

LORELT

MAESTRA

SAMANTHA EGE PIANO

**JULIA PERRY
& DOREEN
CARWITHEN
CONCERTOS**

**Lontano Orchestra
Odaline de la Martinez
Conductor**



MAESTRA

PIANO CONCERTOS BY JULIA PERRY AND DOREEN CARWITHEN

SAMANTHA EGE Piano

Lontano Orchestra, Odaline de la Martinez Conductor

Julia Perry:

Concerto for Piano and Orchestra in Two Uninterrupted Speeds

1. I. Slow (5:46)
2. II. Fast (5:40)

Doreen Carwithen:

Concerto for Piano and Strings

3. I. Allegro Assai (13:59)
4. II. Lento (8:41)
5. III. Moderato e deciso ma con moto (10:17)

TOTAL 44:24

LORELT

LNT150

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*Julia Perry Concerto for Piano and
Orchestra in Two Uninterrupted Speeds*

Venue: Henry Wood Hall

Executive Producer: Odaline de la Martinez

Recorded 2nd June 2024

Producer: Odaline de la Martinez

Engineer and Editor: Adaq Khan

Doreen Carwithen Concerto for Piano and Strings

Venue: PATS Studio One, University of Surrey

Executive Producer: Odaline de la Martinez

Recorded 15th September 2023 & 18th August 2024

Producer: Odaline de la Martinez

Engineer and Editor: Adaq Khan

THE GENIUS OF JULIA PERRY

Julia Perry (1924-79) was born in Lexington, Kentucky, grew up in Akron, Ohio, and studied music in some of the most elite spaces. From Westminster Choir College to Juilliard to the private studios of Nadia Boulanger and Luigi Dallapiccola, Perry was at the heart of a dynamic modernist landscape. New York became her creative home, with Aaron Copland being one of her musical admirers. In fact, Perry was admired everywhere she went. While studying in Italy, for example, locals affectionately called her “Maestra,” regardless of whether she was conducting.

The Concerto for Piano and Orchestra in Two Uninterrupted Speeds (1969) evinces Perry the miniaturist world-maker. She fills each musical measure with the brilliance of her own sonic cosmos. Her sound world is highly spectral and spatial; she invokes light, shade, and prismatic colors. And note how her concerto is not in two movements, but in two speeds, as if she is playing with spacetime.

The first speed, “Slow,” is, as Maestra Martinez calls it, “celestial.” Emerging out of a haze of strings and winds, the piano’s opening solo unfolds. The irregular time signatures evoke a suspended temporality. But the second speed, “Fast,” brings us back down to earth. Energetic rhythms seasoned with Afrodiasporic syncopations dance around the pulse. Here, the piano cadenzas are more virtuosic, as you might expect to hear in a more conventional concerto (like Doreen Carwithen’s). But Perry is experimenting more with color than technique; the pianist must paint rather than play.



THE DRAMA OF DOREEN CARWITHEN

A contemporary of Julia Perry's, but from the other side of the pond, Doreen Carwithen (1922-2003) was born in Buckinghamshire, England. She studied at the Royal Academy of Music, where she soon formed a relationship with her professor, William Alwyn. By the 1960s, she had given up composition entirely to dedicate her life to promoting his works and later changed her name to Mary Alwyn.

The Concerto for Piano and Strings (1948) is a window into who Carwithen was before she became the more reserved Mary Alwyn. It is a cinematic work that underscores her flair for film music. After all, she had led a pioneering career as a composer in the male-dominated movie industry. She was a skilled musical storyteller, which shines through in this concerto. Each movement is infused with a compelling narrative that captivates and inspires.

Dramatic strings usher in the first movement, which is defined by an angular, yet muscular theme that follows in the piano part. A dreamy transition then introduces a lush, sentimental second theme. There is a constant tension between muscularity and sentimentality throughout. But in the second movement, the latter prevails. Yet, its color is significantly cooler, its mood more introspective. The violin renders heart-aching solos in dialogue with the piano's pensive lyricism. The galvanizing rhythms of the last movement recall the relentless drive of the first. But leaving behind the tension of the opening movement, the closing cadenza breathes fire, passion, and catharsis into the concerto's final moments.



BIOGRAPHIES

Samantha Ege is an award-winning musicologist and innovative pianist who specializes in the music of 20th and 21st century composers. She has made critically acclaimed world premiere recordings of music by Florence Price, Margaret Bonds, Helen Hagan, Ethel Bilsland, Undine Smith Moore, Bongani Ndodana-Breen, and now Julia Perry. She championed Doreen Carwithen's Concerto for Piano and Strings with the Arkansas Symphony Orchestra on May 6-7, 2023, then joined Maestra Kalena Bovell for the West Coast premiere with the Oakland Symphony Orchestra on January 26, 2024.

Odaline de la Martinez is a conductor and composer who was born in Cuba, raised in the United States, and upon relocating to England quickly became recognized as one of Britain's most gifted musicians. Through the years, she has established an international reputation as a dynamic champion of 20th and 21st century music. Martinez was the first woman to conduct a BBC Prom at the Royal Albert Hall in 1984 and has made several return visits since. She is in demand throughout the world both as an orchestra and opera conductor, and with her orchestra Lontano.

Lontano Orchestra was cofounded in 1976 by Odaline de la Martinez and flautist Ingrid Culliford. Since its inception, the orchestra has established an international reputation as one of the most exciting and versatile exponents of 20th and 21st century music. Lontano Orchestra's impact on the perception of new music has been profound and enduring.

ACKNOWLEDGMENTS

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