

Program: **British Women Composer**

Timing: 45 Minute

Introduction: **Voices Unheard: British Women Composers of the 20th Century**

**Doreen Carwithen (1922-2003)**

**Cello sonatina**

- I. Andante
- II. Allegro
- III. Andante con moto

**Elizabeth Maconchy (1907–1994)**

**Divertimento for Cello and Piano**

- I. Serenade
- II. Golubchik
- III. The Clock
- IV. Vigil
- V. Masquerade

**Ethel Smyth (1858-1944)**

**Cello Sonata in A minor, Op.5**

- I. Allegro moderato
- II. Andante
- III. Allegro vivace

### **Program Note:**

**Doreen Carwithen** (1922-2003), who studied in London, was well-known for her film music. Rather than extend the length of music, this Sonatina developed through a small but clear structure. The cello and piano share the main theme and idea together and maintaining a good balance between them.

**Elizabeth Maconchy** was a 20th-century British composer, with a style in focus on structure, often with a clear line and strong rhythm. The Divertimento was made up of five short movement, and each movement has its own character. There is a clear contrast between each movement in a way that fits the title. Serenade, Golubchik, and Vigil are more lyric and The Clock and Masquerade have a stronger rhythmic character.

**Ethel Smyth** was one of the few female composers of the late 19th century to achieve success in large instrumental works and opera. Trained in Leipzig, she has been deeply influenced by the German-Austrian tradition, her music balances the traditions of the Classical period with the emotional tension of Late Romantic well.

The Cello Sonata in A minor, written in 1887, is one of her major early chamber works. It follows a traditional three-movement structure. Even within a late Romantic style, the sonata still has a clear sense of direction, which reflects her determination to hold her own voice as a woman composer and to keep exploring the musical world of her time.

The first movement opens with a dark, flowing theme, establishing the connection between the piano and the cello, emphasizing the structural at the beginning and developing and building up the tension.

The second movement turns to a more lyrical feeling, with the cello being the singing character, and supported by a warm harmonic from the piano.

The final movement brings a sense of drama and urgency, pushing forward through rhythmic energy, and has many contrasting ideas before finally settling into a firm and grounded ending.