The Lake Effect Winds. April 26, 2025.

Flutist and composer **Valerie Coleman** was a founding member of Imani Winds, one of the world's best known wind quintets. Several years ago she retired from performance to concentrate on composition. (Note: The Imani Winds will appear in Syracuse next Saturday, May 4, presented by Syracuse Friends of Chamber Music.)

Umoja is the Swahili word for "unity" and is the first day of seven in the celebration of Kwanzaa. The original composition calls for unity through the tradition of call and response and was first meant to be a simple family sing-along song for Kwanzaa. Once Coleman's arrangement was added to the wind quintet repertoire of Imani Winds it became a signature piece of that ensemble.

German composer **August Klughardt** was a follower of Liszt and Wagner, but composed in a more conservative romantic style than either of them. His wind quintet is probably the most performed of his many works, and it is a very rich composition. In this quintet you can hear strong melodies and counter-melodies played together, and his use of the five wind instruments shows a fine understanding of the strengths of each of them.

Paul de Wally's *Aubade* for flute, oboe, and clarinet premiered in a concert by the *Société moderne d'instruments à vent* in Paris on March 7, 1902, with noted flutist Georges Barrère. The piece is dedicated to Barrère.

We chose it for today's concert because it is a wonderful light interlude between the Klughardt work and the Bach fugue that follows.

A number of years ago, **Patricia DeAngelis** beautifully arranged some fugues from **Bach**'s *Well-Tempered Klavier* for the Syracuse Symphony Wind Quintet. We played one of her arrangements at our last CMM concert, and we are delighted to be able to do another one today.

Composer **Daniel McConnachie** was born in Toronto, Ontario, and educated at Queen's University, University of Toronto, and Boston University. From 1980 to 2008 he was a music teacher in the York region of Ontario, and he currently lives in Kingston.

Since retirement from teaching, McConnachie has returned to his first loves, composing and playing the bassoon. An interest in his musical heritage has led him to an ongoing interest in Celtic music and Scottish folk songs, especially as found in Nova Scotia's Cape Breton Island.

Note from Daniel McConnachie:
Cape Breton Dance Suite is a suite of five Cape Breton dance tunes arranged for woodwind quintet. While Cape Breton Fiddle Sets are traditionally arranged from slowest to fastest, this arrangement organizes the movements to provide contrasts in both style and key, much like the keyboard suites of the Baroque period. The opening movement, *Dowd's Favourite*, is a well-known reel on Cape Breton Island and first appeared in print as a march/strathspey. Over time it evolved into the reel we know to-day in the hands of Irish fiddlers. Interestingly, for a tune with Scottish origins adapted by Irish musicians, it has returned to a mostly-Scottish tradition on Cape Breton, where it has entered the repertoire there through the playing of many of the island's fiddlers. The next movement is a setting of the waltz, *Crossing to Ireland*. This movement presents the musical materials in contrasting sections with some interesting harmonic language. The music eventually fades into a lone note held by the flute much like the ferry one takes from Scotland to Ireland would fade from sight. The march, *On the Road to Boston,* is the third movement. Although marches have fallen from favour in Scottish fiddle music, they are still an important feature of the music of Cape Breton. The tune's title reflects on the fact that many Cape Bretoners found that they needed to move to cities, such as Boston, for economic reasons. The Maritimes have always had a close connection to the New England states, and Boston at one time had a large ex-pat population of Islanders. The fourth movement, *Robertson's Rant*, is a traditional strathspey in melody only. The Strathspey is a slow graceful dance in 4/4 time that is characterised by frequent use of the "Scotch Snap," a short-long rhythmic figure. Over time this "Scotch Snap" has become synonymous with Scottish Music. I chose this tune given its connection to my family name in Scotland's Clan system. The harmonies and musical setting here are an exploration beyond the traditional features associated with this style of dance. The reel *Put Me in the Big Chest* melodically and harmonically brings the suite to a close.