

RIGHTS FOR WOMEN
LONDON'S PIONEERS IN THEIR OWN WORDS

Dorothy Howell



Ethel Smyth



Rebecca Clarke



1 NOVEMBER 2018

SONGS OF SUFFRAGE

An evening of music & readings,
1900-1930
with the Berkeley Ensemble

CONCERT PROGRAMME



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Songs of Suffrage

Music, readings & exhibition 1900-1930, with the Berkeley Ensemble

Senate House Library and the IHR would like to welcome you to a very special chamber concert featuring the work of three female composers active in the suffrage movement – together with readings from their diaries and letters, and from those of fellow suffrage campaigners, narrated by Dr Kate Kennedy, broadcaster and historian.

Music will be played by members of the Berkeley Ensemble and will celebrate the music of Ethel Smyth (1858-1944) and Rebecca Clarke (1886-1979), who were prominent suffragists and members of the Society of Women Musicians, and by Dorothy Howell (1898-1982) whose work was regularly premièred at the Proms from 1919, but is now rarely heard.

The concert also has an accompanying display of scores, diaries and letters written by these and other women composers from the period, drawn from the Senate House Library collection and Dorothy Howell's archive - with kind permission from Merryn and Columb Howell, Dorothy's niece and nephew. You can see the display in Room 101, in the Grand Lobby outside the Chancellor's Hall.

Acknowledgements:

Event curated & organised by: Dr Maria Castrillo, Dr Philip Carter, Rebecca Simpson, Jo Bradley, Dr Hannah Elias, Dr Kate Kennedy, Dan Shilladay and John Slack.

Artwork & Design by: Dorothee Olivereau

Senate House Library and the IHR would like to give special thanks to the University of London's Leading Women Steering Committee and the Coffin Trust Fund for their support.

Part of Senate House Library's 'Rights for Women: London Pioneers in their Own Words' season & IHR's 'Suffrage Season, 1918-2018'.

The Berkeley Ensemble was formed in 2008 by members of Southbank Sinfonia, Britain's young professional orchestra, with the aim of exploring the wealth of little-known twentieth and twenty-first century British chamber music alongside more established repertoire. It now enjoys a busy concert schedule performing throughout the UK and abroad, and is also much in demand for its inspiring work in education.

Dr Kate Kennedy is a well-known author and broadcaster on BBC Radio 3 and BBC television. She is the consultant to Radio 3 for their First World War programming and a specialist in early to mid-twentieth-century British music. Kate is also Deputy Director of the Oxford Centre for Life-Writing at Wolfson College, and teaches in both the English and Music Faculties.

The concert will finish with probably the most well-known suffrage song 'The March of the Women' by Ethel Smyth - we have included the lyrics at the back of the programme so you can join in!

Concert Programme

ETHEL SMYTH

String Quartet in E minor (1912),
1. Allegretto lirico

DOROTHY HOWELL

Phantasy for violin and piano (1925)

DOROTHY HOWELL

Quartet Movement (date unknown)

REBECCA CLARKE

Piano Trio (1921),
1. Moderato ma appassionato

ETHEL SMYTH

'March of the Women' (1911),
the 'suffragette anthem',
lead vocals by Elizabeth Wingfield

Suffragette Composers, 1900-1930

DOROTHY HOWELL



DOROTHY HOWELL (1898-1982) came from a musical family; her father—a Birmingham ironmaster—was also an accomplished pianist and her maternal grandfather had been music critic of the Birmingham Post. Dorothy's musical interests were encouraged and her first composition for piano was published in 1911, when she was aged thirteen. She later studied at the Royal Academy of Music, London, and gained early recognition for her symphonic poem, *Lamia*. Premiered at the Proms in 1919, the work was regularly performed at Promenade concerts throughout the 1920s.

Notable among Dorothy Howell's chamber pieces are the two works performed this evening: her *Phantasy* for violin and piano, which won the Cobbett prize, and a string quartet (1919). After the quartet's first performance, at the Wigmore Hall, parts for the quartet were lost. This evening's concert provides the first occasion that the

quartet has been performed publicly since its première, and after its partial recreation from the manuscript by members of the Berkeley Ensemble. We are especially grateful to Dorothy's niece and nephew, Merryn and Colomb Howell, for loan of the manuscript, and for allowing us to recreate and perform an excerpt of the quartet.

From 1924 to 1970 Dorothy Howell was professor of harmony and counterpoint at the Royal Academy of Music. Having spent the early part of her career in London, she moved during the Second World War to Letchworth in Hertfordshire. Following her death in January 1982 she was buried at St Wulstan's church, Little Malvern, directly next to the grave of Edward Elgar, which she herself had tended.

REBECCA CLARKE

London-born **REBECCA CLARKE** (1886-1979) studied the violin at the Royal Academy of Music, London, and later at the Royal College of Music where she was a student of Charles Villiers Stanford. Stanford also encouraged her to take up the viola and, on leaving college in 1910, Clarke earned her living by playing the instrument in London ensembles. From 1916 she composed and performed in the United States where she achieved critical success with her viola sonata (1920), which she entered for the annual Coolidge competition. The judges were reported to be 'astounded' on learning that the piece had been composed by a woman. For the 1921 prize Clarke entered her piano trio which will be performed this evening. The trio was awarded second prize and is now widely considered to be Clarke's finest work.



Rebecca Clarke's chamber compositions are distinctive, often brooding and passionate works, with references to Ravel, Debussy and English folk-song. From the 1940s until her death in 1979 she lived in New York. Clarke composed very little in this period and her earlier chamber works were largely forgotten. However, her compositions resurfaced in the mid-1970s during research for a documentary on her college friend, pianist Myra Hess, and have since led to performances and recordings of the viola sonata and piano trio.

DAME ETHEL SMYTH



DAME ETHEL SMYTH (1858–1944) is the best known of the three composers whose works feature in this evening's concert. Hers was not a musical upbringing and she became aware of her own talents and vocation thanks to a governess who had studied at the Leipzig conservatory. Ethel was determined to attend the conservatory and faced down her father, a general in the army, to do so.

She returned to England in the late 1880s and excited much interest with the première of her mass (1891) by the Royal Choral Society. Ethel Smyth continued her association with German music in her one-act German opera, *Der Wald* (1899–1901), which made her name as an opera composer, though only after great struggle on her part. From the 1890s she also drew on French influences and another opera, *The Wreckers* (1902–4), was composed with French tastes in mind and with a French-language libretto. Though not performed in England until 1910 it is perhaps her greatest work. Other new compositions in this period include her string quartet in E minor (1902, revised in 1912), the first

movement of which features in this evening's concert.

In these years Smyth was also closely involved with the campaign for women's suffrage as a supporter of the Women's Social and Political Union ('suffragettes'), under Emmeline Pankhurst. During her years of active service she provided the movement with its battle hymn, 'The March of the Women', arranged concerts of her works to raise funds, and went to prison for window smashing. Her suffragette experience redefined Smyth's public profile as an activist as well as a composer. During the war she worked as a radiographer in Paris, where she also sought treatment for the first symptoms of the deafness. This became increasingly acute, though she continued to compose for the theatre and the orchestra, her last large-scale work being a cantata for soprano and bass solo, chorus, and orchestra (1929–30).

Dr Kate KENNEDY, Researcher & narrator



Biographer and broadcaster Kate Kennedy is a Research Fellow at Wolfson College Oxford, a presenter for BBC Radio 3, and Deputy Director of the Oxford Centre for Life-Writing. She is also director of Re:Dress – Women Composers Project; a collaboration between the BBC and Oxford University to recover information about overlooked female composers. She lectures in music and English at Oxford University, where she was awarded the Vice Chancellor's Award for Public Engagement with Research in 2017.

She is interested in developing biographical research as performance, writing interdisciplinary biography, radio documentaries, opera libretti and dramatised recitals. Her biography 'Dweller in Shadows: Ivor Gurney, poet, composer' will be published by Princeton University Press in 2019, and she is currently working on an edited collection with Dame Hermione Lee entitled *The Lives of Houses* (Princeton University Press, 2020), and a triple biography and operatic play dramatising the stories of Rupert Brooke and composers FS Kelly and William Denis Browne, entitled *The Fateful Voyage*, and starring Alex Jennings. She has written for actors including Fiona Shaw, Sam West, Simon Russell Beale and Simon Callow, and singers and pianists Sarah Connolly, James Gilchrist, Roderick Williams, Iain Burnside and Julius Drake.

She has published widely on British composers and writers in the early twentieth century, co-editing *The Silent Morning: Culture and Memory*

after the Armistice (Manchester University Press, 2013), *The First World War: Literature, Music, Memory* (Routledge, 2011) and contributing numerous chapters for books and journal articles. She is the editor of *Literary Britten*, a compendium of scholarship on Benjamin Britten's use of text (Boydell and Brewer, 2018).

Both 'Dweller in Shadows' and 'The Fateful Voyage' have been featured on BBC Radio 3, and she is a regular broadcaster and academic consultant to the BBC, on programmes including *Music Matters*, *Proms Plus*, *Essential Classics*, *Composer of the Week*, *Building a Library*, *the Sunday Feature*, and *Record Review*. She advised the commemorations for the First World War and for International Women's Day for Radio 3, among other regular projects. Her opera libretto *Out of the Ruins* was a Royal Opera House commission with Charlotte Bray in 2014, and her five dramatized recitals for singers, pianist and actors have been commissioned by the Wigmore Hall and Southbank Centres, and broadcast and performed in literary and music festivals across the UK.

www.drkatekennedy.co.uk

The Berkeley Ensemble

Hailed as 'an instinctive collective' (The Strad) the Berkeley Ensemble was formed with the aim of exploring little-known twentieth- and twenty first-century British chamber music alongside more established repertoire. It now enjoys a busy concert schedule performing throughout the UK and abroad, and is also much in demand for its inspiring work in education.

The ensemble's flexible configuration and collaborative spirit have led to performances with leading musicians including Sir Thomas Allen, Gabriel Prokofiev and Nicholas Daniel. Its recordings have attracted critical acclaim, with Lennox Berkeley: Chamber Works selected by BBC Music Magazine as Chamber Choice (September 2015) and Lennox Berkeley: Stabat Mater nominated for a Gramophone Award in 2017 and praised in the magazine's initial review for 'a performance of shimmering intensity'.

The group's innovative and thought-provoking programming has received official recognition with a Help Musicians UK Emerging Excellence award and support from the PRS for Music Foundation. The ensemble is an enthusiastic champion of new music and has commissioned composers including Michael Berkeley, John Woolrich and Misha Mullov-Abbado. A frequent fixture of the festival circuit, the ensemble has performed at the Spitalfields and Cheltenham festivals, and curates the Little Venice Music Festival in London.

Engaging new audiences, most importantly through education, is central to the ensemble's activities.



Musicians playing this evening



Viv MCLEAN

(piano), was the winner of the First Prize at the 2002 Maria Canals International Piano Competition

in Barcelona and has performed at all the major venues in the UK as well as throughout Europe, Japan, Australia and the United States. Viv's concerto work includes appearances with the Royal Philharmonic Orchestra, the Philharmonia Orchestra, the London Philharmonic Orchestra, the Halle Orchestra, the English Chamber Orchestra and the BBC Concert Orchestra. Viv has also performed chamber music with leading groups such as the Adderbury Ensemble and the Sacconi String Quartet.

Viv studied at the Royal Academy of Music and was made an Associate of the academy in 2005. He has recorded regularly for the BBC since making his recital debut through the BBC Radio 3 Young Artists Forum scheme. His commercial releases include recordings for such labels as Sony Classical Japan, Naxos, Nimbus and the RPO label.



Sophie MATHER

(violin) is originally from Wigan in Lancashire and studied with Richard Deakin on the Joint Course

between the University of Manchester and the Royal Northern College of Music. She moved to London in 2008 when she was awarded a scholarship to study at the Royal Academy of Music with Clio Gould. Here she was Principal 2nd violin of the Academy Soloists and was also accepted onto the

LSO String Scheme. She began working with several professional groups whilst still at the Academy, including the Scottish Ensemble and the Royal Philharmonic Orchestra and has been a member of Manchester Camerata since 2009. She now enjoys a busy musical life, playing with a variety of groups across the country, teaching and recording for film and television.



Francesca BARRITT

(violin) graduated from the Royal Academy of Music in 2012 and has gone on to forge

an exciting career comprising solo recital and concerto performances, chamber ensemble work, and freelance orchestral playing. She is the leader of Multi-Story Orchestra, Covent Garden Sinfonia And English Touring Opera as well as being a member of City of London Sinfonia. Francesca is a member of the instrumental teaching faculty at Royal Holloway, University of London and Royal Academy of Music junior department.

As a soloist Francesca has given performances of concertos by Brahms, Beethoven, Bruch, Mendelssohn, Sibelius, Mozart and Bach. In addition to her work with the wonderful Berkeley Ensemble she is a member of the Del Mar Piano Trio and Ensemble Matisse and has given chamber music performances at Wigmore Hall, Purcell Room, Kings Place, the Aldeburgh and Spitalfields festivals and live on BBC Radio 3.



Dan SHILLADAY

(viola) read music at the University of Birmingham before completing a masters degree in contemporary

music studies at the University of York. Following study at the Royal College of Music and a year with Southbank Sinfonia, he is now a London-based freelance musician and has worked with, among others, the Hanover Band (with whom he is co-principal viola) the Orchestra of the Age of Enlightenment, the English Chamber Orchestra and the English Baroque Soloists.

Alongside period instrument performance, he is especially interested in contemporary music, and has played in the York and Cheltenham festivals. With Southbank Sinfonia he has taken part in acclaimed productions at the National Theatre of *Every Good Boy Deserves Favour* and *Amadeus*.

Dan is also in demand as a conductor and educator and directs the Imperial College String Ensemble, Stoneleigh Youth Training Orchestra and the Nonesuch Orchestra. He regularly coaches chamber ensembles at the University of York and is a tutor and conductor on the Yorchestra holiday music courses.



Gemma

WAREHAM (cello)

is a devoted chamber musician, performing with a diverse range of ensembles

throughout the UK and abroad. She is a founding member of the Berkeley Ensemble and, as a dedicated educator, is responsible for devising much of the ensemble's active participation programme.

Gemma studied as an undergraduate at the University of Manchester and subsequently graduated with a master's in music with distinction from the Royal Northern College of Music in 2007. She moved to London shortly after her studies in order to take up her place in Britain's young professional orchestra, Southbank Sinfonia. As an orchestral cellist Gemma now works for Bournemouth Symphony Orchestra, London Philharmonic Orchestra, and Royal Philharmonic Orchestra. She also greatly enjoys the opportunity to work in the theatre and has appeared in *Macbeth* with the Royal Shakespeare Company and *All's Well That Ends Well* at the National Theatre.

The March of the Women (1911)

'Dedicated to the Women's Social and Political Union'

Music: Dame Ethel SMYTH

Lyrics: Cicely HAMILTON

Verse 1

Shout, shout, up with your song!
Cry with the wind, for the dawn is breaking;
March, march, swing you along,
Wide blows our banner, and hope is waking.
Song with its story, dreams with their glory
Lo! they call, and glad is their word!
Loud and louder it swells,
Thunder of freedom, the voice of the Lord!

Verse 2

Long, long—we in the past
Cowered in dread from the light of heaven,
Strong, strong—stand we at last,
Fearless in faith and with sight new given.
Strength with its beauty, Life with its duty,
(Hear the voice, oh hear and obey!)
These, these—beckon us on!
Open your eyes to the blaze of day.

Verse 3

Comrades—ye who have dared
First in the battle to strive and sorrow!
Scorned, spurned—nought have ye cared,
Raising your eyes to a wider morrow,
Ways that are weary, days that are dreary,
Toil and pain by faith ye have borne;
Hail, hail—victors ye stand,
Wearing the wreath that the brave have worn!

Verse 4

Life, strife—those two are one,
Naught can ye win but by faith and daring.
On, on—that ye have done
But for the work of today preparing.
Firm in reliance, laugh a defiance,
(Laugh in hope, for sure is the end)
March, march—many as one,
Shoulder to shoulder and friend to friend.



The unveiling of the Emmeline Pankhurst statue in 1930

Exhibition and events
exploring change led by women
from late 18th century onwards


Leading
Women
1868-2018

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