

LUMAS WINDS

📅 **Wednesday 17 July** 🕒 **11.15am – 12.15pm**

📍 **St John's Church**

Beth Stone	Flute
Chris Vetraino	Oboe
Benjamin Hartnell-Booth	French horn
Flo Plane	Bassoon
Rennie Sutherland	Clarinet

Lumas Winds is a young chamber ensemble based in London. Winners of the 71st Royal Over-Seas League Mixed Ensemble Prize in 2023, and the Historical Women Composers Prize in 2022, Lumas are ambassadors for wind chamber music and the rich variety of repertoire that it offers. They were 2023 Making Music's Philip and Dorothy Green Young Artists and took up an Aldeburgh residency in March 2024 as Britten Pears Young Artists. They have performed at the Wigmore Hall, the Corbridge, Ironstone and Winchester Chamber Music Festivals, and their debut album is due for release in 2024 by Champs Hill Records.

Six Bagatelles

1. Allegro con spirito; 2. Rubato. Lamentoso; 3. Allegro grazioso – 4. Presto ruvido. 5. Adagio. Mesto – Allegro maestoso – Adagio maestoso – 6. Molto vivace. Capriccioso

György Ligeti (1923-2006)

Ligeti's Six Bagatelles, written in 1953, owe much of their appeal to the bright, clean woodwind timbres typified by the brisk opening piece. The plangent second movement is built from short lamenting phrases and tolling chords. For the third Bagatelle, a gentle waltz set against quiet staccato figures, the bassoonist is asked to mute the instrument by pushing a cloth into the bell. It is followed without a break by the rhythmically incisive *Presto ruvido* (ruvido = rough).

The mainly slow fifth movement is headed 'Béla Bartók in memoriam', and is permeated by the short-long rhythm characteristic of many Hungarian traditional tunes. The work ends with another strongly rhythmic quick movement, in many ways the most Bartókian of them all, though the accelerating repeated chords at the climax, marked 'as though insane', reflect a moment of pure Ligeti, after which the music's energy drains away in a falling phrase for muted horn.

Suite for Wind Quintet (arr. David Palmquist)

1. Galop from *The Limpid Stream*; 2. Romance from *The Gadfly*; 3. Bureaucrat's Dance from *The Bolt*; 4. Tahiti Trot from *Tea for Two*; 5. Waltz II from *The First Echelon*

Dmitri Shostakovich (1906-1975)

Danish horn player David Palmquist has transcribed five of Shostakovich's lighter pieces, mainly from his ballet and film music. Set on a collective farm, *The Limpid Stream* was the last of his three ballet scores, first staged in Leningrad (St Petersburg) in June 1935. *The Gadfly* is a 1955 film telling the story of a freedom-fighter in the Austrian-ruled Italy of the 1840s. The Romance is one of his most popular short pieces. *The Bolt*, his second ballet, dates from 1930-3. A tale of industrial sabotage, it was condemned by the Soviet authorities for treating the subject too flippantly. 'Tahiti Trot' is an arrangement of *Tea for Two*, from Vincent Youman's 1923 Broadway musical *No, No, Nanette*. *The First Echelon* is a 1955 war-time romance, set in Kazakhstan. 'Waltz II' was later included in *Suite for Variety Orchestra No. 1*, often confused with Shostakovich's *Suite No. 2 for jazz orchestra*.

'Vocalise', from Afro-Cuban Concerto

Valerie Coleman (b. 1970)

Born in Louisville, Kentucky, flautist and composer Valerie Coleman studied at the Mannes School of Music, New York, where she founded the ensemble Imani Winds, to champion under-represented non-European composers.

Afro-Cuban Concerto, originally for wind quintet and orchestra, and adapted by Coleman for wind quintet in 2005, is based on Afro-Cuban dance rhythms, and evocations of Santería worship, which combines West African Yoruba beliefs and elements drawn from Roman Catholicism.



Vocalise, the second of the three movements, is marked 'Tempo di Habanera, singing with sorrow'. Following a unison theme for the horn and bassoon, the other instruments join in, adding their individual lines to the music's fabric, punctuated by occasional solo passages.

Wind Quintet, FS 100

1. Allegro ben moderato; 2. Menuet; 3. Praeludium. Adagio – Tema con variazioni. Un poco adagio

Carl Nielsen (1865-1931)

Written for the Copenhagen Wind Quintet between 1921 and 1922, Nielsen's Wind Quintet explores the character not only of each instrument but of each player as well.

The amiable first movement is based on the opening bassoon solo, a livelier idea marked by chattering repeated notes, first played by the flute and oboe, and a smoother horn theme, over a softly rippling flute and clarinet accompaniment. The relaxed, easy-going mood is maintained in the Minuet, but the central section turns a touch wistful.

The Praeludium, for which the oboist changes to cor anglais, is almost an independent movement in its own right. The theme is followed by eleven variations, illustrating Nielsen's comment 'I think through the instruments themselves, almost as if I had crept inside them.' The first variation is a dialogue between the horn and bassoon. The flute takes the lead in the perky second variation, the oboe in the rather more plaintive third, and all five instruments have an equal share in the rhythmically alert Variation 4. Nielsen's gift for instrumental comedy takes over in No. 5, in which the clarinet is clearly rattled by the almost stolidly unflappable bassoon. The sixth variation, quiet and serenely wistful, is followed by a ruminative unaccompanied bassoon solo. Variation 8 is a pastoral episode for the three upper instruments over a drone on the horn and bassoon, while No. 9 is for solo horn – part song, part fanfare. Flute and bassoon lead off the graceful tenth variation, while the clarinet takes charge in the humorous march that is Variation 11. The theme returns, now four-in-a-bar instead of its original three, bringing this delightful work to a warmly smiling close.

La Nouvelle Orléans (New Orleans)

Lalo Schifrin (b. 1932)

Born in Buenos Aires, Schifrin studied at the Paris Conservatoire with Olivier Messiaen. While in Paris, he began playing jazz, and after returning to Argentina, formed his own big band, as well as working as a conductor and arranger. He settled in New York in 1958, spending a couple of years as the pianist in Dizzy Gillespie's quintet, before focusing on composition, including several film and television scores.

La Nouvelle Orléans, dates from 1987. Evoking the city and the jazz that first took root there, it is full of shifting moods – meditative, raucous, bluesy, incisively rhythmic – eventually signing off with panache.