

Cambridge Concert Orchestra

A concert to celebrate

LIVING COMPOSERS

Conductor: Suzanne Dexter-Mills

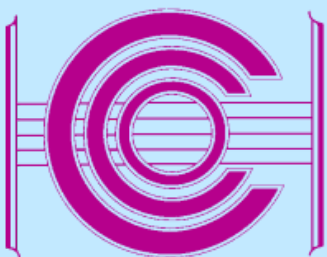
7.30pm Saturday 11th July 2026



with special guest
Jonathan Shanklin

Artwork © Peter Carmen

West Road Concert Hall
11 West Road
Cambridge CB3 9DP



 cco.org.uk
 [cambridgeconcertorchestra](https://www.facebook.com/cambridgeconcertorchestra)
 (facebook and instagram)
Registered charity 263524

Raising funds for



richardsmusictherapyfund.co.uk
Registered charity 1175004

Cambridge Concert Orchestra

Conductor – Suzanne Dexter-Mills

Leader – Susan Chapman

Compère – Jan Mentha

1st Violin

Sue Chapman
Helen Wingfield
Elske Janssen
Kathleen Long
Peter Carmen
Kiran Amin
Lizzie Roberts
Clara East
Jason Chung
Lorna Scott Campbell
Sarah Wikeley
Erica Rees
Arisa Woodward

2nd Violin

Louise Walsh
Rachael Roberts
James Moore
Miranda Palmér-Clark
Susan Leung
Evie Forey
Abigail Morre
Maddy Leonardi
Sarah Hendry
Barbara Taylor
Anthea Millar
Natalie Hogg

Viola

Miranda Garfoot
Jan Mentha
Greg Smith
Tricia Mathieson

Cello

Hannah Wright
Laura Millman
David Plowman
Matthew Kitson
Barbara Savella
James Renwick
Laura Tudor
Thomas Farnsworth
Signe Canner
Dinan Gunawardena

Double Bass

Rowland Thomas
Carol Patton
Elaine Taylor
Bob Walker

Piano

Mabel Jones

Harp

Lorna Whittle

Flute

Martin East
Sally Hames
Bart Lambrecht
Flute/Piccolo
Imogen Duncan

Oboe

James Chapman
Oboe/Cor Anglais
Rosalind Bubb

Clarinet

Alison Jones

Clarinet/

Saxophone

Isla Cartney

Bass Clarinet

Stella Page

Bassoon

Julia Herrick
Alison Sinclair

French Horn

Laine McCurrin
Louise Kelly
Simon Crick
Neil Greenham
Tim London

Trumpet

Ellie Rugg-Gunn
Evert Bokma
Catherine Houlston

Trombone

Roger Nunn
Joe Crane

Bass Trombone

Edwin Sung

Percussion

Peter Britton
Hazel Smith
Anthony Owers
Viv Scott

Programme

Raiders March

From the film 'Raiders of the Lost Ark'

John Williams

Suffolk Landscapes

2nd Movement

Peter Bumstead

Carnet de Voyage: Annalise

Edwin Sung

Scott of the Antarctic

*A musical tribute to Captain Robert
Falcon Scott, with narration from
A poem- Commander Scott, R.N. at the
South Pole by Charles A. Moss (1913)*

Pam Wedgwood

Narrated by Jonathan Shanklin

That's it! I'm off to Cuba

Thomas Hewitt Jones

Interval

Welcome Back!

Matthew Curtis

The Lakes of Cold Fen

Nigel Hess

The Circus

Laura Rossi

Forrest Gump Suite

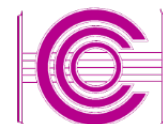
*Alan Silvestri
Arranged by Calvin Custer*

Danzón N° 2

Dedicado a Lily Márquez

Arturo Márquez

Cambridge Concert Orchestra



The CCO 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, exemplified by our programme today.

We are privileged to own an extensive library of sheet music. To keep up to date, we regularly purchase new music, commission new pieces by contemporary composers, and obtain music that is not commercially available directly from living composers. This means that every concert is different and there is always something for everyone. While the orchestra's emphasis is on enjoyment, we are pleased that our concerts raise money for many different charities. Please contact us if you think that the orchestra could collaborate with you for a fundraising event.

As well as performing in large venues (e.g. West Road Concert Hall in Cambridge or The Apex in Bury St Edmunds), we really enjoy taking our music directly into the community by playing to smaller audiences in churches, community centres, village colleges etc. in and around Cambridge, as it is important to us that as many people as possible have the opportunity to hear live music.

Suzanne Dexter-Mills has conducted the CCO since 2002 following her tenure as musical director of the Suffolk Concert Band. As 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 at Snape Maltings and on six foreign tours. She regularly coached the clarinet section of the National Children's Orchestras and has conducted the Churchgate Sinfonia and Lavenham Sinfonia. She enjoys performing as a clarinettist and is principal clarinet in the Wolsey Orchestra, the Churchgate Sinfonia and is a member of the Suffolk Clarinet Quartet and Bass Buddies, a group noted for commissioning composers to write for bass clarinet quartet.

Website: cco.org.uk

Facebook and Instagram: [cambridgeconcertorchestra](#)

Registered charity no.: 263524



Future concerts for the CCO

- Saturday 28th November 2026: An afternoon concert to be held in Bottisham Village College (Evans Auditorium), Lode Road, Bottisham, Cambridge CB25 9DL.
- Saturday 20th March 2027: Time and venue to be confirmed.
- Saturday 3rd July 2027: Time and venue to be confirmed.

If you would like to receive publicity regarding our future concerts, please see cco.org.uk

Thanks to our photographer this evening, Mike Harris of the Cambridge Camera Club www.cambcc.org.uk.

About this Concert

A very warm welcome to you all, and particularly those Living Composers actually with us in the audience tonight, or in the case of Edwin Sung, actually in the orchestra!

This concert has been long in the planning and a project particularly close to the hearts of our music director, Suzanne Dexter-Mills and our recent chair Jan Mentha both of whom have done a huge amount of work in preparing the programme. Even focusing purely on composers still alive, who write in the "Light Music" genre, we had a lot to choose from. It has certainly helped to have an extensive library to draw on. We have tried to include lesser-known as well as better-known composers, five of whom, Peter Bumstead, Matthew Curtis, Nigel Hess, Laura Rossi and Edwin Sung have written pieces specifically for the Cambridge Concert Orchestra. Raising money in order to commission new music continues to be something we do. Just from these five pieces you will hear the wide range of styles we enjoy playing. We hope that through this concert we will perhaps introduce you to some new names, exciting music, some of which may be more familiar than expected. Enjoy!

Julia Herrick (Chair)

The Composers and their music

Raiders March – John Williams

No concert featuring living composers would be complete without including John Williams. Aged 94, over his seven-decade career he has become a household name for his film scores. Few themes are as instantly recognizable as the *Raiders March*, written for the 1981 adventure film *Raiders of the Lost Ark*, directed by Steven Spielberg. The march serves as the musical signature of the film's hero, Indiana Jones, bold, resourceful, and irresistibly charismatic.

The piece opens with a heroic theme announced by brass. The rhythm has a buoyant swagger giving the march a sense of personality and wit. The contrasting middle section introduces a more lyrical theme which reflects warmth and romanticism, hinting at the character's charm and humanity beneath the rugged exterior. When the opening material returns, it does so with heightened brilliance, bringing the work to a triumphant close.

Williams' orchestration is characteristically vivid, with shining brass, sweeping strings, and crisp percussion combining to evoke both the grandeur of classic Hollywood scores and the excitement of high adventure.

Suffolk Landscapes 2nd movement – Peter Bumstead

The CCO's relationship with Peter began in 2012 when we performed his *Smokescreen*. So taken with this piece, Athena Wu (CCO cellist for 19 years) was keen for Peter to compose something for us; a generous donation from her enabled the CCO to commission *Suffolk Landscapes*. This is a three-movement work; tonight we will be performing the slow and reflective 2nd movement. Solitary, wide-ranging woodwind solos frame a kind of processional saraband, which makes its stately progress towards a central 'sunburst'.

Suffolk has a great variety of landscapes in a relatively small area: there are wetlands and heathlands, forests, rolling fields and meadows, secluded river valleys and mighty estuaries, and a changeable coastline, with shifting shingle beaches and unstable sand cliffs and dunes, and all under a wide sky, which can be both exhilarating and benign.

Peter, who received a musical education in his native Suffolk and then at Christ's College Cambridge, says: *"I have tried to capture some of this variety in Suffolk Landscapes and, while it is not intended to portray specific scenes or places, I hope it will be helpful to have a few pointers to what I had in mind while writing it"*.

Carnet de Voyage: Annalise – Edwin Sung

Edwin is a self-taught composer who attributes his style to travels with his family, including his 3-year-old daughter, Annalise. He also finds time to work as a software engineer.

This piece is a symphonic poem with light-music influences, reflecting Annalise happily exploring new places and cultures. Some of the styles include impressionism from France, jigs from Ireland and Scotland, and light music from Disneyland Hong Kong.

We are privileged to have Edwin in the CCO. He is a talented trombone player, violinist and composer, and he has a smile that lights up the room.

Scott of the Antarctic – Pam Wedgwood

Pam and Suzanne met as tutors for the National Children's Orchestra in 2015 when Pam was just completing *Scott of the Antarctic*. In her own words;

"I have always been fascinated by the amazing story of Scott and the Antarctic it's such a fascinating story of bravery, integrity, resilience and fortitude. A few years ago, I was inspired to write my own musical version of this epic journey and let the story unfold as an orchestral work."

"At the time I was very involved with the National Children's Orchestra of Great Britain. This was a golden opportunity to rehearse the work and have it performed in an NCO concert. At least then I could get a good idea on the success or failure of the piece. Fortunately, it fell into place, and the orchestra seemed to enjoy

rehearsing it, much to my relief! It can be quite stressful as a composer to hear your work for the very first time."

Since then, it has been performed with various orchestras in Great Britain. This is its second outing by the CCO.

The narrations for *Scott of the Antarctic* were taken from two poems. The first written by Charles A Moss in 1913, entitled *Commander Scott, R.N. at the South Pole*, the second in 1914 by an anonymous author, called *The Heroic Five*.

We are delighted that Jonathan Shanklin, himself an Antarctic explorer and co-discoverer of the hole in the ozone layer, is here to narrate this evening.

That's It! I'm off to Cuba – Thomas Hewitt Jones

From the moment our former chairman Jan Mentha contacted Thomas to enquire about buying or hiring the orchestral parts for *That's It I'm off to Cuba* (having heard it on the radio), it felt like we had made a friend. What a delight to find out he actually was a friend of Ellie one of our trumpeters! Ellie recalls Thomas as an undergraduate, already combining his love of composition with his sense of humour.

"He wrote a light-hearted song about the faculty, prompting a staff member to respond with a song named "Revenge", all about this cheeky student and life in the faculty.

"Having access to a recording studio was a perk of the job, so the song was recorded with administrative and library staff members taking part and sent to him and a few carefully chosen others. In the pre-social media age this didn't go viral! This short episode shows the fondness with which Thomas was held by everyone. It's been really wonderful to see his success as a composer and that his humour continues in much of his music."

Written at the end of a very busy period of work, the music captures the idea of an impulsive decision to leave everything behind in search of sunshine and adventure. From the outset, the music bursts into life with infectious Latin-inspired rhythms, bright percussion, and energetic brass writing, immediately conjuring the atmosphere of Cuba's rich musical landscape.

Welcome Back! – Matthew Curtis

The CCO is fortunate to count Matthew as a friend. Suzanne first met him around 25 years ago when his music was programmed for the National Children's Orchestra. Our relationship developed when Martin Harvey, a former CCO violinist, commissioned Matthew's *Light Blue Suite*, premiered by the CCO in 2014 (subsequently recorded by the Royal Ballet Sinfonia, conducted by Gavin Sutherland).

Welcome Back! was written for Polo Piatti and the International Composers' Festival in 2022, which had been delayed by a year due to Covid-19. It is glorious celebration of the lifting of the pandemic restrictions. It begins and ends with a march, interspersed with bright fanfares, and tucked in the middle is a lyrical waltz. Unfortunately, Matthew couldn't attend the first performance in Hastings, so tonight is as much a premiere for him as it is for you!

The Lakes of Cold Fen – Nigel Hess

The Lakes of Cold Fen is another piece commissioned by the CCO. As part of our 50th Anniversary celebrations in 2017 we specifically wanted to engage composers with a Cambridge link, hence contacting Nigel, a graduate of St Catherine's. Nigel took inspiration from a traditional Cambridge folk song, the tune of which was collected by Ralph Vaughan Williams from John Harman in Bassingbourn in 1907, and which Nigel found in the British Library.

The piece begins with an ethereal evocation, perhaps of mist over the Fen, and broadens as the light breaks through. A more sinister brass passage invokes the secrets the Fen may hold.....

A recording by the BBC Concert Orchestra, conducted by Richard Balcombe, is available on Nigel's album *The Way of Light*.

The Circus – Laura Rossi

The CCO's relationship with Laura began in 2016 when we participated in her *Somme 100* project, commemorating the centenary of that battle. We played her wonderful score accompanying the groundbreaking 1916 documentary film *The Battle of the Somme*. We were delighted to meet her when she came to our performance at St George's Church, Chesterton, and at the repeat performance in Chelmsford Cathedral.

Planning for tonight's concert began in 2024. We decided to commission a piece from Laura, funded by donations from past and present members of the orchestra. We gave Laura a completely free hand, and were intrigued and touched by the result.

As Laura explains:

"The Circus was inspired by the venue where the CCO often perform - St George's Church - a unique church that was also home to Cambridge Community Circus!

"Going to the circus is like stepping into a fairy-tale land where you are transported into a dream-like world of wonder, with absurd, fantastic, sensational and ridiculous things. We are magically swept up in the surreal spectacle of it all - and then it disappears. The music helps transport us to this magical place and I wanted to capture this feeling in the piece".

Forrest Gump – Alan Silvestri

Our librarian, Neil Greenham, is a great fan of film music and has his own extensive collection of orchestral film scores. He has kindly loaned the music for tonight's performance of *Forrest Gump*. The music was composed by Alan Silvestri, whose long-standing collaboration with director Robert Zemeckis helped shape the film's emotional core. Rather than dominating the narrative, Silvestri's music acts as a gentle guide, mirroring the sincerity and innocence of Forrest himself.

At the heart of the score is the "Feather Theme," a delicate piano melody that opens the film, as a drifting feather floats through the air. This theme becomes a unifying musical idea, representing chance, destiny, and the simplicity with which Forrest experiences life. It has become one of Silvestri's most recognizable creations, an enduring musical symbol of life's unpredictability and quiet beauty.

Danzón No 2 – Arturo Márquez

The first time many of us heard Márquez's Danzón No. 2 was at the BBC Proms in 2007, played exuberantly by the National Youth Orchestra of Venezuela, conducted by the charismatic Gustavo Dudamel.

The piece opens with a subdued, almost intimate clarinet solo, evoking the poised atmosphere of a dance floor before the first steps begin. Gradually, the music unfolds into a series of contrasting sections, each highlighting different instrumental colours and dance gestures. Márquez masterfully builds tension through repetition and subtle variation, layering rhythms and expanding the orchestral texture. The dialogue between sections of the orchestra mirrors the interaction between dancers, at times flirtatious and then exuberant.

Syncopated rhythms, sweeping melodies, and bold brass interjections drive the work forward, while moments of hesitation and rubato maintain the dance's characteristic sense of elegance and control. As the piece progresses, it gathers momentum toward a thrilling climax, where the full orchestra erupts in a dazzling display of energy and virtuosity.



Light Music Society

The CCO is pleased to be a member of the Light Music Society. To find out more, follow the LMS on social media, sign up to its newsletter or, even better, become a member and support the excellent work it does.

Website: lightmusicsociety.com





Richard's Music Therapy

Richard's Music Therapy is named after a boy who received our music therapy intervention some years ago. Just like Richard, all of the children we work with have special needs and benefit enormously from music therapy. Our vital service sits within the charity Cambridgeshire Culture Foundation, based at Cambridgeshire Music in Histon.

We can only carry out our work helping children and families in Cambridgeshire thanks to the wonderful support we receive from local people and organisations.

How does Richard's Music Therapy help children?

Our music therapy provides opportunities for self-expression and communication through shared interaction using a variety of musical instruments and spontaneous vocal sounds. The ability to respond and experience music is an inborn quality that usually remains unimpaired by disability, injury or illness and is not dependent on musical training. Through music-making children can develop the ability to express a variety of different emotions. Many children find it easier to express themselves through the non-verbal medium of music. Music therapists are trained musicians and qualified arts therapists, registered with the Health Professions' Council.

What happens in a music therapy session?

The child, parent/carer and therapist all take an active part by playing, singing and listening. It is not necessary for the parent to have had any musical training. The therapist will encourage the child to experiment with percussion, other instruments and their own voice to explore the world of sound and to create their own musical language. The music played and the content of each session will therefore vary, depending on the individual needs of the child. Sessions last for about 30 minutes, leaving time at the end for feedback, discussion and review with the child's parent/carer.

What are the aims for music therapy?

Music therapy aims might be to encourage and develop:

- Musical and playful interactions
- Non-verbal communication
- Vocalisations and verbal expression
- Communication skills and listening
- Turn-taking and sharing control
- Confidence and self-esteem
- An alternative means of self-expression
- Extended periods of attention and concentration
- Positive and enjoyable experiences for the child and their family



Please scan the QR CODE
to donate.

Many parents have commented that music therapy sessions provide a positive experience for them and an opportunity to think about and encourage what their child can do, rather than focusing on any disabilities.

Website: richardsmusictherapyfund.co.uk