2018 GDC, "A Modern Take on Historical Fiction: Music for Call of Duty WWII"; 2016 GDC, "AAA Virtual Orchestration") He was a guest lecturer (San Francisco Conservatory of Music, Yale University, and others). He is also founder of Impact Soundworks, a sample developer with several libraries that have become a mainstay in video game, film, and TV music production. His specialties include dramatic music composition, live orchestration, MIDI orchestration and realization, orchestral mixing, sample development. Expertise in *Wwise* and *Reaper*. He developed interactive music systems for several LucasArts titles, *Dead Island 2*, and *Lara Croft and the Temple of Osiris*.

Philipa Schuyler

Philipa Duke Schuyler was born in New York City in 1932. A child prodigy, Schuyler began her public concert career at age four and was already composing little piano pieces. When she was twelve, Philipa's award-winning composition, *Manhattan Nocturne*, was performed by the New York Philharmonic Orchestra. In later years, she made three world concert tours under the auspices of the State Department, and was also an author and news correspondent. She died in a U.S. Army helicopter crash while evacuating Vietnamese children from Hue to Danang. Her compositions are primarily for piano, although she also wrote orchestral music. "Fortune Favored the Bold Player" is the third of four movements in *White Nile Suite*, subtitled "A musical saga depicting Arab history in Egypt and the Sudan."

Howard Swanson

Raised in a musical environment where he sang duets regularly with his mother in church in Atlanta, Howard Swanson was exposed to the tradition of shape-note choral singing at an early age. He later studied piano and composition at the Cleveland Institute of Music, receiving a grant from the National Academy of Arts and Letters and a Guggenheim Fellowship. His style often infuses western classical forms with African-American musical idioms. Swanson wrote for orchestra, chamber ensemble, strings, brass, voice and solo instruments. His songs were sung by Marian Anderson and his orchestral works premiered by leading orchestras, such as the New York Philharmonic. His works for piano include three piano sonatas, *The Cuckoo*, two nocturnes, and a piano concerto.

Yuji Takahashi

Yuji Takahashi is a composer, pianist, critic, conductor, and author. He studied composition with Shibata Minao, Ogura Roh and Iannis Xenakis. From 1974-76 he edited quarterly "TranSonic". In 1976 he was in collaboration with the painter Tomiyama Taeko producing several narrative works with slides and music. From 1978-1985 he worked with the Suigyū Band (Water Buffalo Band) for Asian protest songs and published monthly "Suigyū Tsūshin". From 1990-2006 he was composing music for voices and for Japanese traditional instruments. He continues to compose and play the piano.

Toru Takemitsu

Toru Takemitsu is among the most important of those Japanese composers who have written music in the Western tradition while preserving a fundamentally Japanese identity, bringing his awareness of Japanese music and its traditions into a remarkable and very original synthesis. He makes use of Western or Japanese instruments, either separately or together, creating his own very individual sound. Toru Takemitsu was born in Tokyo on 8 October 1930. He had little formal training and remained essentially self-taught. French music held a special attraction for him, notably that of Debussy and Messiaen, whose influence can be detected right from his earliest scores. International attention first came when his *Requiem for Strings* (1957) was hailed as a masterpiece by Stravinsky, and his success abroad was consolidated over the following decade in such scores as *November Steps* (1967) which, as a 125th anniversary commission from the New York Philharmonic, broke new ground in employing indigenous Japanese instruments within a Western orchestral context. At the forefront of musical experimentation during the 1960s and early 1970s, Takemitsu thereafter evolved a more approachable but hardly less individual idiom, one in which the fusion of an essentially Japanese ethos with Western techniques (as in the much-played orchestral work *A Flock Descends into the Pentagonal Garden* gained a following on both sides of the Pacific. Although he wrote the scores for almost a hundred films (such as Kurosawa's acclaimed *Ran*), his reputation rests largely on his extensive output of orchestral and chamber music. He died in Tokyo on 20 February 1996.

Joshua Uzoigwe

Considered one of Nigeria's most important composers, pianists, and musicologists, Joshua Uzoigwe studied at King's College, Lagos, the International School, Ibadan, the University of Nigeria, Nsukka, the Guildhall School of Music and Drama, London, and the Queen's University of Belfast. Uzoigwe taught at the Obafemi Awolowo University, Ile-Ife, Uyo, the University of Nigeria, Nsukka, and Maseno University, Kenya. His music is characterized as a skillful juxtaposition of African musical traditions and those of Western classical music. Using African and Western instruments, Uzoigwe wrote for orchestra, chamber ensemble, voice, and piano. His piano works include *Sketches*, *Talking Drums*, *Lustra Variations*, *Four Nigerian Dances*.

Ayo Vincent

Ayo Vincent is an exciting, up-and-coming jazz pianist from south west London. He has recently graduated from the Royal Welsh College of Music and Drama in Cardiff where he was performing regularly at many venues across the city including leading his own band at the Wales Millennium Centre. Now he has returned to London to pursue his professional music career already having had opportunities to play at venues such as Kings Place, Wigmore Hall and the 606 club.

Bangambula Vindu

Congolese composer André Bangambula Vindu studied at the Conservatoire de Musique et d'Art Dramatique in the Institut National des Arts of the Université Nationale du Zaïre (INAUNZ) in Kinshasa. He received degrees from the Shanghai Conservatory of Music in China studying composition with Wang Qiang and Zhao Xiao-sheng. Vindu has lectured on music theory and saxophone at the INAUNZ and also served as head of the music department, assistant professor and leader of the experimental ensemble Maisha at the Centre d'Etudes et de Diffusion des Arts in Kinshasa. Vindu's recent positions have included teaching music in Hong Kong and Shanghai. He has also participated in international festivals and symposia throughout Europe, North America, Africa and Asia. His compositions include vocal, chamber, and orchestral works. He has also made arrangements of traditional Congolese Folk Songs. His piano works include *Rêveries*; several fugues, and a suite.

Kaoru Wada

Originally from Japan and now based in London, Kaoru Wada enjoys a busy career as a collaborative pianist specialising in the art of song accompaniment and chamber music. She works with leading singers and instrumentalists of her generation and has given recitals throughout Europe. Kaoru is currently a staff pianist at the Guildhall School of Music and Drama in London and teaches piano at Eton College. Kaoru also coaches and teaches privately.

Errollyn Wallen

Born in 1958 in Belize, Errollyn Wallen - "renaissance woman of contemporary British music" (The Observer) - is as respected as a singer-songwriter of pop influenced songs as she is a composer of contemporary new music. The motto of Errollyn's Ensemble X, 'we don't break down barriers in music... we don't see any', reflects her genuine, free-spirited approach and eclectic musicianship. She has been commissioned by outstanding music institutions from the BBC to the Royal Opera House, and performed her songs internationally. Errollyn has also created work for Birmingham Contemporary Music Group, the Dunedin Consort, Almeida Opera, Welsh National Opera, Royal Ballet, Leipzig Ballet and The Schubert Ensemble. In 2007 Errollyn was awarded an MBE for her services to music in the Queen's Birthday Honours list. In 2019 her MBE was upgraded to a CBE in the New Years Honours.

George Walker

Pulitzer Prize winning composer and international recitalist George Walker was born in Washington D.C. and took piano lessons as a child. He studied at the Oberlin College Conservatory, the Eastman School of Music, the Curtis Institute of Music under Rudolf Serkin, and also in Paris with Nadia Boulanger. He taught at Dillard University, Smith College, University of Colorado-Boulder, The New School, and Rutgers University. He received several awards and fellowships such as the Guggenheim, Rockefeller, the American Academy and Institute of Arts and Letters, the McDowell, Fulbright, and the Pulitzer for his composition *Lilacs*. His piano works include *Bauble*, *Guido's Hand*, *Spatials*, *Spektra*, four sonatas, a set of variations, and a piano concerto.

Andrés Wheatly

Pianist, accompanist, vocal coach, and composer, Luis Andrés Wheatley was born in the Dominican Republic, and raised in the Virgin Islands where he received his formal education and was recognized for his talents. He studied at Howard University and the Juilliard School of Music, and then returned to Howard University to become a music instructor. After his musical career was interrupted by his serving in the US Army in World War II, Wheatley returned to Howard University to study psychology. He later moved to France where he resumed his musical career and served on the faculty of L'Ecole Normale de Musique de Paris. His piano music includes *Homage à Scriabin*, *Sharpeville 1960*, *Duo Napolitain (Naples Street)*, *Valse Musette*, and *Last Spring*.

John W. Work III

Composer, educator, choral director, and ethnomusicologist John Wesley Work III grew up in a family of professional musicians. He studied at Fisk University, as the precursor to Juilliard School of Music, at Columbia University, and then later at Yale University. While teaching at Fisk University, Work not only served as Chairman of the Department of Music, but also as Director of the Fisk Jubilee Singers. He published several seminal articles in professional journals and dictionaries on African-American Spirituals and Folk Songs, and was subsequently the recipient of several honors and awards. Creating over one hundred compositions, Work wrote for full orchestra, chamber ensemble, choir, solo voice, organ, and piano. He has three piano sets titled *Sassafras*, *Scuppernong*, and *Appalachia*.