

Cambridge Concert Orchestra

# Hear, There and Everywhere - A World of Women Composers

7pm Sunday 12 March 2023

West Road Concert Hall  
11 West Road  
Cambridge CB3 9DP



Conductor:  
SUZANNE DEXTER-MILLS



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In recognition of  
International Women's Day

To raise funds for  
Cambridge Women's  
Resources Centre

# CAMBRIDGE CONCERT ORCHESTRA

**Conductor** – Suzanne Dexter-Mills

**Leader** – Susan Chapman

**Compère** – Jan Mentha

## **1st Violin**

Anne Machova  
Elske Janssen  
Kathleen Long  
Roisin Rampley  
Helen Wingfield  
Sarah Wikeley  
Hayley Allen

## **2nd Violin**

Louise Walsh  
Martin Blake  
Susan Hutchinson  
Barbara Taylor  
Tim Regan  
Erica Rees  
Miranda Clark  
Susan Leung  
John Wintle  
Olha Hordiienko

## **Viola**

Miranda Garfoot  
Jan Mentha  
Tricia Mathieson  
Mary Pountain  
John Piper

## **Cello**

Hannah Wright  
Laura Millman  
James Renwick  
Katrina Sung

## **Cello cont.**

Matthew Kitson  
Dinan Gunawardena  
Luutsche Ozinga  
Bethan Creedy  
Barbara Savella  
Emma Stone  
Ines Gil Fonfria

## **Double Bass**

Rowland Thomas  
Carol Patton

## **Harp**

Lorna Whittle

## **Flute/Piccolo**

Susan Thomas

## **Flute**

Bart Lambrecht  
Imogen Duncan

## **Oboe**

James Chapman

## **Oboe/Cor Anglais**

Rosalind Bubb

## **Clarinet**

Alison Jones  
Angela Starr

## **Clarinet/Bass**

## **Clarinet/Saxophones**

Stella Page  
Caroline Barlow

## **Bassoon**

Julia Herrick  
Joanne Cornish  
Alison Sinclair

## **French Horn**

Simon Crick  
Laine McCurrin  
Neil Greenham  
Lindsay Sampford  
Tim London

## **Trumpet**

Ellie Rugg-Gunn  
Naomi Wrycroft  
Evert Bokma  
Catherine Houlston

## **Trombone**

Roger Nunn  
Joe Crane

## **Bass Trombone**

Julian Katenbrink  
Edwin Sung

## **Percussion**

Anthony Owers  
Hazel Smith  
Clare Redfern

# Hear, There and Everywhere – a World of Women Composers

## PROGRAMME

An Essex Overture Elizabeth Maconchy

Deben Calendar Imogen Holst

1. January Resolutions – 2. February Frost
3. March Gales – 4. April Rain – 5. May Morning – 6. June Haysel
7. July Ebb-Tide
8. August Holiday
9. September Mist
10. October Vintage (a 15th century tune)
11. November Strikes – 12. December Feast

Juba Dance Florence Price  
(Symphony No. 1 in E minor, 3rd movement) *arr. Iain Farrington*

Fantasia on Welsh Nursery Tunes Grace Williams

## INTERVAL

Suffolk Suite Doreen Carwithen

1. Prelude
2. Orford Ness
3. Suffolk Morris
4. Framlingham Castle

From *London Fields* suite Phyllis Tate  
1. St James's Park (A Lakeside Reverie) *arr. David Stone*  
2. Hampstead Heath (Rondo for Roundabouts)

From *Woodbridge Suite* Imogen Holst  
1. Preamble  
2. Musette  
3. Homage to Léonin  
4. Jig

The Captain and the Purple Lady Pamela Wedgwood  
(Voyage to the Unknown) *ed. Louise Howden*

Rotten Row Angela Morley

## Acknowledgements

The CCO would like to thank the following for the loan of their pieces:

Tees Valley Music Service for *An Essex Overture*

Woodbridge Orchestral Society for *Woodbridge Suite* and *Deben Calendar*

Boosey and Hawkes for *Fantasia on Welsh Nursery Tunes*

The Light Music Society (of which the CCO is pleased to be a member) for *Rotten Row*

## ABOUT THE COMPOSERS

### Elizabeth Maconchy 1907–1994

#### *An Essex Overture*

Elizabeth Maconchy grew up in Ireland, playing the piano and writing music from the age of six. She studied at the Royal College of Music with Ralph Vaughan Williams and completed her studies in Prague with Karel Jirák, who introduced her to the music of Béla Bartók, the single most influential composer on her work.

When she returned to England her career was launched by the successful première of her suite *The Land* at the 1930 Proms. She went on to compose over 200 works. Although often dissonant, her works remain accessible. They are frequently driven by rhythm and noted for energy and dynamism.

Written in 1967 and dedicated to the Essex Youth Orchestra, *An Essex Overture* is driven by strong motor rhythms and the use of minor thirds, often juxtaposed with major thirds. It is dramatic, individual and typical of many of Maconchy's compositions.

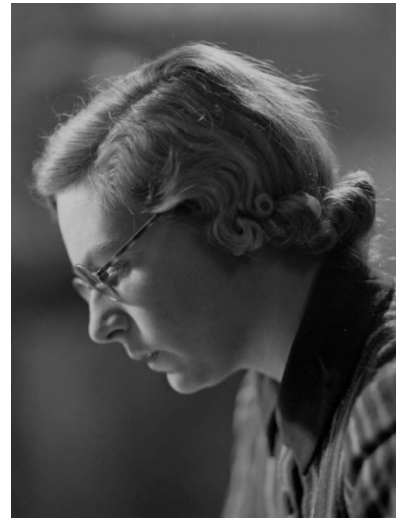


Photo: Howard Coster

### Imogen Holst 1907–1984

#### *Deben Calendar*

#### and four movements from *Woodbridge Suite*

From an early age Imogen Holst showed a talent for composing and performance. She attended St Paul's Girls' School in London, where her father Gustav was director of music, and here developed an interest in folk music. After a year studying composition with Herbert Howells, in 1926 she entered the Royal College of Music. Holst was primarily influenced by her love of folksong and some of her first compositions reflect the pastoralism of Ralph Vaughan Williams, who taught her at the RCM.



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After the outbreak of war Holst worked to promote the arts in Devon and settled at Dartington Hall, where she began composing again. The personal style that emerged in the 1940s incorporated her affinity with folksong and dance and her taste for innovation.

Holst moved to Aldeburgh in 1951 and worked with Benjamin Britten, preparing the vocal and full scores for his operas. In 1956 Holst became one of the Aldeburgh Festival's artistic directors.

Her compositions and arrangements are extensive, but have received only limited critical attention. Many are unpublished and often neglected after their initial performance.

Holst wrote *Woodbridge Suite* in 1969 for the Woodbridge Orchestral Society. She was their president from 1960 until her death.

Tonight we are performing four movements from the suite:

- ❖ The first movement, *Preamble*, alternates between 3 and 4 time and became the signature tune for the orchestra, opening its concerts on many occasions.
- ❖ *Musette*, taking its name from the bagpipe, is a pastoral dance related to a gavotte. The drone can be heard in the cellos throughout the movement.
- ❖ *Homage to Léonin* is a tribute to the first known 12th century composer of polyphony, noted for using rhythmic modes (set patterns of long and short duration), which developed into the system of western musical notation we use today.
- ❖ *Jig*, a lively folk dance in compound time, is introduced by the viola section.

The first performance of *Deben Calendar* was in May 1978. The movements depict the river Deben and surrounding countryside throughout the year. *November Strikes* may refer to the widespread industrial unrest and consequent frustrations of November 1977.

## **Florence Price 1887–1953**

### *Juba Dance*

#### *(Symphony No. 1 in E minor, 3rd movement)*

Florence Price was born in Arkansas to a music teacher mother and an African-American dentist. She studied at the New England Conservatory of Music and, although her training was steeped in European traditions, her music reflects her roots in the use of African-American dance, spirituals, folk tunes and rhythms.

In 1933 Price became the first female black composer to have a symphony performed by a major American orchestra, and her reputation grew following the world première of her first symphony by the Chicago Symphony Orchestra. She wrote over 300 pieces of music, which until recently have largely been forgotten.



Care of Special Collections,  
University of Arkansas Libraries.

Photo: George Nelidoff

The Juba Dance originated in West Africa and was brought to the United States by the slaves forced to work on plantations. The dance was used during their gatherings, when they were banned from playing rhythmic instruments for fear of secret codes hidden in the drumming. Rhythms were created by stomping their feet or patting arms, legs or chest in the form of body percussion.

Price included a Juba Dance movement in three of her symphonies, fusing her own musical heritage with classical orchestral tradition.

## **Grace Williams 1906–1977**

### *Fantasia on Welsh Nursery Tunes*

Born in Barry, Grace Williams was one of the first female Welsh composers to gain significant recognition. In a country deeply rooted in choral tradition, she put orchestral music on a new footing, and her influence on young composers was enormous.

After graduating from Cardiff University, Williams moved to London and studied at the Royal College of Music, where one of her most influential composition teachers was Ralph Vaughan Williams. He encouraged a group of female composers, notably Elizabeth Maconchy and Imogen Holst, to hear and criticise each other's work.

In 1930 Williams won an RCM scholarship, which enabled her to complete her studies in Vienna, where she immersed herself in the Austro-German romantic tradition. She returned to London and taught at the Camden School for Girls, while composing in her spare time. In 1947, after a period of ill health, she returned to Barry and flourished as a composer at a time when Wales was developing as a centre for the arts.

*Fantasia on Welsh Nursery Tunes* was completed in 1940. It is a single movement work using eight Welsh tunes, each stated and developed and followed by a transition to the next melody. The work finishes with the return of the original theme.

## **Doreen Carwithen 1922–2003**

### *Suffolk Suite*

Doreen Carwithen began composing at the age of 16. In 1941 she entered the Royal Academy of Music and was taught harmony and composition by William Alwyn, whom she married in 1975. She was the first recipient of the J. Arthur Rank Film Scholarship and wrote for 30 films, including a short British Transport Film, *East Anglian Holiday*. She used the material from the film to create *Suffolk Suite* at the request of the Master of Framlingham College; in 1964 royalty came to open their new concert hall, where it was first performed.



*With the permission of Jenni Carwithen*

## **Phyllis Tate 1911–1987**

### Two movements from *London Fields* suite

Phyllis Tate was a prominent British composer and her music was widely performed during her lifetime, receiving much critical acclaim.

Tate was introduced to busking by her father and taught herself the ukulele. In 1928 she was encouraged to take up formal music lessons by Harry Farjeon, a teacher of harmony at the Royal Academy of Music, where Tate went on to study timpani, conducting and composition. She enjoyed writing for unusual combinations of instruments including the celeste, lute and harmonica, and was an advocate for women in music both past and present and fought for gender equality.



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Tate's orchestral suite *London Fields* was commissioned in 1958 for the BBC Light Music Festival; her aim was to entertain and give pleasure. The music takes us to *St James's Park (A Lakeside Reverie)* and to *Hampstead Heath (Rondo for Roundabouts)*. Tate spent her last 40 years living near the heath where the fair would arrive every Bank Holiday and transform the area.

## **Pamela Wedgwood 1947–** *The Captain and the Purple Lady* *(Voyage to the Unknown)*

Pamela Wedgwood is well known for her publications of the *Jazzin' About* series, *Up-Grade!* and *After Hours*, many of which have appeared on instrumental examination syllabuses. She began her career as a professional horn player before taking up an appointment as an instrumental teacher in Surrey, when she started composing material for her pupils.

While on holiday in north Cornwall Wedgwood came across an inscription on a wooden bench overlooking the sea. It said 'To the Captain and the Purple Lady', with the motto: 'The sun is always over the yardarm'. This caught Wedgwood's imagination and she wondered if the captain must have gone down with his boat *The Purple Lady*, and composed a piece for full orchestra reflecting a journey on the high seas.



*Courtesy of Faber Music*

## **Angela Morley 1924–2009**

### *Rotten Row*

Angela Morley, a largely self-taught instrumentalist, grew up in Leeds. At the age of 20 Morley joined the Geraldo Orchestra, which played on several BBC radio programmes each week. It was during this period that Morley studied harmony and composition with Hungarian composer Mátyás Seiber and was influenced by the compositions of Robert Farnon and Tommy Dorsey, who had both written for the orchestra.

Morley's career then moved to composing for television and radio, including *The Goon Show*. In 1958 Morley began an association with Shirley Bassey and composed the hit tune *As I Love You*, which reached no. 1 in the charts. Morley relocated to Los Angeles in 1978 and collaborated with John Williams, notably on *The Empire Strikes Back*, *ET* and *Home Alone*. Morley became a three-time Emmy Award-winning musical director, and the first openly transgender person to be nominated for an Oscar.



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(tinyurl.com/4skdpvpt cropped)*

*Rotten Row* is the area in Hyde Park where people go to ride horses. The piece was originally part of a Chappell project called *Zoo Cues*. Morley expanded the piece for the album *London Pride*.

## Cambridge Women's Resources Centre

The Cambridge Women's Resources Centre was established in 1982 and has a rich history of supporting, training and encouraging women to seek positive changes for themselves and their families in a welcoming and accessible women's community space. This long established and constantly evolving community of women offers a realm of services to make life and living a little bit easier. Offering a safe environment for all who walk through their doors, CWRC encourages and facilitates a sense of friendship, empowering women and helping them to take steps towards a better future. CWRC now has women's centres across Cambridgeshire and accommodation for vulnerable women.



Website: [cwrc.org.uk](http://cwrc.org.uk)

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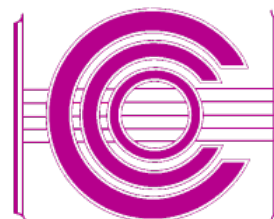
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## Cambridge Concert Orchestra

The Cambridge Concert Orchestra, a registered charity, has been making music, and making it fun and accessible to all, since 1967. We have a reputation for being one of the friendliest orchestras in Cambridge and enjoy playing a wide repertoire of music. While the orchestra's emphasis is on enjoyment, our concerts also serve to raise money for local, national and international charities. Please contact us if you think that the orchestra could collaborate with you for a fundraising event.



Suzanne Dexter-Mills has held the post of conductor of the Cambridge Concert Orchestra since 2002, after many years as Musical Director of the Suffolk Concert Band. Formerly Head of Woodwind for the Suffolk County Music Service, she conducted the South Suffolk Youth Orchestra and founded the Suffolk Youth Wind Band, conducting them regularly at Snape Maltings and on six foreign tours. Suzanne regularly coaches the clarinet section of the National Children's Orchestras and has recently conducted the Churchgate Sinfonia. She also enjoys performing as a clarinetist and is the principal clarinet in the Wolsey Orchestra, the Churchgate Sinfonia, the Churchgate Wind Octet and is a member of the Suffolk Clarinet Quartet.

Website: [cco.org.uk](http://cco.org.uk)

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## Future concerts for the Cambridge Concert Orchestra

7.30pm Saturday 1 July 2023: a concert to raise funds for the Motor Neurone Disease Association (Cambridgeshire branch), venue to be announced

If you would like to receive publicity regarding our future concerts – and become a supporter of the orchestra – then please see [cco.org.uk](http://cco.org.uk)