cadenza, it is an ensemble cadenza in which there is close imitation among the instruments and a heightened display of piano virtuosity. A bewitchingly ethereal coda concludes the work.

Beethoven's *Piano Quintet in E-flat Major, Op. 16*, was apparently modeled after Mozart's work on this program. It also has a three-movement format with a first movement preamble. The Beethoven quintet is a youthful work, from the period during which, according to Beethoven biographer Wilhelm von Lenz (1809–1883), "The lion [had] not yet shaken the bars of his cage." At the first performance, held on 6 April 1797 at the home of a friend who was caterer to the imperial court in Vienna, Beethoven played the piano part. He probably knew from the outset that he would do so, as the part is lavishly conceived and tailor-made for his unique abilities and temperament.

The concertante style is amply demonstrated in this quintet, as it is in the Mozart model. Contrast is achieved in the first movement (Allegro ma non troppo) as the piano entrance is followed by the winds on new musical ground, creating an intermittent conflict of musical styles. The second movement (Andante cantabile) exhibits an elongated melody and delightful counterpoint. Understood as a musical canvas, it becomes an extraordinary work of art. The finale (Rondo: Allegro ma non troppo) maintains a high energy level with its flavored hint of a Mozartian hunting motive, but sheds this naiveté with colorful dynamics that are a harbinger of Beethoven's later works. Music critic James Lyons had this work and others of Beethoven in mind when he stated: "The supremely confident young composer, who earned the sarcastic title of 'great mogul,' emits a leonine roar for recognition in the pantheon of immortals."

Program notes by Elmer Booze

The use of cameras or recording equipment during the performance is not allowed.

For the convenience of concertgoers the Garden Café remains open until 6:30 p.m.

Concerts in April and May 2001

Sundays at 7:00 p.m. in the West Building, West Garden Court

April

8 The Parisii String Quartet	Milhaud: String Quartet No. 6,
	String Quartet No. 4
	Durey: <i>String Quartet</i> Tailleferre: <i>String Quartet</i>
	Honegger: String Quartet No. 6
15 No concert	
22 Barbara Moser, <i>pianist</i>	Mozart: Fantasy in C Minor

Mozart: Fantasy in C Minor
Beethoven: "Eroica" Variations
Liszt arrangements of works by
Schubert and Bellini

Karen Johnson, flutist
 Brian Ganz, pianist
 Waughan Williams: Ballet Suite
 Gieseking: Variations on a
 Theme by Grieg
 Works by Poulenc, Anne Boyd, and Sotireos Vlahopoulos

May/Fifty-eighth American Music Festival

6	Diane Schuur	Jazz concert
13	National Men's Chorus Thomas Beveridge, conductor	Music by Thomas Beveridge and other American composers
20	Jeffrey Chappell, pianist	Music by Charles Griffes, James Grant, Jeffrey Chappell, Sotireos Vlahopoulos, and other composers
27	Marilyn Taylor, soprano Robert Brewer, pianist	Music by Charles Vardell, Robert Ward, and Ken Frazelle

The Fifty-ninth Season of

THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

National Gallery of Art



2379th Concert

NATIONAL GALLERY CHAMBER PLAYERS WIND QUINTET

GEORGE MANOS, artistic director

RONALD L. SIPES, oboe JAMES BRYLA, clarinet PHILIP C. MUNDS, French horn DANNY K. PHIPPS, bassoon With JOSEPH HOLT, piano

> Sunday Evening, 1 April 2001 Seven O'clock West Building, West Garden Court Admission free

PROGRAM

Wolfgang Amadeus Mozart (1756–1791)

Quintet for Piano and Winds in E-flat Major KV. 452 (1784)

Largo; allegretto moderato Larghetto Rondo: Allegretto

INTERMISSION

Ludwig van Beethoven (1770–1827)

Quintet for Piano and Winds in E-flat Major Op. 16 (1796–1797)

Grave; allegro ma non troppo Andante cantabile Rondo: Allegro ma non troppo

Since the enthusiastic public reception of its first concert in 1995, the National Gallery Chamber Players Wind Quintet has become a regular feature of the Gallery's popular Sunday evening concerts. Under the guidance of Gallery music director George Manos, the ensemble explores and presents masterpieces of chamber music that are not often heard, as well as the standard classics for wind quintet. In the temporary absence of flutist Sarah Stern, the quintet is joined for this performance by pianist Joseph Holt for an exploration of the repertoire for piano quintet.

Selections from concerts at the Gallery can be heard on the second Sunday of each month at 9:00 p.m. on WGMS, 103.5 FM.

Oboist **Ronald Sipes** studied with Marc Lifschey and received the bachelor and master of music degrees from the San Francisco Conservatory of Music. He has played principal oboe in the Orquesta Sinfónica de Castille y Leon in Valladolid, Spain, the New World Symphony, and the Orquesta del Estado de Mexico. Since moving to Northern Virginia in 1994, he has played with numerous orchestras and ensembles, including the National Gallery Orchestra, the Washington Opera, and the Theater Chamber Players.

Clarinetist **James Bryla** was a pupil of Sidney Forrest and earned the bachelor and master of music degrees from The Catholic University of America, where he also served on the faculty. He made his solo debut with the National Symphony Orchestra at age twenty-one, as the winner of the 1987 Young Soloist Competition. He has won numerous other awards, including the Milton W. King Memorial Certificate, the Presser Scholar Award, and the International Clarinetist Competitions of 1986 and 1987. In addition to his membership in the National Gallery Orchestra, he is principal clarinetist of the Alexandria Symphony and the East Wind Consort.

French Hornist **Philip C. Munds** occupies the chair of assistant principal French horn of the Baltimore Symphony. A native of Napa, California, and a graduate of the San Francisco Conservatory of Music, he performed with the San Francisco Symphony and as principal hornist of the Santa Cruz, Modesto, and Berkeley Symphony Orchestras. From 1989 to 1997 he was associate principal hornist of the United States Air Force Band. He has also played with the National Gallery Orchestra, the Richmond Symphony, and the Alexandria Symphony. He resides in Towson, Maryland.

Senior Master Sergeant **Danny K. Phipps** is the principal bassoonist with the United States Air Force Concert Band at Bolling Air Force Base. He is also principal bassoonist of the Air Force Symphony Orchestra, the Air Force Wind Quintet, and the Air Force Chamber Players, of which he is the officer-in-charge. A graduate of the Curtis Institute of Music in Philadelphia, he earned master of music and doctor of musical arts degrees from The Catholic University of America.

Pianist Joseph Holt enjoys a wide-ranging musical career as a chamber music performer, educator, conductor, and arranger. He has collaborated with many artists, among them Jessye Norman, Denyce Graves, Roberta Peters, and Richard Tucker. A prizewinner in the Wolf Trap Brahms Competition, the Washington International Competition for Pianists, and the William C. Byrd Young Artists Competition, he was also selected to participate in the La Gesse Piano Festival in France. He holds the bachelor of music degree with distinction and the performer's certificate from the Eastman school of Music; a master of music degree from the Shenandoah Conservatory in Winchester, Virginia; and a doctor of musical arts degree in chamber music from The Catholic University of America. Holt is the pianist of the United States Army Chorus and the pianist and associate conductor of the Choral Arts Society of Washington.

Mozart's only quintet for winds and piano was a personal favorite, judging from a letter of 10 April 1784 in which he wrote to his father: "I consider it the best thing I have ever yet written...." He was extremely productive on the piano in that year (1784), composing, in addition to this quintet, the six concertos for piano and orchestra that have the Koechel Catalog numbers 499 through 456. Of extraordinary clarity and penetrating beauty, the quintet, *KV*. 452, shows the influence of the orchestral concertos that were written in tandem with it and exhibits a remarkable balance between the instruments. A single instrument is allowed to stand out only when it takes on melodic leadership and ascendance.

Following a prefatory *Largo*, the bucolic opening theme is announced by the piano. Working within the sonata-allegro format, Mozart takes the work in two directions at once, giving it the fullness and energy typical of the *concertante* (concerto) style while retaining the clarity and intimacy of chamber music. The second movement (*Larghetto*) radiates with the particular tonal colors that can be elicited from each instrument, creating a ravishing, quasi-romantic effect. The finale (*Rondo: Allegretto*) has an unusual implantation in the form of a *cadenza in tempo*. Positioned near the end, in the expected place for a solo