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## **LUMAS WINDS** wind quintet



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# PROGRAMME

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## **Mozart**

Overture from *The Magic Flute*

## **Beamish**

*The Naming of Birds*

## **Danzi**

Wind Quintet in G minor, op 56 no. 2

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INTERVAL

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## **Barber**

Summer Music, op 31

## **Reicha**

Two Andantes and an Adagio

## **Maconchy**

Wind Quintet

# PROGRAMME NOTES

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**WOLFGANG AMADEUS MOZART**  
(1756-1791)

**Overture from**  
***The Magic Flute***

*(arranged by Joachim Linckelmann (born: 1964))*

Mozart died only two months after the premiere of the *Magic Flute* but it is good to know that he lived to enjoy at least part of its enormous success. My music is 'more and more admired' he wrote to a friend, with some surprise. The opera (in German) was composed for a commercial theatre in the Vienna suburbs, a far cry from the Italian operas he had produced for an elite court audience. His collaborator was Emanuel Schikaneder, a producer, comedian and actor and, like Mozart, a prominent Freemason. The Overture (played tonight in a modern arrangement by the flautist, Joachim Linckelmann) fairly bristles with Masonic symbolism. The number three holds a mystical significance to Freemasons. The main key of *The Magic Flute* is E-flat major, with three flats in its key signature, and the Overture opens with a grand proclamation of each of the three notes of the tonic triad which also suggests a knocking at the gates of the Temple of Wisdom, where the opera's hero Tamino must undergo a series of ritual tests in order to progress to enlightenment. Uncertain harmonies evoke a sense of groping through darkness but the music soon takes off in a series of complex but brilliant contrapuntal manoeuvres, a homage to J S Bach, the discovery of whose music gave Mozart such inspiration in his last years.

*First performance at ICC*

Duration: approx. 8 minutes

**SALLY BEAMISH OBE**  
(Born 1956)

***The Naming of Birds***

Perdix perdix (*The Partridge*) (Horn)

Vanellus vanellus (*The Lapwing*) (Oboe)

Carduelis cannabina / Emberiza calendra  
(*The Linnet / The Corn Bunting*) (Flute / Piccolo)

Tyto alba (*The Barn Owl*) (Bassoon)

Pyrrhula Pyrrhula (*The Bullfinch*) (Clarinet)

Composer and violist, Sally Beamish works in a variety of fields including opera, choral, film, television, orchestral and music for children. Her full length ballet, *The Little Mermaid*, was premiered by Northern Ballet in December 2017.

Sally Beamish completed this piece whilst composing *Knotgrass Elegy*, an oratorio with a text by Scottish poet, Donald Goodbrand Saunders,

describing the threat that modern farming methods pose to birds. In the oratorio, the birds' Latin names are chanted by a children's chorus and Beamish became fascinated by the close relationship that the Latin names (and often common names too) have with the actual sounds made by the bird. She began to notate the birdsongs with that in mind, and these five short movements for wind quintet emerged, each featuring a different member of the quintet as a soloist.

The work was commissioned by the Reykjavik Wind Quintet, and first performed at the Matt Thompson Hall, Royal Scottish Academy of Music and Drama, on 27th April 2001.

*First performance at ICC*

Duration: approx. 15 minutes

**FRANZ DANZI**  
**(1763-1826)**

**Wind Quintet in G minor, op 56 no. 2**

Allegretto

Andante

Menuetto. Allegretto

Allegretto

Born in Mannheim and a close contemporary of Beethoven, Franz Danzi studied cello with his father and joined the famous Mannheim orchestra of the Elector in 1778. Danzi knew Mozart and taught Carl Maria von Weber. In 1783, Danzi succeeded his father as conductor of the Elector's orchestra and eventually rose to the position of Kapellmeister at the courts of Munich and later Stuttgart.

A prolific composer, Danzi's chamber music is varied and includes pieces for winds, for strings and for both together. Publishing his Wind Quintet op 56 no. 2 in 1821, Danzi was amongst the first to recognise the commercial potential of the wind quintet, a form virtually invented by Anton Reicha (to whom Danzi's work is dedicated) only four years earlier.

The opening *Allegretto* begins rather hesitantly before a charming main theme is introduced by the instruments in turn. A tranquil *Andante* follows with a rather prominent, nocturnal horn before the *Menuetto*, accenting the second and third beats, arrives slightly limping. The short but delightful trio section recalls spring birdsong. The main theme of the brisk finale, another *Allegretto*, emerges over a pulsing accompaniment.

*Last performance at ICC 11/02/2015*

Duration: approx. 13 minutes

## **INTERVAL**

*(Coffee, tea, bar facilities and CD Stall available in the Winter Garden)*

**SAMUEL BARBER**  
**(1910-1981)**

**Summer Music, op 31**

Unusually for a composer, Samuel Barber started out as a singer rather than an instrumentalist. His training as a baritone had a lasting effect on his work as a composer, his work often characterised by long, lyrical lines (for example, the flowing, song-like melody for oboe in tonight's piece). This lyricism, together with a rather conservative harmonic language, makes him one of the most accessible of 20th century American composers.

*Summer Music* began as a commission (for woodwinds, strings and piano) for the Chamber Society of Detroit but Barber, preoccupied with his opera *Vanessa*, struggled to complete it. In the meantime, he became interested in the work of the New York Wind Quintet and he brought sections of his new chamber work for them to try out. The premiere of *Summer Music* eventually took place in Detroit in March 1956 (for the New Yorkers' more conventional ensemble of flute, oboe, clarinet, bassoon and horn). Barber subsequently shortened the piece in collaboration with the New York Wind Quintet, who toured it extensively in North and South America.

*Summer Music* is not programme music; the composer had no particular scene or event in mind. As Barber wrote, 'it's supposed to be *evocative* of summer - summer meaning languid, not killing mosquitoes.' The piece consists of a free exploration of three contrasting musical strands, the instruments treated as equals but each required to rise to the virtuoso demands of the music.

*First performance at ICC*

Duration: approx. 13 minutes

**ANTON JOSEPH REICHA**  
**(1770-1836)**

**Two Andantes and an Adagio**

Andante arioso (Eb major)

Andante (F major)

Adagio (D minor)

Czech composer and flautist Anton Joseph Reicha is little known today but he is, in a sense, the unifying figure presiding over this evening's concert. He established the wind quintet in the form in which we hear it tonight and composed some of the very first (and very successful) chamber music for winds. He was a friend of Beethoven, taught Berlioz, Liszt and Franck and was widely imitated, including by Franz Danzi. He experimented with microtones, polyrhythm and polytonality to the mystification of his contemporaries; these techniques would not be revisited until well into the twentieth century. Reicha composed 25 wind quintets between 1811 and 1820 whilst he was living in Paris, many premiered in the foyer of the

Théâtre Favart by soloists from the theatre orchestra. He is partly to blame for his own obscurity; most of his music remained unpublished at his death and the opus numbers he assigned his works are chaotic preventing a coherent account of his life and music even to this day. He seems to have been more interested in the act of composition than pursuing fame: ‘many of my works have never been heard because of my aversion to seeking performances. I counted the time spent in such efforts as lost, and preferred to remain at my desk.’ The three pieces we hear tonight, composed for cor anglais, flute, clarinet, bassoon and horn between 1817 and 1819, are full of characteristic charm and virtuosity.

*First performance at ICC*

Duration: approx. 10 minutes

**DAME ELIZABETH MACONCHY**  
**(1907-1994)**

**Wind Quintet**  
Allegro  
Poco lento  
Vivo e leggiero  
Andante  
Rondo

A favourite pupil of Vaughan Williams, Elizabeth Maconchy is now regarded as one of the finest British/Irish composers of the twentieth century. A cycle of thirteen string quartets, composed between 1932 and 1983, is perhaps her greatest achievement but her music in all forms is characterised by energy, dynamism and imagination; she once declared that ‘for me, the best music is an impassioned argument.’

Commissioned by the Cricklade Arts Festival 1982, the Quintet is Maconchy’s only work for this combination of instruments. The first movement is a brisk *allegro* with, as she commented, ‘everyone working hard’ but it includes several more expressive and lyrical passages in a slightly slower tempo. The second is a marked *poco lento*: it is an interweaving of expressive lines, with the little semiquaver-dotted quaver figure with which it opens, prominent throughout. The third movement is ‘a rapid tit-for-tat argument’, initially between clarinet and bassoon, taken up by flute and oboe, and eventually joined by the horn. The fourth movement, an *Andante*, opens with a gentle duo for clarinet and horn before all the instruments engage in contrapuntal exchanges, albeit briefly. The last movement is a *Rondo* in 12/8 time offering each instrument the chance to show off, beginning with the flute and finishing with the clarinet and horn. There is one more restatement of the theme and then (as the composer remarked) ‘just when it seems that it can go on for ever, the players break off and the piece ends with a snap.’

*First performance at ICC*

Duration: approx. 19 minutes

(c) C. N. Lane

# LUMAS WINDS wind quintet

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*Lumas Winds are an effervescent wind quintet, lively in their performance style and enterprising in their choice of repertoire*  
[Seen and Heard International]

We welcome to Ilkley, this evening, for the first time, Lumas Winds, a dynamic, young chamber ensemble based in London. Most recently winners of the 71st Royal Over-Seas League Mixed Ensemble Prize in March 2023, Lumas are committed ambassadors for wind chamber music and the rich variety of repertoire that it offers. The ensemble are Making Music's Phillip and Dorothy Green Young Artists and will take up an Aldeburgh residency later this year, in March 2024, as Britten Pears Young Artists. The ensemble was formed from friendships forged whilst playing in the National Youth Orchestra of Great Britain.

Alongside performing the classics of the repertoire Lumas enjoy exploring and making a case for works not currently in the canon but which deserve to be so. This is highlighted in the six hidden gems that will feature on their debut album due for release early this year for Champs Hill Records. The disc brings together repertoire from every decade from 1960 to 2010 and includes three world premiere recordings of music by Sally Beamish, Gavin Higgins and Elizabeth Maconchy, some of which music we will hear tonight. Lumas won the Royal Academy of Music's Historical Women Composers Prize in 2022 with its performance of the latter, a major discovery from the ensemble's visit to the Maconchy archive at St. Hilda's College, Oxford.

Lumas have performed at the Wigmore Hall, and at the Corbridge, Ironstone and Winchester Chamber Music Festivals. Amongst these collaborations have been performances of Poulenc's Sextet with pianists Huw Watkins and Benjamin Frith. In addition to their performance here, tonight in Ilkley, other upcoming engagements include a tour of Scottish music clubs in 2024 as recipients of the prestigious Tunnel Trust award, recitals at the Evesham and District Music Club and Brighton Dome and a tour with Concerts-in-the-West ensuring a busy period throughout the first part of 2024.

**Beth Stone**, flute, started to play at the age of 6 and spent 7 years studying at Chatham's School of Music from age 11, taking an interest in historical flutes in her final two years there. As an Ian Evans Lombe Scholar she graduated from the Royal College of Music with a First Class Honours degree in 2022, where she studied modern flute with Gitte Marcusson and historical flutes with Rachel Brown as part of the joint principal course. She is currently the principal flautist of the Young Musicians Symphony Orchestra and the London Baroque Orchestra as well as working with the Academy of Ancient Music. Passionate about chamber music she performs with several groups including The Flutes and Frets Duo, **Lumas Winds**, Grand Siecle and Ensemble Matters.

**Chris Vettraino**, oboe, grew up in Glasgow under the tutelage of Stephen West and was a member of the National Youth Orchestras of Scotland, the National



Children's Orchestra of Great Britain, and the National Youth Orchestra. He attended the International Oboe Course of Corfu in 2017 and 2018 studying with Thomas Indermuhle and Spyros Kontos and in 2018 was awarded a full scholarship to the Royal Academy of Music. He played principal oboe with all of the Academy's major orchestras and won both the Academy's Oboe Prize and Cor Anglais Prize. In July 2022 he graduated with first class honours. Chris has played with the Philharmonia Orchestra, the Royal Northern Sinfonia and the Knussen Chamber Orchestra. He was also an LPO Foyle Future First for the 2022/23 season.

**Benjamin Hartnell-Booth**, French horn, began his musical journey as a cornet player in Greater Manchester but is currently a freelance horn player based in London. He originally read History at Merton College, Oxford but went on to study horn playing at the Royal Academy of Music with the generous support of the Countess of Munster Trust and Pendle Young Musician, graduating with distinction in 2022. He was additionally awarded a diploma for an 'outstanding final recital' in which he performed works by Poulenc, Messiaen and Britten. Primarily focused on orchestral playing Benjamin has achieved trial positions with several British orchestras including Opera North where he performed in Janacek's Cunning Little Vixen and has been Westminster Opera's featured horn player for their 2021-23 seasons.

**Flo Plane**, bassoon, is a postgraduate bassoonist at the Royal Academy of Music where she currently studies with Jonathan Davies having previously studied at Chetham's School of Music from age 16. She is the former principal bassoonist of the National Youth Orchestra of Wales and was a member of the National Youth Orchestra of Great Britain. A passionate chamber musician Flo has performed alongside musicians such as Benjamin Frith, Malin Broman, Robert Plane and Alice Neary at a variety of chamber music festivals across the UK including performing the Schubert Octet with the Brodsky Quartet and Friends at the Dante Festival in Cornwall. She has also performed at the Oxford Lieder Festival with acclaimed soprano Sophie Bevan. Flo looks forward to working with the BBC National Orchestra of Wales later this year and her further studies are supported by the Countess of Munster Trust.

In performing tonight at Ilkley, Flo is following in the footsteps of her parents, Lucy Gould (violin) and Robert Plane (clarinet) who have, between them, made seven appearances at the Concert Club.

**Rennie Sutherland**, clarinet, studied at the Music School of Douglas Academy in Glasgow from the age of 11, a highlight of his time there was participating in a series of chamber music concerts for Live Music Now. He was a member of the National Youth Orchestra of Great Britain, as a Wolfson Scholar, for 2018 and a member of the National Youth Orchestra of Scotland for 2019 where he returned in 2020 as Principal Clarinet. He graduated with a First Class Honours from the Royal College of Music in 2022 and has stayed to pursue a Masters degree as a Wilkins-MacKerras award holder continuing to study with Tim Lines and Richard Hosford. During his time at RCM he has played in all their primary orchestras and ensembles working with conductors such as Martyn Brabbins and Rafael Payare as well as recording at Abbey Road Studios.

Compiled by Paul Hurst

# CLUB NOTES

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## Designing the season

Our programme committee is just coming to the end of the process which started last summer of putting together the programme for next season. We are looking for a balance of old and new, seeking out neglected parts of the repertoire, and finding a balance of well-known names with up and coming younger artists. It is always good to hear from members of good musical experiences that they have had which could lead us in a new direction. We are lucky in the UK to have a thriving musical scene but we, as a club, are very conscious that our contribution to sustaining that is inevitably very small. We can only book a small number of artists and have to disappoint many.

After the season is complete the next task is to prepare for the new season by putting together our brochure, posters and newspaper publicity ready for the public launch of the season in late June / early July.

It is more than ten years ago that I became engaged with this part of the club—it was how I first got involved. It is a fascinating task—sourcing the information and images of the artists, researching their proposed programmes and writing short pieces (about 150 words) which inform you, our audience, what the concert will be like.

The actual design of brochures and posters is always a collaboration between the club and our printers—in general we supply the outline of a design and all the images and they use their professional expertise to make our idea look good!

I am thinking that now may be the time to pass this enjoyable job onto another club member, perhaps working together initially. If you find researching and writing interesting or feel you have a flair for design this could be an opportunity for you to get more involved with the club. Please contact me or another member of the committee if you would like to know more.

Chris Skidmore, Chair

# NEXT CONCERT

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**WEDNESDAY 13 MARCH 2024**

**Concert 7:30pm**

**HÉLÈNE CLÉMENT** viola

**ALASDAIR BEATSON** piano



## **Bridge**

Cello sonata (version for viola)

## **Britten**

Elegy for solo viola

## **Bridge/Britten**

There is a willow grows aslant a brook

## **Bridge**

Piano pieces

## **Bridge**

Allegro appassionato

## **Rebecca Clarke**

Sonata for viola and piano

## **Britten**

*Lachrymae*

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