

**Cosmo Rodewald Concert Hall**  
**Walter Carroll Lunchtime Concert Series**  
**Thursday 26 March 2026, 13.10**

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**Quatuor Danel Lunchtime Concert**

With Gweneth Ann Rand (soprano), Pete Furniss (clarinet)  
and Richard Whalley (piano)



**Photography and/or recording of this performance are strictly prohibited.**

- Please ensure that mobile phones are switched off,
- Please stifle coughing as much as possible,
- Please ensure watch alarms, and any audible devices are switched off

## Programme

**Richard Whalley**      *Assynt to Letterewe*, for open instrumentation

**Camden Reeves**      *Angel of Death* – String Quartet No. 6, with singer  
Gweneth Ann Rand (World Première)

**Pascal Dusapin**      String Quartet No. 4

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**Richard Whalley** (b.1974)      *Assynt to Letterewe*,  
for open instrumentation

This work was inspired by the panorama of shapes of distant mountain peaks in the North-West Highlands of Scotland, as seen from the ferry from Ullapool to Stornoway, in early September 2021. These shapes are so varied and fascinating that I couldn't stop looking at them and photographing them as the ferry gradually retreated from the mainland and the panorama widened. I think these shapes are very expressive and musical – so they became the starting point for this chamber work.

This version of the piece was written for students to perform in a course in playing contemporary ensemble music at the University of Manchester in 2023. It is intentionally designed to enable a wide range of instrumentations and interpretations. It is dedicated to my friend Piers Hellawell, who lives beyond the end of that ferry route.

***Today's version of the piece will be performed by the Quatuor Danel, joined by Pete Furniss on clarinet and Richard Whalley on piano.***

Richard Whalley

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**Camden Reeves** (b.1974)

*Angel of Death* – String Quartet No. 6, with  
singer Gweneth Ann Rand (World Première)

This is a sort of requiem. The voice enters just over halfway through. The words in English are my own. These are combined with Latin excerpts from the Mass of the Dead. The music occasionally alludes to the ancient plainchant in its melodic lines.

The ‘Angel of Death’ is not referred to as such in the Bible. In Exodus 7:23, it is named ‘the destroyer’; in 2 Kings 14:35, simply ‘The angel of the Lord’ who ‘smites’; and in 2 Samuel 24:15 as the ‘destroying angel’ (NIV). The term ‘Angel of Death’ does feature in the 1956 Paramount film *The Ten Commandments*, starring Charlton Heston as Moses.

My angel here, in this music, is a source of both terror and peace. Whilst the words ask for rest, the music tells many things.

### **Angel of Death**

*I seek the lasting night,  
Far out beyond the sun.*

*Behind the moon and stars,  
Outside of thought and dream  
Let darkness take my all.*

*Now free of hope, despair,  
Of life and love and loss,  
There is no more to do.*

*I fall, sublime, at peace  
Into eternity,  
Where sleep enfolds with song.*

*In death there comes still void  
At rest, as one with light.*

Words: Camden Reeves

***Angel of Death was written for the Quatuor Danel and Gweneth Ann Rand,  
for premiere on 26 March 2026 in Manchester.***

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**Pascal Dusapin** (b. 1955)

String Quartet No. 4

Born in Nancy, Dusapin studied arts and aesthetics at university in Paris. The recipient of numerous prizes, he has served as composer-in-residence in Lyon and Pays de Loire and is now one of the most prolific and highly regarded of living French composers.

Dusapin's most decisive early encounters were with the music of Varèse, Donatoni and Xenakis, the last of whom became his teacher for a four-year period in the mid-1970s at the Sorbonne, leaving prominent traces in Dusapin's liking for microtones and glissandi. At one time a jazz pianist, Dusapin was also much taken with folk music, and while his own style is far removed from either genre, his enduring penchant for drones and modal fragments may indicate a residual influence.

The fourth of Dusapin's to-date seven string quartets (No. 6 includes a chamber orchestra) is cast in a single movement, roughly fifteen minutes long. It was recorded by the Quatuor Danel on the Musidisc label in 2004. Its musical processes are as clear to the ear of those of Lutosławski and can be followed with comparable (relative) ease. The opening bars feature bold, declamatory unisons, which are gradually broken up between the instruments, giving birth to fragments of theme and a slowly expanding range of pitch, timbre, texture, and, eventually, fast rhythmic pulsation. This process of accumulation is disrupted by harsh chords and ethereal harmonics, ushering in a phase of mysterious, insect-like flutterings and nervous interjections. In the last third of the piece, microtonal distortions and distant echoes of folk-like modes are added to the mix. The quiet conclusion is left in a state of tense balance between all the various elements.

David Fanning

## Gweneth Ann Rand

British Soprano Gweneth Ann Rand trained at the University of Exeter, Goldsmith's College and Guildhall School of Music and Drama. She is a former Vilar Young Artist at the Royal Ballet & Opera and represented England at BBC Cardiff Singer of the World. She is currently an Associate Artist at Wigmore Hall.



Recent highlights include *4.48 Psychosis* (Royal Ballet & Opera/Lyric Hammersmith, Prototype Festival, Opéra national du Rhin, Philharmonie de Paris); *Rooker Giant* (Aldeburgh Festival); *Tiger Lily Peter Pan, the dark side* (Teatro Comunale di Bolzano); *Judith Bluebeard's Castle* (Theatre of Sound); and Kitty Hart *Dead Man Walking, Serena Porgy and Bess, Mother Bailey It's a Wonderful Life* (English National Opera).

Other operatic engagements include *Aida* (English National Opera, Theater Bremen, Oper Kiel, Finnish National Opera, Opera Poznań, Oldenburgisches Staatstheater); *Leonora La forza del destino* (Oper Köln); *Leonora Il trovatore* (Welsh National Opera); *Amelia Un ballo in maschera* (Theater Erfurt); *Tosca* (Teatro Nacional de São Carlos); *Senta Der fliegende Holländer* (London Lyric Opera); and *Aida, Santuzza, La Gioconda, La Wally and Leonora La forza del destino* (Opera Holland Park).

Gweneth Ann is widely acclaimed for her interpretations of Messiaen's song cycles *Harawi* (BBC Proms, Oxford Lieder Festival, Wigmore Hall) and *Poèmes pour Mi* (Gürzenich Orchester Köln, Tonhalle-Orchester Zürich, BBC Scottish Symphony Orchestra).

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## Richard Whalley

Richard Whalley is a composer and pianist living in Manchester, where he is a Senior Lecturer in Composition at the University of Manchester. His compositions take their inspiration from the passage of time and memory, analogies with visual art and sculpture, from geopolitics (e.g. the plight of refugees, the fallout from Brexit, the climate emergency) and – increasingly – from nature: physical processes which may be huge (e.g. glaciation and



erosion of mountains) or microscopic (e.g. looking in detail at the structure of plants). As a pianist he regularly performs classical and contemporary music as a soloist and ensemble player and has given numerous premieres. His music has been performed throughout the UK and Europe, and also in the US by numerous outstanding soloists and ensembles, and long-term collaborations include those with the Quatuor Danel, the Ebonit Saxophone Quartet, microtonal trumpeter Stephen Altoft, violinist Dimitra Ananiadou, the Yve Poprawski Dance School in Germany (for whom he wrote a number of piano pieces) and with the poet / librettist John McAuliffe.

His music is published at <https://composersedition.com/richardwhalley/> and numerous recordings exist on the usual streaming platforms, and on YouTube, etc.

More information at <https://www.richardwhalley.com/>

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## Pete Furniss

Born in Manchester, clarinettist and improviser Pete Furniss has performed internationally for over 30 years across a variety of genres, including orchestral and chamber music, a wide variety of contemporary and electronic music, and both idiomatic and free improvisation. He has played with many of the orchestras, chamber ensembles, and specialist contemporary music groups in the UK, and toured in Europe, the US, Middle East and Asia.



His work now mainly focuses on the electro-instrumental– bringing digital technologies alongside a practice of traditional instruments. He completed an AHRC-funded PhD in Creative Music Practice at the Edinburgh College of Art (University of Edinburgh) in 2017 entitled *A humanised augmented practice of the clarinet*, and has presented related performances and papers at conferences in Lisbon, Athens, Seoul, Amsterdam (STEIM), Edinburgh, Brighton, Sheffield, Manchester and at the Barbican Centre, London. Pete joined the Music Department at the University of Manchester in 2024 as Lecturer in Music Performance and is director of the master's course in Performance Studies, having previously held a similar position at Goldsmiths, University of London (2017-24).

Solo recordings include *Time Pieces* (2007, Clarinet Classics) and Mendelssohn's pieces for clarinet and basset horn with Dimitri Ashkenazy (1994, Pan Classics), and more recently *Bitter Together* and *Will of the People* (Fabrikant Records) with guitarist Haftor Medbøe and Tom Bancroft (drums). Forthcoming releases are set to include

works by Pierre Boulez, Alex Harker, Andrew May, Richard Dudas, Mary Jane Leach, and Amber Priestley, along with his own *Ajkad Csupa Vér* (2017) and other pieces, and an album of solo and collaborative improvisations to celebrate the 10th anniversary of Martin Parker's immersive software environment *gruntCount*.

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## Quatuor Danel

For more than three decades since its foundation in 1991, the Quatuor Danel has been a major force on the international chamber music scene, its performances retaining and building on the excitement and conviction that gained it top honours at international competitions in Evian, St. Petersburg (Shostakovich Competition) and London.

The Quartet has remained faithful to its founding principles, constantly renewing its work on repertoire from Haydn to the present day, in a long-term project inspired by early consultations with, amongst others, the Amadeus and Borodin Quartets, Fyodor Druzhinin (Beethoven Quartet), Walter Levin (Lasalle Quartet), Pierre Penassou (Quatuor Parennin), and Hugh Maguire (Allegri Quartet).



More than 80 concerts per annum have taken the quartet to the great concert-halls of the world, such as the Concertgebouw and the Muziekgebouw in Amsterdam, the Leipzig Gewandhaus, the Hamburg Elbphilharmonie, the Düsseldorf Tonhalle, London's Wigmore Hall, the Palais des Beaux-Arts in Brussels, the Sapporo Concert Hall, the Suntory Hall in Tokyo, the St Petersburg Philharmonia, and the Philharmonie in Paris, as well as major festivals such as Kuhmo (Finland), Ottawa (Canada), West Cork (Ireland), Alpen Klassik (Germany), Festival de Montpellier (France), Ars Musica (Brussels), and Musica (Strasbourg), including collaborations with musicians of the order of Elisabeth Leonskaja, Jean-Efflam Bavouzet, the Borodin and Brodsky Quartets, and the RAI and SWR Orchestras (Turin, Stuttgart). Tours to Russia, Japan, Taiwan and North America complement regular appearances in Germany, The Netherlands, Great Britain, Belgium, France and Spain.

The Quatuor Danel is renowned for its bold, concentrated surveys of the quartet cycles of Beethoven, Shostakovich and Weinberg. The quartet is proud of its many collaborations with major contemporary composers, such as Wolfgang Rihm, Helmut

Lachenmann, Bruno Mantovani, Pascal Dusapin, Nicolas Bacri, John Casken and Sofia Gubaidulina, as well as with the rising stars of the 21st century.

Russian/Soviet repertoire has always been one of its special strengths. Among its most acclaimed recordings are the complete Shostakovich quartets on Fuga Libera / Alpha Classics and more recently on Accentus Music and the complete Weinberg quartets for CPO, which have drawn unanimous praise from the international press. Numerous other recordings - for those companies and for Universal, Calliope, Triton, Ondine, Col Legno, Alba, Auvidis and Megadisc - have won critical recognition, including International Classical Music Award, Grand prix du disque, Choc du monde de la musique, Disc of the Month for BBC Music Magazine and Fonoforum, Midem prize and Edison Klassiek.

In 2005 the Quatuor Danel was appointed Artists-in-Residence at the University of Manchester in succession to The Lindsays, where the players work in partnership with musicologists such as Barry Cooper, David Fanning, Anne Hyland and Thomas Schmidt, and with composers such as Philip Grange, Kevin Malone, Camden Reeves and Richard Whalley. Teaching and master-classes are a fundamental part of their activities, across Europe, Asia and North America.

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## **UMMTS: “Putting It Together” by Stephen Sondheim (Matinee & Evening Shows)**

**Date:** Friday 27 and Saturday 28 March 2026

**Venue:** Cosmo Rodewald Concert Hall

**Time:** 19.00 / 14.30 / 19.00

**Price:** £12.00 Public // £8.00 Students // £6.00 UMMTS Members

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## **The Kalina Balalaika Ensemble lunchtime concert**

**Date:** Monday 30 March 2026

**Venue:** Cosmo Rodewald Concert Hall

**Time:** 13.10

**Price:** FREE

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## **WCLC: Divine Intimacies**

**Date:** Thursday 23 April 2026

**Venue:** Cosmo Rodewald Concert Hall

**Time:** 13.10

**Price:** FREE

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