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SELECTED CHAMBER EXCERPTS FOR CLARINET TAKEN
FROM THE REPERTOIRE OF THE MIXED WIND QUINTET

DMA DOCUMENT

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Musical
Arts in the Graduate School of the The Ohio State University

By
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* * * * *

The Ohio State University
1996

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ABSTRACT

The purpose of this document is to provide the reader with a selection of excerpts of important clarinet material from the woodwind quintet literature. The wind quintet is a primary performance ensemble at many levels. The literature spans from works playable by young students to the most difficult and virtuosic works in any repertoire. Although several books of orchestral excerpts are available for practice, the problem of learning the difficult and important clarinet parts from the woodwind quintet literature has yet to be addressed. As with the orchestra parts, it is not practical to own full scores to this literature. These excerpts have been compiled with brief historical information and performance annotations.

The instrumentation of the mixed wind quintet (flute, oboe, clarinet, bassoon and horn) has remained standard since the middle of the eighteenth century. During the latter part of the eighteenth century and the first half of the nineteenth, nearly 70 wind quintets were produced. Although there was little wind chamber music written during the late 1800s, there has been a renaissance of quintet writing during the twentieth century. Beginning with the neo-classic quintets of Paul Hindemith (1895-1963), Irving Fine (1914-1962) and Alvin Etler (1913-1973), major and minor composers have been writing music for this standard ensemble.

The expansion of public school music has also contributed to the number of compositions written for this genre. The educational value of rehearsing and performing in small groups is apparent and is promoted by music teachers. At the college and university level, many schools include woodwind quintets in their faculty performing
groups. These ensembles are not only maintained for the purpose of performing on campus, but are also one of the most effective means of woodwind recruiting in the junior and senior high schools. They provide a model for student chamber groups and often commission new works or at least perform the newest literature available.

In summary, the woodwind quintet is important to anyone who plays one of the five included instruments. It is one of the most significant and widely utilized wind chamber music genres.

Literature for this excerpt book was chosen primarily with two considerations. First, the work had to be considered a standard, and second, it should be frequently performed. Sources consulted to determine these two criteria include the programs of the Fiscoff International Chamber Music Competition and other collections of performance literature.

The important clarinet material was chosen with two considerations: (a) the interest of the excerpt, and (b) the difficulty level of the passage. Although some of the excerpts are lengthy with large amounts of difficult music, there are also works included that are playable by high-school students. Information presented about each of the quintets includes, but is not limited to, historical information, publisher's information, performance time, the suitability of the work for different audiences and the role of the clarinet in each musical passage.
ACKNOWLEDGMENTS

I express most sincere appreciation to Professor James Pyne for his enthusiasm, guidance, insight and patience throughout the research and formatting of this project. Special thanks go to the other members of my advisory committee, Dr. Judith Delzell, Professor James Hill and Professor Robert Sorton for their suggestions and attentiveness throughout the process. Gratitude is also expressed to Edward Marks, George Mellot, Fred Ormand and the late Jerry Pierce for their input.

Thanks are extended to Ann Divine, Executive Director of the Fischoff Chamber Music Association, and to the Association itself for the information gathered and sent to me for this project. Gratitude is also expressed to European American Music for the permission to duplicate that was granted.

Very special thanks are also offered to James Mitchell whose knowledge of woodwind literature and extensive collection of music and recordings were always at my disposal. To my daughter, Kimberly Specht, I offer the most sincere thanks and appreciation for her understanding and patience during the course of this project and this degree.
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CHAPTER 1

INTRODUCTION

The instrumentation of the mixed woodwind quintet (flute, oboe, clarinet, bassoon and horn) has remained standard since the middle of the eighteenth century. Before that time, wind chamber music primarily included ensembles with paired instruments such as quartets, sextets and octets. The compositions written for these winds, which included divertimenti, cassations, serenades and harmonies, were often performed as entertainment. Important social events of the times typically included this popular or folk music for wind instruments and eventually these combinations of wind instruments became known as the harmonies. It was fashionable for each ruler and his court to have their own wind band and these harmonies were well supported by the aristocracy. According to Miroslav Hosek (1979), the quality of these ensembles was best in the courts of Emporer Maxmillan in Vienna and Elector Franz Max in Bonn (p. 20). Many composers wrote for these winds, however, the pinnacle of the genre was reached in the Serenade for 13 Wind Instruments, K. 361 by Wolfgang Amadeus Mozart (1756-1791) and in the Rondino and the Op. 71 Sextet by Ludwig van Beethoven (1770-1827).

Before the early 1800s, the stringed instruments were far more developed than the winds. There were many more string quartets composed, and the compositions were of high quality. There were also more string ensembles performing and the standard for the quality of performance was much higher. In The Woodwind Quintet: A Symposium, Kaplin states that the string quartet reached a culmination of its development very early in
its career with the quartets of Beethoven (1954, p. 7). The imbalance between the two families of instruments has changed gradually. Wind instrumentalists have now developed until the standard of performance is now comparable to the standard of performance for stringed instrumentalists. Improvements of the instruments themselves have been made and major composers are now writing for the wind chamber genres. All of these factors (a) the quality of compositions, (b) the quality of the instruments, and (c) the number of performing ensembles have contributed to the quality of woodwind performance.

Another group of compositions that existed at this time was the works for winds and strings. These compositions occupied a kind of middle ground between the sophisticated string quartets and the popular music of the harmonies.

During the second half of the eighteenth century, the system of court patronage and the structure of musical life changed. This popular music, which was used mostly by the declining aristocracy, became unimportant, and emphasis was placed on more serious compositions. According to Anton Reicha (1770-1836), a new style of composition was necessary for these wind instruments. He thought that there needed to be some middle ground between voices and strings. The wind instruments, with sounds that are produced, articulated and expressed in similar manner to the voice are also able to execute fast moving parts and wider intervals more easily and successfully. Compositions for a particular combination of wind instruments had to be composed for concert situations and they needed to impress the listener (Reicha, p. 5). He was the person most responsible for the introduction of the woodwind quintet as a new form; however, there were other composers who wrote for the five different winds. Anton Rosetti (ca. 1750 - 1792), Nikolaus Schmitt (d. ca. 1802) and Giuseppe Cambini (1746 - 1825) all wrote for the medium. Cambini’s quintets were the earliest and appeared in print between 1795 and
1797. Works by Franz Danzi (1763-1826) followed, and the first opus of Anton Reicha's 24 quintets was published in 1818.

Reicha did much to establish the medium of the woodwind quintet. He moved from Vienna to Paris where he found instrumentalists who had been trained at the Paris Conservatory. He composed his six quintets (op. 88) for these musicians, who later became professors at the conservatory. They were serious and difficult works employing both Classic and Romantic elements in the compositions. They were very successful throughout Europe and so he wrote,

After much thought and a careful study of the possibilities of each instrument I made my second attempt and wrote two successful quintets. A few years later, I had completed the six which make up the first book. I owe their success to those admirable musicians, Mssrs. Guillow (flute), Vogt (oboe), Boufil (clarinet), Dauport (horn), and Henry (bassoon) whose perfect rendition of them at public concerts and private musicales started all Paris talking about them. Encouraged by their success, I wrote 18 more, bringing the number to 24. They are published in four volumes. If the many congratulatory letters I received can be believed, they created a sensation throughout Europe. (Baron, 1954, p. 5).

In the first half of the 19th century nearly 70 quintets were produced. Many of these composers were colleagues and students of Reicha. Franz Danzi, Georges Onslow, (1784-1853), Johann Wilhelm Mangold (1796-1875), Martin Josef Mengel (1784-1851) and G. Cambini, all wrote for the combination of five winds.

There was very little wind chamber music written during the second half of the nineteenth century. Symphonies and operas were the important mediums during the Romantic period, and the composers during this era scored for large numbers of instruments. The instruments may have had different timbres but there were so many of
them that the goal and the result was a homogenous sound. According to Carse (1968) in the *The History of Orchestration*, this changed in the early twentieth century. Twentieth-century orchestrators were interested in the diversification of the sounds and the five different winds produce five different timbres. Although the quintet is capable of a blended sound, these five timbres often remain distinct. According to Wise (1967, pp. 207), a desirable blend and balance can be achieved with effective scoring. He defines effective scoring to include (a) idiomatic writing of each individual part; (b) choices of combinations of instruments that sound well together; (c) a sensitive approach to the choice of register, spacing, texture, and dynamics; (d) a variety in scoring which helps to delineate the form; and (e) a style of scoring that reflects the style and mood of the whole piece.

During the first part of the twentieth century, there was also more interest in chamber music in general. The public began to attend full concerts given by brass or wind chamber groups. It was in 1920 that the first major composer wrote a work for the five different woodwinds. Paul Hindemith's *Kleine Kammermusik* marks the true beginning of the neo-classic woodwind quintet. He was followed with writings in the same or similar style by Irving Fine (1914-1962), Alvin Etler (1913-1973) and Alec Wilder (1907-1980). This trend has continued and many composers have since written for this grouping.

Another factor that contributed to the twentieth-century renaissance of quintet writing was the expansion of public school music. The educational value of rehearsing and performing in small groups was made apparent and subsequently promoted by music teachers. Because of the abundance of wind players involved in school band programs, composers wrote and transcribed works that could be played by young people. At the same time, the quality and consistency in the manufacturing of wind instruments in
general, and student instruments in particular, improved considerably. The exposed playing that is required in chamber music was no longer a problem to perform with instruments that sounded better.

At the college and university level, many schools included woodwind quintets in their faculty performing groups and student chamber music programs. This is still happening today. These ensembles are not only maintained for the purpose of performing on campus but are also one of the most effective means of woodwind recruiting in the junior and senior high schools. They provide a model for student chamber groups and often commission new works or at least perform the newest literature available. Outreach programs include programming of the woodwinds as well as brasses and strings. Many college faculty and also professional groups consistently perform children's concerts that teach young people about the instruments and music in general. Transcriptions of well-known orchestra works and other lighter pieces have an important place in the literature for the woodwind quintet.

In summary, the woodwind quintet is important to anyone who plays one of the five included instruments. It is one of the most significant and widely utilized ensembles of the wind chamber music genre.

The unique sound of the woodwind quintet is due to the different nature of the winds involved. It includes two double reeds with conical bores, one single reed with cylindrical bore, one conical mouthpiece with conical metal tube, and a stopped tube with a hole cut at that end. The instruments are capable of producing either a very diverse sound or a more unified sound. To this end, when choosing the members of the quintet, the ability that the players have to color or blend their sound should be a strong consideration. Fine chamber players understand the need to adapt considerably to other performers when playing chamber music. This is even more apparent in the woodwind
quintet because of the diverse means of sound production. A clarinetist might be playing second oboe one minute and second bassoon the next. Blending with the top one half of the quintet will certainly require a different sound than playing chords with the horn and bassoon. There is also the consideration of playing with solo tone versus accompaniment tone. The ability to become part of the background, and then rise to the soloist's position, all in a matter of measures, is important for any chamber player. While orchestral performance might be measured on power and technique, a chamber performance requires a great deal of flexibility in sound, dynamics and style.

Good intonation will more than likely result from a series of compromises. A quintet that has been rehearsing and performing for some time will find these compromises to occur more naturally as the rehearsals progress. It is important to note that the flexibility in pitch of each instrument is idiosyncratic to that instrument and possibly to the register it is playing. The double reeds seem to have the capability of quick alteration of pitch on many notes, but to ask an oboist or flutist to play sharper on low B is probably unreasonable, and another compromise will have to be found. The oboe and flute tendencies to be flat in the lower register will surely conflict with the clarinet's sharpness in its lower register. In the matter of dynamics the clarinet tends to be opposite the other woodwinds. It plays sharp at soft levels and flat at loud levels. Even the function of each note within a chord or a melody becomes a strong issue if the group is to sound in a unified and sonorous manner.

Many of the clarinet parts in the wind quintet repertoire are quite difficult and it is important that the clarinetist is able to perform these works. Although several books of orchestra excerpts are available for practice, the problem of learning the difficult and important clarinet parts from the wind quintet literature has not been addressed. (See Chapter 5 for a list of orchestral study books). As with the orchestral parts it may not be
practical to own all of the clarinet parts for these pieces.

The purpose of this document is to provide the reader with excerpts of important clarinet material and performance annotations from the woodwind quintet repertoire. The literature for these excerpts was chosen primarily with these considerations in mind. Is the work considered a standard part of the repertoire for the quintet and is it performed frequently? Secondly, is the clarinet part of sufficient interest and difficulty to warrant separate publication? In response to the first question, Melvin Berger's Guide to Chamber Music (1985) was consulted. In this book Berger lists the most commonly performed woodwind quintets. He obtained this listing after careful and extensive research into programs and discographies. Eleven of the thirteen works listed by Berger appear in this collection. Another source consulted was, Building a Chamber Music Collection by Ella Marie Forsyth (1979). She used a slightly different selection criteria. Her basic criteria was musical worthiness. She chose what she considered the best available literature for each medium discussed. This list included works not only of the standard repertoire, but also some meritorious works that are not performed as frequently. Of the 16 quintets listed, 9 are included in this collection. Another source for literature commonly played by the woodwind quintet was the programs from the Fischoff National Chamber Music Competition. This competition occurs each April in South Bend, Indiana. Programs from 1987 through 1995 were consulted. Although the qualifications have changed during this time span, in most recent years each ensemble has prepared forty minutes of music. Appendix A lists the compositions performed at the competition and their frequency of performance.

The only study that lists frequency of woodwind quintet performances at college and university music departments was done for the school years 1971-72 and then published by the Instrumentalist in 1977. Merrill Brown did the study which was titled
An Established Repertoire for Chamber Wind Ensembles. Programs from 273 leading college and university music departments were collected. That group of programs included 395 performances of woodwind quintet literature. Appendix B contains that listing and frequency of performance.

It is important that the works selected include a clarinet part that is difficult and/or interesting enough to warrant its publication in this document. Score study, practice and performance of all of the works listed were important issues. Many of the excerpts included in the document are quite lengthy as there is a large amount of difficult music in some. However, there are passages included that are playable by younger musicians.

Performance annotations are included in this document. Each annotation includes the following information:

1. number of movements in a given work
2. date of composition.
3. date of premiere performance (when available)
4. date of first and subsequent publications
5. performance annotations
6. usefulness of the work

Also included with each excerpt is a discussion of the role of the clarinet in regard to that particular passage in the piece. Consideration is given to solo performance problems and also to ensemble issues of intonation, rhythm, expressive markings and balance. All excerpts have been notated with the music notation program Finale and care has been taken to produce copies that are identical to the score (when available) or the clarinet part itself. When there has been a discrepancy between score and parts the instrumental score version has been followed. Measure numbers for these excerpts have been included and are referred to throughout the text. Any additions by the editor (suggested metronome markings, dynamic markings of articulations) are notated in italics or with parentheses.
CHAPTER 2
WORKS FOR WIND QUINTET
Three Shanties for Wind Quintet

Malcolm Arnold  
b. 1921

This playful arrangement of familiar sea shanties works well on a variety of programs, especially children's concerts. It was premiered by the London Philharmonic Orchestra Wind Quintet at the Filton Aerodrome in Bristol in August of 1943. This first performance took place in an aircraft hangar during a lunchtime shift.

The way that Malcolm Arnold uses these familiar melodies is not unlike his use of popular music in other larger works. He does not refine or change this music for the concert hall but instead gives the commonplace material equal status with other more sophisticated music (Poulton, 1986, pp. 14 and 21). These shanties are no exception; the catchy British work songs are featured in rhythmically and harmonically sophisticated settings. In fact, the difficult of these movements is in the exact execution of abruptly changing rhythms and meters.

Publisher: Paterson's Publication; 1952.  
Performance time: 6'30".

The first movement is written in an ABA form with the middle section contrasting in style and meter. At the opening, the clarinet imitates the theme stated in the flute the measure before. Articulations must be strictly observed and the clarinetist will find it challenging to match the note lengths in the flute and oboe. Abrupt dynamic contrasts abound in this movement; it is important to observe them.

Allegro con brio  
\[ \text{ff} \]  
\[ \text{f} \]
The second movement is more subdued with the melody begun by muted horn and exchanged by all instruments. It is based quite simply on an eight-measure melody with a question and answer like quality. Blending from one solo line to the next is important. It is important that the tempo remain steady throughout the movement as the ties, rests and exchanges of the theme may result in an unintentional ritardando if the performers are not careful.
The third movement is also in ABA form, with the middle section containing many meter changes and fragmented treatments of the theme. It has an eight-measure introduction before the theme is first stated by the flute. The top three voices are in unison rhythmically. Because of its difficulty, the passage that begins here at measure 66 will need specific attention from the clarinet. The bassoon has the same part a third lower. At measure 70, the oboe also has a similar figure, however, the note values are shorter and this gives the accented notes in the clarinet part more emphasis.
Summer Music

Samuel Barber, Op. 31
b. 1910

This beautiful, one-movement work was commissioned by the Chamber Music Society of Detroit and premiered on March 20, 1956 at the Detroit Institute of Arts. It is a difficult work of many moods, entertaining but highly sophisticated, and should be programmed in more serious settings. Upon hearing the work in 1957, composer Leslie Bassett stated that "Summer Music will find a secure place in the repertoires of woodwind quintets possessing mature technical and interpretative sections of different tempo and mood. Although the form is balanced by the return of earlier passages, the work has a rhapsodic quality and admirable freedom. The style is fresh, though far from radical, similar to Barber's better known works in nostalgic vein." (Hennessee, 1985, p. 338).

Publisher: G. Schirmer, Inc.
Performance time: 12 minutes.

The piece opens with the horn and bassoon playing a slow, rather lazy figure. This is answered by cadenza-like passages in the flute and then the clarinet. This is the germ cell for the entire work. The cadenza in the clarinet must be played in fairly strict tempo as the underneath motion continues.

Slow and indolent

14
At measure seven, an abrupt change in tempo begins a faster section and all instruments except the horn are in unison rhythmically. Dynamic and group accents are very important and the clarinetist needs to be certain that the notes are equal in length to the notes played by the flute, oboe and bassoon. A lively 2/4 and 7/16 section follows with light staccato quick notes in all voices.
In the following section, the flute and clarinet provide flourishes to this fast moving passage. The 10-note runs alternate between these two instruments and the eighth-note pulse must be placed exactly.
At measure 47, the flute and bassoon play the figure from the opening of the work while the clarinet plays a variation of that melody in counterpoint to the other two instruments. The accompaniment parts allow for more freedom than before in the cadenza-like passage at measure 50.
At measure 63, the oboe and horn play a slightly varied and beautiful version of the theme of the work. It is marked *cantando* and should be played very broadly and smoothly. The bassoon provides a thirty-second note accompaniment that contrasts sharply to the melody in the other two instruments. The flute and clarinet again provide flourishes with 10 notes per beat. They are in contrary motion to one another and the pulse must remain very precise in order for all of the parts to fit together.
SUMMER MUSIC, Op. 31
Copyright © 1957 (Renewed) by G. Schirmer, Inc. (ASCAP)
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This short, spirited and virtuosic march can be an effective opener or encore for any program. It is not an easy piece but is well worth the effort. It was written in 1950 in a conservative twentieth-century style and is in a straightforward three-part form.

John Barrows was the horn player with the New York Wind Quintet.

Publisher: G. Schirmer, Inc., 1950.
Performance time: 4'.

In the performance of this work, all staccato notes should be very short and ensemble accents should be carefully observed. The style in the March alternates between light and separated playing and extremely loud sections. The tempo indicated by the composer makes the individual parts, especially the clarinet part, very difficult, but the piece is most effective at approximately that speed. Articulation of staccato sixteenth notes (measures 13, 34, and 40) is quite difficult and may effect the overall tempo of the work. Throughout the clarinet part, there are written low Eb's with alternate notes given. At measure 15, an extremely difficult clarinet solo begins. Fortunately, the rest of the ensemble is playing quite loudly and the clarinetist can also play very comfortably loud on this high passage.
MARCH FOR WOODWIND QUINTET
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This short one-movement work can open or close programs in many different settings. Playable by high school students, yet effective enough to have a place on more serious programs, it is a charming work. It is published in the book of 22 Woodwind Quintets that is compiled and revised by Albert J. Andraud.

Publisher: Albert J. Andraud (n. d.)
Performance time: 2'30".

The introduction of this work is a kind of fanfare played by the whole ensemble. The clarinet is then featured with the Passacaille melody. The articulations in this melody should be carefully executed, especially in light of the repetition by the other instruments. However, it should be noted that there are some articulation inconsistencies not only between the parts but even within the same part. This is apparent in measures 7 and 8 where, upon consideration of the melodic and rhythmic content of the notes, the player would expect that the articulation would be the same. It is advisable to play all of the eighth notes in similar positions separately, but not too short. The Passacaille melody should be brought out each time it occurs.
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San Antonio, Texas.
Quintet
For Flote, Oboe, Klar., Fag. and Horn.

L. van Beethoven, op. 71
1770-1827

This four-movement quintet was originally a sextet for two clarinets, two bassoons and two horns. That sextet was certainly one of the best of its genre. Today it is more often performed in its quintet form and is one of the few standard pieces that we have from this period. It was completed in 1796, premiered in April 1805, and then published by Breitkopf and Hartel in April 1810. It is a large work and an especially effective beginning to any program. In this quintet version, the virtuosic top voice of the sextet is divided between the flute and the clarinet, however, all parts are quite busy as six parts have been condensed to five.

Publisher: Parts: Southern Music Co.
Performance time: 15'.

The first movement is a highly spirited sonata form with an introductory adagio.
The opening two measures are in unisons and octaves and good intonation can be difficult. A strong bass line from the bassoon will help. The dotted eighth-sixteenth figure should be counted carefully and played very accurately; the tempo should remain steady throughout this introduction. The clarinet opens the allegro with the theme and eight measures later the ensemble plays it together. This opening melody must be very rhythmic and square and the staccato eighths must not be too short. The clarinet part in this movement is made difficult by the fast tempo. Abrupt changes to very fast notes will need much individual rehearsal.

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Adagio

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24
The second movement is a short but florid and elaborate adagio. It features all members of the quintet with melody and there is beautiful solo writing for each instrument. The part featured in measures four through seven, played in harmony with the bassoon, is a second melody which is similar to the opening theme of the movement.
The third movement (not featured here) is a minuet and trio. Beethoven changed the character and style of the trio by excluding the horns while they had a dominant part in the minuet.

The final movement, a rondo, has a highly spirited march-like theme which is played by all at the beginning of the movement. It should be noted that the issue of note lengths, especially on the dotted eighth-sixteenth figure will have to be decided. In both the quintet version and in the original sextet, all notes in this melody are marked staccato. The Alberti bass type figure shown here in measure 13 is accompaniment to the initial rondo theme. There is one other theme in this movement; it is in a minor tonality with a contrasting legato style. This movement includes many soft passages that greatly contrast with some forte ensemble sections. It requires technical proficiency by all performers.
Scherzo
Eugene Bozza
b. 1905

This dazzling encore piece will showcase the virtuosity of all members of the quintet. It consists almost entirely of fast moving chromatic scales tossed from one instrument to the next. Careful rehearsal will be required to insure the fluidity and grace that the piece requires. The oboe and bassoon parts are particularly difficult, but the piece is often played by both college and university groups. Each instrument also has a turn at some difficult arpeggios. The work is in sonata form with the recapitulation resembling the exposition almost exactly. There is a coda where the tempo speeds up twice and the excitement is continued to the very end.

Publisher: Alphonse Leduc, 1944.
Performance time: 2'50".

At measure one, the clarinet is playing the triplet figure that is repeated many times in this piece while the bassoon is playing sixteenths. This is a compositional device that Bozza utilized consistently throughout the work. Careful adherence to the expressive markings are an integral part of making the performance very effective. The dynamic markings are consistent throughout the parts and the sweeping effects of these group dynamics are very striking. It is suggested that individual consideration be given to each change in tone color on the triplet figures. It is important that the instruments try to shade their entrances and exits to match the color and the potential dynamic level of the next entrance. For example, in measure two, there is a crescendo written into the second measure where the oboe picks up the melody. That crescendo in the low register should match the oboe entrance in measure four. The arpeggios beginning in measure 29 are difficult and will require individual rehearsal.

Allegro vivo  \( \frac{\text{C}}{\text{SS}} \)
SCHERZO pour Quintette a vent, OP. 48.
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Woodwind Quintet

Elliot Carter
b. 1908

This two-movement quintet is dedicated to Nadia Boulanger and is written in Carter's earlier style while he was under her tutelage. It is difficult to play and to understand and should be programmed with these considerations in mind. However, according to Forsyth, it is not as difficult for wind players as his string quartets are for string players (1979, p. 114). While this work does not contain tuneful and singable melodies, dynamic and emotional passages are truly present. This is rather intellectual music, but careful listening certainly yields an emotionally pleasing experience.

Publisher: Associated Music Publishers; 1948.
Performance time: 8'.

The first movement consists of many lyrical passages idiomatic to the expressive qualities of each of the instruments. The recurrence of these passages with variation near the end of the movement (measure four is similar to measure 22 and also to measure 28) hold the movement together. In reference to Carter, Cohn (1961, p. 42) uses the German term fortspinnung when discussing the issue of form. The rhythmic percussiveness of the writing between the instruments in this movement is very effective. Well-placed accents and articulation markings should be strictly observed. At measure 10, the staccato 16th notes are interspersed with the same figure in the flute, bassoon and oboe. This builds to a broader and more expressive section which continues past measure 21. The motive in measure 33 has been heard throughout the movement in various forms.
Solo al fine

$f$ (non troppo), leggiero

$fp$

$p$ leggieriss.

$p$ cresc.

$f$ intenso

$p$ $mf$

$f$

$ff$

$sf$ $mp$

$ff$

$p$ marc. espr. dim.

$rit.

smorz.$
The second movement is based on a dance rhythm and is very reminiscent of American jazz. The use of unison syncopations from the ensemble is very exciting. This happens at measures 45-50, 59-75 and 85-92. The rhythmic motive that begins at measure 94 must fit exactly opposite the syncopated sixteenths in the other instruments. The melody at measure 102 is accompanied by the rest of the quintet, playing similar figures, that are again opposite the clarinet part. If played with rhythmic accuracy and careful attention to expressive markings, this movement is extremely effective.
Allegro and Arioso for Five Wind Instruments

Ingolf Dahl
1912-1970

This two-movement quintet is written as one continuous work. It employs twelve-tone compositional technique, and as expected, is both dissonant and polyphonic. The melodies are motivic and fragmented and the development of them is quite rhythmic. Because of the excitement generated by the very rhythmic and articulate parts, it is programmable in many situations. It may be offered as the modern work on most programs.

Publisher: Josef Marx, 1962.
Performance time: 10'.

The opening of the Allegro features four members of the quintet playing the sixteenths in octaves and unisons. These sixteenths are carefully marked with accents and it is noted at the bottom of the first page of the score that: Throughout the first movement the > and sf which divide the measure into irregular meters must be well brought out. The unison writing alternates with polyphonic treatment of the motives, and careful observation of the expressive markings provides great interest. The long notes at measure 19 are in octaves with the horn while an undercurrent of sixteenths is played in the other voices. This type of writing occurs throughout most of the movement. The piece is very percussive and it is interesting to note that the rhythmic and textural variety should be well rehearsed for accuracy and balance. Energy and direction must be maintained throughout this movement.
The Arioso, which begins here at measure 98, is marked *cantabile* but still contains rhythmic variety. When the clarinet begins this melody it is in unison with the flute, and is later joined by the oboe and the bassoon. The passage, which lasts for 26 beats at a slow tempo, begins very soft and ends loudly; the crescendo must be carefully graded. The clarinet and especially the oboe should carefully taper their dynamics as the flute is in a very low register. These four instruments remain in unison until the end of the excerpt featured here.
DIX-SEPT VARIATIONS
pour Quintette à vent

Jean-Michel Damase
b. 1928

This attractive set of seventeen variations is lengthy but can be effectively placed as one of the larger works on any program. It was written in 1951 and published the next year. Each variation differs in character, scoring and length, and features idiomatic writing for each of the instruments. It is possible to perform an effective rendition of the work by choosing only certain variations.

Publisher: Alphonse Leduc, 1952.
Performance time: 14’.

At the opening of the work, the tuneful theme is introduced by the clarinet. The bassoon accompanies with eighth notes on the beat that are marked *tenuto*. The theme is divided into four-measure phrases that repeat in this manner, a, a1, b, b1. Because of the repetitive nature of the theme, it is effective to place slight tenutos on some of the eighth notes. A very slight *rallentando* on the last two eighths is also effective.

Theme

\[ \text{Allegro} \quad \frac{\dot{3}}{16} \]
In variation seven, the theme receives disjunct treatment in the clarinet part, which is accompanied by staccato eighth notes played by the bassoon. This difficult figure is continued by the oboe, and then the flute, until the clarinet finishes the movement. Again, the symmetry of the theme is preserved as four-measure phrases are passed from one instrument to another.

At Allegro Scherzando (variation 16), the three upper voices are in unison rhythmically, and the note lengths in the clarinet must be short enough to match the flute and the oboe. The bassoon is playing short notes during the rests and again rhythmic precision is important in order for these parts to fit together. The measures in 5/8 have both similar
and contrary motion between oboe, clarinet and bassoon. Flourishes of thirty-second notes are provided by the flute and clarinet parts. The whole variation is rhythmically challenging and the eighth note pulse must be very steady in order for it to be accurate and effective.

Var. XVI

Allegro scherzando

\( \text{pp} \) simile

\( \text{mf} \) cresc.
The final variation features the theme in the lower two and then the upper two voices. The clarinet part remains as accompaniment throughout the variation, ending the piece in a long series of sixteenth notes. Choosing a tempo for this movement is difficult because of the very fast notes in the flute part and also because the theme is not active rhythmically. It is important that this original tempo not be too slow. Because of the long winding down of melody and rhythm, the rallentando should not begin any earlier than measure 66 instead of where it is marked.
SEVENTEEN VARIATIONS, OP. 22
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This setting of four character pieces (originally for two pianos) has been arranged for many combinations of instruments. They are easier than they look and sound, and might be performed by student quintets. The wind writing is exceptional and the melodic material outstanding. Either the entire suite or individual movements can be programmed effectively.

Schott & Co., Ltd. 1986.
Performance time: 15 minutes.

The first movement (En Bateau) features a very legato melody in the flute with sixteenth-note accompaniment from the clarinet. The movement has a graceful and flowing character and is in sonata form with a middle section that contrasts in both style and key. It is helpful to take a small ritard at measure 31 into the recapitulation at \( \text{Tempo Andantino} \)
The second movement (Cortege) is also in a three-part form with a middle section that changes key. It begins with the melody played by the oboe and all other parts accompanying. At measure 52, the clarinet has a light-hearted accompaniment to this initial theme. The entire ensemble should note the very soft dynamics indicated which
contribute to the delicate nature of the movement.

The third movement, a minuet and trio, begins with the clarinet and oboe in unison. Timing the grace notes so that they are together is a challenge for both players. At
measure 77, the clarinet again has a moving accompaniment underneath the flute melody.

Debussy PETITE SUITE
Arranged for woodwind quintet by Gordon Davies
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Quintet No. 1  
for Woodwind Instruments  

Alvin Eller  
1913-1973  

Alvin Eller wrote two wind quintets; this first work was written in 1955 and the second followed in 1957. This quintet has four movements and is written in a conservative twentieth-century idiom. The texture is predominantly polyphonic and the focus of the work is on the individual parts. The piece is tonal, musically strong and very frequently performed and recorded. There are style and scoring similarities between this work and Kleine Kammermusik by Paul Hindemith and though not as popular, it enjoys a similar status. The piece should be used as a major portion of a program. Though each movement has a vitality of its own, the most effective performance would include the entire quintet.  

Performance time: 15'30".  

The first movement (not featured here) is an imitative andante which uses all of the instruments fairly equally.  

In the second movement, the clarinet has a prominent part. At the opening, the theme is played by the clarinet and bassoon in octaves. Accompaniment figures join those two instruments with accented eighth notes in measure 14. At measure 24, the clarinet, bassoon and horn provide a contrasting melody to the first theme. These two themes are developed throughout the movement. A recapitulation occurs (shown here at measure 79) which balances the movement into a three-part form.  

Allegro  

mf
The third movement, also a three-part form, begins slowly, but the middle section is at a faster tempo. The opening features the horn playing the melody based on a semitone with the other voices in a rhythmic and rather sparse accompaniment. At measure 89, the tempo gets faster and the clarinet and oboe are in thirds throughout this thirty-second note passage. In measure 95, the rallentando takes the quintet back to the original tempo, style and variation on the original melody. Motives of this melody appear in augmented form until the end of the movement.
The tarantella-like theme of the fourth movement is started by the clarinet and then imitated by the horn. This fast moving 9/8 continues relentlessly and this movement is lengthy. The contrapuntal nature of the movement makes balance a large issue. It is important that each of the instruments recognize where the themes are. However, it has a type of scoring and writing that is extremely effective for the wind quintet. Providing that the performers are careful about the dynamic level, the different tone colors of each of the instruments allow for all of the parts to be heard clearly. The second theme of the movement is played by the flute initially and then by the clarinet (measure 145). This theme evolves into a rhythmically difficult passage shown here at measure 149. The third eighth note of each beat is silent. It is imperative that the first eighth of each group remains on the beat as each instrument has this figure from measures 149 through 166. This movement is loosely a rondo with two themes. Both melodies are rather chromatic, and near the end of the movement they are heard simultaneously. The piece ends effectively at a soft level after consistently loud playing throughout.
QUINTET NO. 1
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Serenade

Ferenc Farkas
b. 1905

This tuneful three-movement work shows the influence of Hungarian folk music on this composer. It is a light-hearted and graceful addition to any program, including a children's concert, but each movement would certainly stand well on its own. The instrumental writing is virtuosic in some places, yet it is all contained in a well-balanced structure.

Publisher: Editio Musica, Budapest, 1956.
Performance time: 9'.

The first movement is in sonata form. It is a bright and very cheerful movement and the oboe and flute maintain the melody most of the time. The clarinet part should be played lightly and with a tone that will blend easily with those instruments.

\[ \text{Allegro} \]

\[ \text{\( \frac{1}{2} \) ss \( \frac{1}{4} \)e} \]

\[ \text{p leggieramente} \]

\[ \text{\( \frac{1}{2} \) s} \]

\[ \text{\( \frac{1}{4} \)e} \]

\[ \text{\( \text{\( \frac{1}{2} \)s} \)s} \]

\[ \text{\( \text{\( \frac{1}{2} \)s} \)s} \]

\[ \text{\( \text{\( \frac{1}{2} \)s} \)s} \]

\[ \text{\( \text{\( \frac{1}{2} \)s} \)s} \]

\[ \text{\( \text{\( \frac{1}{2} \)s} \)s} \]
The second movement, in a minor mode, is related to the outer movements, and the clarinet part switches to A clarinet to accommodate low concert c#s. The clarinet accompanies throughout most of this movement with eighth notes that alternate with a similar part in the bassoon. The effect is one of continuous eighths with a question and answer-like quality.

\[\text{Andante espressivo}\]

The third and final movement is in a three-part form. It is marked by the composer as a Salterello which is a dance with a jumping effect in the rhythm. The dances are most often in 6/8 time and perhaps the 9/8 time signature contributes to this leaping quality. Throughout the movement, although the meter signature is 9/8, a passage of 6/8 rhythm contributes to the effect. There is a change of key in the middle section, with a new theme, but it is similar in character to the main theme of the piece. The challenge for the clarinetist and for the quintet will be to maintain the tempo and a lighter style.

\[\text{Saltarello}\]

The challenge for the clarinetist and for the quintet will be to maintain the tempo and a lighter style.
This five-movement work belongs to the composer's early neo-classic period. It was premiered in New York City in February of 1949 and subsequently won the 1949 New York Music Critic's Award. It is one of the best works for the medium and its musical content is very rewarding. Characterized by clarity, form and simplicity of musical line, its length and musical appeal make it a welcome addition to most programs.

Publisher: Boosey & Hawkes, Inc., 1951.
Performance time: 14'.

The main theme is stated in the first three measures of the first movement and the entire piece is derived from this thematic content. In the first movement, the role of the clarinet is mostly as an accompanying instrument. After the first theme (measures one through three), sixteenth notes are tossed from one instrument to another. This line must be continuous and fluid and the end of each sixteenth note passage must not get too soft. The clarinet entrance at 17 is in imitation of the flute and articulations and note lengths must match. At measure 34, (poco piu mosso) the ensemble is mostly in unison rhythmically. Parts must fit precisely with one another.
The second movement is a variation of the first. It is in a rounded two-part form. Although the melodic material of the ending is similar to the beginning, it is much shorter. The movement begins with a clarinet solo in a very legato style; this is a difficult yet very effective part and should be played at the marked tempo. These legato arpeggios contrast sharply with the articulated melody in the flute part which follows the first four measures here.
The scoring at the beginning of the third movement places the clarinet above the other instruments and it is the only part marked *espressivo*. The challenge for the clarinetist is to play the wide intervals in a very legato style. Notes should be held to their fullest value. The melodic material in this movement is the same as the previous movements but it is treated with warmer harmonies and scoring that is well blended. The flute and oboe are in their lower registers most of the time and a darker tone color is present. The movement is in a three-part form and serves as an introduction to the Gigue.

The fourth movement is the most extended movement. It is in sonata form but has a lengthened recapitulation that ends in a different key. The clarinet plays more than the other instruments but is mostly an accompanying instrument. In measures 22 through 51, the clarinet provides forward motion with the moving eighth notes while the treble voices of the quintet play long notes. Accurate rhythm on the tied notes is very important.
The Coda (fifth movement) is very solemn and provides a dignified ending to the other four movements. At measure 52, the clarinet plays a figure that is similar in character to a repeated note figure found earlier in the other instruments. In the last seven measures, the clarinet has the main melody providing rhythmic momentum with slow sixteenths until the end of the movement.
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Quintette
pour Flute, Hautbois, Clarinette (La), Basson et Cor

Jean Francaix
b. 1912

This charming and witty work was written in 1948 and dedicated to the Quintette a Vent de l'Orchestre National de Paris. Each of the four movements is a well-developed idea and two or three movements could be easily programmed as a group. The parts are difficult and there are many potential ensemble problems, so ample rehearsal time must be allowed for an effective rendition of the piece. Francaix uses the clarinet's versatility very well. This is the longest excerpt in the collection because the part is very difficult. It requires great stamina and concentration.

Publisher: Schott, 1951.
Performance time: 21'.

The opening melody in the horn serves as the unifying theme for all four movements. The first three notes based on a major triad are found consistently throughout and a literal restatement of that theme occurs in the fourth movement. Though the first movement does not contain characteristics of sonata form, it is based on two themes with the first returning later in the movement. In this movement, the melody is consistently set against brilliant passage work. The melodic and harmonic effect of these very fast notes is very percussive.

The clarinet part consists of many sixteenth-note patterns that are altered slightly upon repetition. Often during this movement, the clarinet plays the repeated figure, while the flute also has sixteenth notes. These sixteenths in the flute part are on different portions of the beat, and the effect is one of continuous sixteenths in the two parts. The oboe and horn maintain the melody. At measure 21, a legato melody appears in the flute part while the other instruments accompany with eighth notes. The clarinetist must be able to play this difficult part very fluently at the suggested tempo. At measure 33, it is
suggested that the accents be carefully observed to anchor this pattern rhythmically; because of the nature of the figure, it is easy to get behind.

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Allegro assai
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pp
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ppp
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68
55

59

63

67

71

76

80

84

70
The second movement is a very fast scherzo and trio and the clarinet opens that trio with the melody. It is accompanied by *staccato*, accented quarter notes in the other parts. The two-measure figure shown here in measure 126 is very difficult and very quick.

**Trio**

Un poco piu lento

\[\text{Un poco piu lento}\]
The third movement is a theme with variations, and although the tempos of the variations remain fairly similar, the style and note values change drastically. Again, it is important that the flute and clarinet are able to play their very difficult parts up to tempo. The theme should not go too slowly. This florid passage (measures 128-129) is from variation one, and, is a continuation of the flute part from the measure immediately preceding it. Because of the placement of the notes, it is easy to get ahead of the beat by one thirty-second note. While practicing the figure, it is a good idea to place some agogic accents on the first and fifth notes of each beat; they can be removed later. The accompaniment figures in the bassoon and horn are also rhythmically active.
This bright march consists of brilliant arpeggios in the flute and clarinet with melody played by oboe and horn. The arpeggios in each instrument are written on opposite beats, so that once again there are continuous sixteenths between the two instruments throughout most of the movement.

Tempo di marcia francese

\[ \text{J = 131} \]

\[ \text{ff} \]

\[ \text{poco piu} \]

\[ \text{p} \]
This is the first work written by a major composer for the woodwind quintet. It is neo-classic in character and has many traits of early works by Hindemith. It is bright and sometimes humorous, but with an undercurrent of wit, not unlike sarcasm. Its difficulties lie in its rhythmic aspects, but the part-writing is idiomatic to each of the instruments and the scoring is effective. Rhythmic vitality and repeated rhythmic patterns are characteristics of each of the movements, and the melodies, while memorable, are quite angular. It is playable by students and professionals and would fit on most programs in part or in its complete form.

Publisher B. Schott, 1922. Performance time 14'.

In this first movement, the versatility of the clarinet is showcased. The work begins with the theme played by the clarinet and accompanied by repeated rhythmic patterns in the horn, bassoon and then the oboe. The clarinet becomes an accompanying instrument in measure 6 where the melody appears in the oboe. The theme is then tossed around between the upper three voices. A difficult clarinet part occurs at measures 9 through 15; accuracy after the 16th rest is important. A new theme appears in measure 15 which develops into a solo passage for the clarinet that extends through measure 27. Suggested breaths are marked in the part. Throughout this solo passage, the accompaniment continues in strict repeated rhythms which contrast sharply to the melody in the clarinet. This movement is in sonata form and on the recapitulation, the clarinet, flute and oboe each play the first theme in similar fashion to the opening of the work. The second theme also appears with some variation in tempo. The movement closes with a humorous statement by the clarinet that includes thematic and accompaniment material.
Lustig. Mässig schnelle Viertel  \( \frac{\text{trans}}{\text{full}} \)

\[ \text{mf} \]

\[ \text{poco temuto} \]

\[ \text{a tempo} \]

\[ \text{pp} \]

\[ \text{mp} \]

\[ \text{pp} \]

\[ \text{cresc.} \]

\[ \text{pp} \]

\[ \text{nicht eilen} \]

77
The second movement is a waltz with a charming but disjunct melody. The leaps are especially awkward for the clarinet and the tempo is quick. After a four-measure introduction, the clarinet states the waltz theme. This theme covers all registers of the instrument. It is played then by the piccolo, and the clarinet remains an accompanying instrument throughout the rest of the movement. After the initial theme is repeated, there is a contrasting middle section. When the first melody returns, fragments of both themes are found in both melodic and accompanying parts.
The third movement is also in ABA form. It begins here in measures 44-50 with the flute and the clarinet alternating melody and harmonization. Since both the flute and the clarinet are in their lower registers, good intonation can be challenging. The middle section of this movement has a repetitive pattern in the flute, clarinet and horn. Although the part is in unison rhythmically, the melody is different in each instrument. The initial theme is soon provided by the oboe, and then bassoon, while the accompaniment figure continues. A recapitulation of the first treatment of this theme ends the movement.

The fourth movement is an introduction to the fifth and final movement. It consists of a series of cadenzas interspersed with a repetitive rhythmic figure. The clarinet cadenza is clearly marked with the appropriate tempo changes. It has proven useful to place an accent on the downbeat of measure 58 where the ensemble plays together again.
The fifth movement opens with a bright and jolly theme. In this three-part form, there is a contrasting middle section before the recapitulation. This is a difficult movement both rhythmically and melodically. At the beginning, all instruments are in unisons and octaves. With the clarinet on a low F# at a very loud level, the player must be careful not to be flat in pitch. In measure 75, the clarinet must be very precise; each note that follows the quarter rest is doubled by longer notes in the oboe part. The bassoon has a bass line on the beat; careful listening to that part rather than the oboe part will make accurate playing easier.
Trois Pieces Breves

Jacques Ibert
1890-1962

This standard lively work was written in 1930 and is immensely enjoyable for students and professionals. Throughout the entire piece, the clarinet has a large role with predominantly solo melodic material. The work can be used in most settings and deserves all the playing it receives.

Publisher: Alphonse Leduc, 1930.
Performance time: 6'30".

The first movement is a three-part form with the first theme beginning after a bright introduction. At the opening, the clarinet and oboe have the melody in thirds and the bassoon and flute outline that syncopated melody with longer notes. The *staccato* eighth notes in measure five accompany sixteenths in the flute and oboe, and later, in the horn. At measure 18, the melody is played by the clarinet and flute in octaves. Good intonation is a challenge here because of the tessitura of the flute part. The sixteenth-note runs that begin at measure 38 are in contrary motion to sixteenths in the flute and oboe. The motion is parallel and in octaves with those instruments at measure 45. An *accelerando* to the end of the movement makes a very effective and exciting finish.
The second movement is a lovely duet for the flute and clarinet. However, the clarinet material is easily performed and not included here.

Although it receives three different treatments, there is really one theme in the third movement. After a serious introduction, the theme begins at measure 58 and the clarinet leads the ensemble with the melody in both statements. The first one is accompanied by staccato eighth notes in flute and horn; they are later joined by the oboe. The second section is accompanied by large leaps in the bassoon. An exciting way to interpret this section is for the clarinetist to regain tempo gradually after the ritenuto until the original tempo at measure 87.

Allegro scherzando
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Suite of Old Lettish Dances

Andrejs Jansons
b. 1938

These five movements of Latvian dance melodies are very attractively arranged. They are not difficult and might be programmed separately or together. The scoring is straightforward, without surprises, and the parts are idiomatic to the winds. The first movement is the fastest and the last is in 5/8 which lends rhythmic excitement to the finish. A tambourine part is included for the oboist to play.

Publisher: Southern Music Co., 1976.
Performance time: 8'.

The first movement is the most difficult for the clarinet because of the key signature. The melody featured here in measure one is doubled in the bassoon an octave lower. In measure nine, accompaniment figures continue on the beat while the clarinet and flute play a variation of the theme.

Allegro moderato

![Musical notation image]

88
The second and third dances contain material easily read and are not included here.

The fourth movement is a rhythmic and repetitive movement. The melody featured here in measure 25 is a variation of the main theme. It is an octave lower than the oboe playing the same melody. In measure 33, the final rendition of the theme begins; the movement ends effectively with a long crescendo that must be carefully graded. It is important to note that the clarinet must play the \textit{staccato} notes short enough to match the flute and oboe throughout.
In the final movement, the clarinet begins with the melody but relinquishes it to the flute within a couple of measures. The melody is tossed around quickly during this movement and the players need to come forward and then back off abruptly. The entire 5/8 is subdivided into two then three and a strong accent on three will help the ensemble stay together and maintain the style.

**Allegro**

![Musical notation]

90
Quintett

August Klughardt
1847-1902

This four-movement quintet is one of the few works written for the quintet medium during the last half of the nineteenth century. The work has many romantic traits. The scoring of the instruments, though idiomatic to each, results in a very sonorous ensemble much of the time. The top instruments are written in their low registers even during some soloistic passages and the clarinet part especially lies mostly in the chalumeau register. There are some beautiful tutti passages and the quintet sounds are very full and lush. The melodies are very tuneful and quite dramatic. As would be expected from music of this era, rubato and subtle tempos changes are important factors in an effective rendition of this piece.

However, the composer does adhere to a late classical format. The first movement, an allegro, is in sonata form; the second movement, allegro vivace, is a scherzo with a contrasting middle section and a coda; the third movement, andante grazioso, is a slow minuet, also with a contrasting middle section and coda; and the fourth movement is an allegro molto vivace with a slow introduction. All of the movements are musically pleasing and complete so that they might be performed alone, but traditionally the minuet is performed the most.

Publisher: Belwin Mills, no score, Performance time: 16'.

The first and second movements have interesting clarinet material but are not difficult to perform and are not included here.

The music featured here belongs to the middle section of the minuet; it should be slightly slower than the previous section. At measure nine, the oboe and clarinet are in thirds and the oboe part continues with the melody before the clarinet picks it up again. In measure 22, it is effective to take a little time with the last sixteenths as it is the end of the movement.
measure 22, it is effective to take a little time with the last sixteenths as it is the end of the movement.

Andante grazioso \( \text{\textcopyright}\)
The *allegro molto vivace* has some challenging passages for the clarinet. The tendency on most of these sections is to rush the tempo. The scales featured here in measure 34 occur throughout the movement in each of the instruments (except the horn) in imitation of one another. A final *piu mosso* and return to the original tempo end this movement effectively.
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These Six Bagatelles were premiered in 1969 by the Stockholm Philharmonic Wind Quintet in Sodertalje, Sweden and have been reviewed and received very favorably in this country. Ligeti wrote two woodwind quintets, and the character of the two works is quite different. The Bagatelles are shorter, lighter and more programmable than the rather serious Ten Pieces. During the past 10 years, these six short movements have been performed more than any other work for wind quintet at the Fischoff Chamber Music Competition. The length of the movements ranges from 1' to 2'40''. The dissonances, the wide range of expressive elements, and the many special effects make them both interesting for the audience and challenging for the ensemble. There are virtuosic demands made on the players but the composer's writing is within the capabilities of each instrument.

Publisher: Schott, 1953.
Performance time: 11'.

The first movement, like the others, is based on a short melodic motive that is tossed from instrument to instrument. It moves quickly, and very accurate rhythm coupled with careful attention to articulation markings and note lengths make this short introduction very effective. All expressive markings should be carefully observed.

Allegro con spirito
This pattern of seven notes is repeated continuously throughout the third movement underneath a legato melody.

*Allegro grazioso* \( \frac{d}{=\text{aa}} \)

*molto leggiero* 7

*sempre* \( \text{p} \)
The fourth movement is based entirely on the two-measure melody shown here in measures 35 and 36. However, meter changes and fragmented melodic material make the movement very interesting yet difficult to play. In measure 42, the clarinet must enter midway through a statement of this melody with a slightly different figure. Careful listening to the two-measure figure makes it easier to play in time even with the meter changes.

Presto ruvido

The sixth movement is based on a chromatic motive that is found here in measures 60-64. Many meter changes, syncopations and a very fast tempo make this final movement very exciting, yet difficult. The figure at measure 47 must be played very precisely as the other instruments have the same rhythm that begins on a different beat. The result is a section that feels as though the instruments are half a beat apart until the tutti at measure 60. A clarinet solo at measure 76 should start and end slightly slower setting up the next section.
Molto vivace. Capriccio

Note: The image contains musical notation.
This very successful composition for the quintet is a suite of seven movements.

They are: (1) Cortege (Processional); (2) Aubade (Morning Serenade); (3) Jongleurs (Jugglers); (4) La Maousinglade (A Place in the Country); (5) Joutes sur l'Arc (Jousts on the Arc); (6) Chasse a Valabre (Hunting at Valabre); and (7) Madrigal-Nocturne (Night-Song). The work was taken from a film score which depicts scenes from the life of King Rene, a troubador from the Middle Ages. The harmonies in the work evoke the spirit of medieval music. It is well scored for the instruments and the parts are idiomatic. Each movement except for La Maousinglade is through composed with new material throughout. There is also a little more repetition in the fifth and sixth movements.

Publisher: Southern Music Co., 1958.
Performance time: 13'35".

The opening movement of this work is a stately processional. At measure 1, when the clarinet enters with the theme, intonation can be a problem. The clarinet and flute are in unison and while the flute is getting softer (and usually flat), the clarinet pitch can be very sharp. The grace notes at measures 6 and 10 are often played on the beat. This is in agreement with the bassoon and flute parts.

At the opening of the Aubade, the clarinet provides accompaniment for melody in the flute part.
In the third movement (Jongleurs), each instrument takes its turn with some isolated rapid notes shown here in measure 22.

The grace notes in the fifth movement (Joutes sur L'Arc) should be played before the beat.

In measure 40, the syncopated sixteenth notes are played in unisons and thirds by the flute, oboe, clarinet and bassoon.
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Quintet for Winds

Robert Muczynski, Op. 45
b. 1929

The three movements of this work are all very rhythmic, with many meter changes, syncopations and repeated rhythmic patterns. The length and musical interest insures their attractiveness to an audience. They are written in a conservative twentieth-century style and might be programmed as the modern work on any recital. The wind writing is exceptional and reminiscent of Muczynski's works for solo winds.

Performance time: 12'.

The first movement is in sonata form with a faster coda. Though the meters change frequently, the movement remains in simple time. The majority of the clarinet part is accompaniment and it lies mostly in the lower register. The opening figure is in rhythmic unison with the horn and bassoon; it outlines the melody in the oboe. All of the figures featured here are played in unison with other instruments; careful attention to note lengths and accent marks will make them very effective. Measure 25 begins a long crescendo that begins in the bassoon part and eventually continues in the rest of the ensemble. It will have to be carefully graded.

Allegro risoluto
The second movement is also in a three-part form. Throughout this movement, the time signatures alternate between 5/8 and 6/8. The four-measure phrase beginning in measure 34 is introduced by the clarinet. It is an accompaniment figure to the main theme.
The introduction to the third movement is a slow and imitative section. Following the introduction, the movement is in a three-part form with a slower middle section. In measure 47, the clarinet continues the sixteenth notes begun by the bassoon, and at measure 51, the four lower instruments of the quintet play this figure together. The triplets in measure 76 are in contrary motion to the bassoon and flute parts. The movement ends with four voices in unison sixteenths with the horn outlining this melody.
A significant and often played work from the early twentieth century, this quintet was composed and dedicated to the Copenhagen Quintet in 1922. According to Simpson, the composer attempted to present the characteristics of the various instruments in the music. The players were all his personal friends and he had an intimate understanding of each person (1952, p. 151). It is traditional to think that Nielsen was writing music about each of this friends - the members of the quintet. This work was inspired by Mozart and there are moments of simplicity that are reminiscent of him (Simpson, p. 151). Nielsen was also greatly inspired by his homeland and this quintet contains natural sounds, folk dances, and in the final movement, a church hymn. The work is often performed by advanced college students or graduate students. Its difficulties are mostly in the third movement, however, the first two are not as hard. The third movement also requires that the oboist play English horn.

Publisher: William Hansen, 1923, 1951. Performance time: 18'.

The first movement is in sonata form. In measure one, the clarinet and oboe are in thirds with the second theme of the movement. The figure is reminiscent of a bird call and there are other pastoral sounds throughout. This particular figure continues through measure 12. In measure 13, the clarinet and flute begin a triplet figure which is played on opposite counts, and, serves as an ostinato above the horn melody. The effect is one of continuous triplets.

Allegro ben moderato

\[\text{Music notation}\]
The second movement is a minuet and trio, and like the first movement, the traditional form is strictly observed. During this movement, there are long stretches of two-part writing. The clarinet plays the melody each time it occurs and it is accompanied by *staccato* eighths in the bassoon. The part is challenging and the movement is fairly fast. The arpeggios from measure 42 through 50 must be practiced carefully. The *Coda* includes material from the opening minuet.
The third movement was selected to be performed at Nielsen's funeral in 1931. It begins with a somber prelude which sharply contrasts to the previous minuet. After that, Nielsen's own melody to the church hymn *My Jesus, make my heart to love Thee* is stated and followed by a set of 11 variations. During the prelude, the flute, the english horn and the clarinet are featured in a series of cadenzas which are interrupted by heavy accents in the lower instruments. The clarinet cadenza (measure 57) in this prelude is one of the most difficult parts in the literature. The technique is challenging, and the expressive markings and very quick crescendos will require a great deal of individual practice.

**Praeludium**
The fifth variation is a dialogue, or perhaps an argument, between the clarinet and bassoon. The bassoon has a repeated thirty-second note figure interspersed between the clarinet cadenzas.
The clarinet begins the eleventh variation which is a march. The rhythm is eventually continued by the other instruments, and a piu mosso pushes this very happy movement to the end. Following this final variation, the opening theme is stated again very expressively and with scoring that provides a very full and lush sound.

Var. XI. Tempo di marcia

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Blaserquintett Es-Dur

Anton Reicha's six opus 88 quintets mark the beginning of an era of woodwind quintets. They are difficult works, but were so successful that he wrote three more opuses of six quintets each. His quintets contain elements of classicism and romanticism. The harmonization is rich and sonorous and contrasting keys are often related by thirds. This four-movement work is the most often played of all the Reicha quintets and it follows the format for all his works of this genre. The first and last movements are fast, the second movement is a scherzo and trio and the third is a slow dance-like movement. The thematic material is excellent and the accompaniment parts are virtuosic at times.

Publisher: F.E.C. Leuckart, Leipzig
Performance time: 24'.

This first movement is in sonata form with the bassoon beginning the opening theme. The middle section has a march-like quality and the recapitulation, quite different from the exposition, contains melodic material only from the initial theme. After a four-measure chordal introduction, the bassoon begins the movement with an opening melody. The clarinet continues with this theme shown here at measure one. The turns in measure five and six should be played as four thirty-seconds after the beat and the grace notes in measure eight should happen before the beat. The figure in measure 11 is typically played as a triplet on the second half of one. The arpeggios beginning in measure 22 are Alberti bass type accompaniment figures; the clarinetist should strive to play this passage in one breath. At measure 32, the clarinet and other instruments will have difficulty entering on the second 16th of the beat. Rehearsal of this passage might include reiteration of the first note in the figure on the beat. It can be deleted for performance.
The middle movements do not contain difficult clarinet material and are therefore not included here.

Reicha's finales are his most successful movements and this one is no exception. The themes are tossed from instrument to instrument with sixteenth-note runs that move continuously throughout the movement. It is a very exciting and rewarding piece for the
performer and listener alike. It is also interesting to note that although the clarinet part is virtuosic, the clarinet was not very highly developed at this point in its history. The execution of this part on an instrument with fewer keys must have been very difficult.

Finale

Allegro molto $\frac{4}{4}$
Quintette pour Instruments a Vent

P. Taffanel
1844-1908

This Romantic work is one of few quintets written during this period. When listening to the outer movements of the work, it is easy to note that the composer was a flutist. Paul Taffanel passed his own flute tradition on to the important twentieth-century flutists Marcel Moyse (1889-1984) and Phillippe Gaubert (1879-1941). The two movements featured here are both in sonata form and again the flute part is virtuosic. The second movement is a very expressive Andante with very lyrical horn solo. The work can be shortened considerably by the elimination of lengthy repeats in movements one and three.

Publisher: Alphonse Leduc, n. d., parts only.
Performance time: 20'.

The material featured here is from the opening of the work where the entire quintet is in unisons and octaves. Careful attention to expressive markings by all players make it very effective.
The clarinet begins this very quick finale. A strong and steady pulse is important to all entrances. The quintet often supplies an underlying melody while the flute has flourishes that elaborate that melody. The flute part is indeed virtuosic but the work is a tour de force for all concerned.

Vivace

...
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Quintette

en Forme de Chores

pour Flute, Hautbois, Cor Anglais, Clarinette et Basson

H. Villa-Lobos

1887-1959

Heitor Villa-Lobos wrote a series of works under the name *Choros*. It includes compositions for solo instrument, for smaller larger ensembles. The term *choro* actually has two meanings. In the early twentieth century, when he was a teenager, H. Villa-Lobos joined a *choro*, which was a band that played at festive occasions. They would continue making their music long after the gathering was over. The members of the *choro* performed with such enthusiasm that they actually entered trance-like states. The word is also used to describe an improvisatory kind of music that is performed at social events. This quintet and all of these works are very rhythmic. The work was composed in 1928 and premiered in Paris the same year. A revision took place in 1953.

Publisher: Editions Max Eschig, 1953.
Performance time: 10'30".

This one-movement composition starts slowly and quietly and then gains speed and intensity until it develops into an exciting and rhythmic composition. Villa-Lobos was ambiguous with his use of time signatures as he often does not define the lower number. This occurs right at the beginning of this excerpt. All of the meter signatures have been corrected to what the normal performance practice dictates. This excerpt begins after the flute and oboe have played fast note passages that are similar to what the clarinet has in measure one. Measures 9 through 36 include the transcribed English horn part (in the case that the work is performed with french horn). This is accompanied by an equally difficult and rhythmic oboe part. Throughout this work there are many tempo changes. Each of the excerpts included is marked with appropriate tempo and metronome marking.
QUINTETTE EN FORME DO CHOROS - Villa-Lobos

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CHAPTER 3
WORKS FOR PIANO AND WINDS
Quintet
for Piano, Oboe, Clarinet, Horn and Bassoon

L. Van Beethoven, Op. 16
1770-1827

This often performed and recorded work was completed in 1796, premiered on April 6, 1797, and published in 1801. It was very successful, and written during a period when Beethoven wrote most of his works for winds. The composer later transcribed it for strings and piano. Though it was modeled after Mozart's quintet, Beethoven approaches the work a little differently. The piano has a more dominant role, and the group of winds often plays opposite the keyboard. However, each wind instrument does receive some soloistic treatment, and the clarinet is often a leader with new material.

Publisher: Breitkopf; International; Music Rara; Peters.
Performance time: 29’.

The slow dignified introduction is in a French overture style with dotted rhythms. Problems of intonation and the agreement of duration on the long notes will all have to be addressed. It is suggested that the work be counted and subdivided carefully for the best ensemble playing. It is also important to maintain the pulse, and therefore, the tempo. The rest of the movement is in sonata form. The material featured in measure 10 is the main theme of the allegro which is introduced by the piano and then played by the clarinet.

Grave

127
In the second movement, the theme is again introduced by the piano. It is shown here in measure 29 and played with the bassoon. The piano part is quite florid in contrast to the longer melodic lines in the winds.
The third movement is a *rondo* with two main themes shown here in measures 47 and 61. It also has *sonata* characteristics and is sometimes called a *sonata rondo*. The first theme is introduced by the piano and again continued by the clarinet. The second is introduced by the clarinet and bassoon.

Allegro ma non troppo

\[\text{\textbf{p}}\]

\[\text{\textit{cresc.}}\]

\[\text{\textbf{sf}}\]

\[\text{\textbf{sf}}\]

\[\text{\textbf{ff}}\]

\[\text{\textbf{pp}}\]

\[\text{\textbf{p}}\]

\[\text{\textbf{pp}}\]
Quintett
fur Oboe, Klarinette, Horn, Fagott und Klavier

W.A. Mozart, K.V. No. 452
1756-1791

This wonderful work was composed in 1784 and premiered the same year. According to Berger, Mozart called it the best thing he had ever written (1985, p. 299). It is a highly emotional work with a brilliant piano part, and was written during a period of Mozart's life that he wrote works for or including the piano almost exclusively. However, the piano never dominates and there is consistent alternation between the wind and keyboard sounds. For the wind players it is not a technically demanding work; but there are many musical issues that will have to be addressed. The ornamentation in the second movement and phrasings throughout will need to be approached in a uniform manner. This work was the inspiration for Beethoven's quintet of the same instrumentation.

Publisher: Parts: Boosey & Hawkes; Breitkopf; International; Peters.
Score: Boosey & Hawkes, Eulenberg
Performance time: 25'.

Before the allegro the first movement has an extended introduction. The allegro is in sonata form, and the main theme for the first movement is begun by the piano and then continued by the winds. The descending syncopated figure in measure 16 is a secondary theme for the movement. Whenever this figure appears, the bassoon is playing on the beat while the other instruments are syncopated. Abrupt dynamic changes are featured in this movement and should be strictly observed.

Largo
dolce
cresc. 130
The second movement seems to consist of long phrases in a cantabile style. However, these melodies are actually shorter phrases interwoven into very expressive lines. The material shown here is found in the third measure of the piece; it is an answer to the first two-measure phrase. The trills in measures 35 and 36 will be identical to the same figure in the flute and bassoon in the preceding measure. It is important throughout the
movement that the ornamented notes not sound hurried and that they hold the shape of
the melodic figures that they are embellishing.

The third movement is a rondo with three separate themes. It does not contain
difficult clarinet material and is not included here. An interesting feature of this
movement however, is a cadenza near the end which features all of the instruments,
piano and winds.
SEXTOUR
pour piano, flute, hautbois, clarinette, basson
Francois Poulenc
1899-1963

This light-hearted work was originally composed between 1930 and 1932. It was premiered on July 5, 1933 on a BBC broadcast with the composer at the piano. A revision took place in 1939 and that was premiered on December 9, 1940. Like many of the instrumental works by this composer, it is a delightful piece with a hint of popular melody throughout. There are many cliches and although there is nothing different from other works by Poulenc, it is extremely enjoyable and a real pleasure for performers and audience alike. According to Keck, it is made up of a virtuosic succession of rhythmic, melodic, instrumental and stylistic ideas - all of them ingratiating (1990, p. 47). The work is difficult for all concerned, though not prohibitively so, and the result is well worth the effort.

Publisher: Wilhelm Hansen, 1945.
Performance time: 20'.

The first movement opens with a series of very loud scales that end on g# when an a is expected. The next 37 measures consist of short motives that are sometimes continuations of melody begun in other instruments and sometimes independent ideas. At a tempo of $J = 138$, there are many technical parts that are quite challenging. The movement is in a three-part form, with a slower middle section, introduced by bassoon solo. However, much of the melodic material is taken from the opening section. The final allegro is somewhat like the first section. At measure 43, a tutti section begins with the winds in unison much of the time; the movement is finished with a very rhythmic and exciting section.

Tres Vite et emporte $J = 133$
The second movement, also in a three-part form, has a faster middle section. Though it is titled *Divertissement*, it has a more serious mood than is implied. The opening melody (measure 65) is initially played by the oboe and is reminiscent of another French composer, Erik Satie. The main theme for the second section begins here in measure 56. It is in fifths with the oboe and then with the flute. A final variation on this theme occurs near the end of the movement (shown here in measure 68) where the flute and clarinet are again a fifth apart.
The third movement begins with bright chirping sounds from the quintet. The motivic melody shown here in measure 71 alternates with more lyrical material featured in measure 75. The rhythmic figure in measure 81 is tossed around between the instruments near the end of the movement and then played together. Near the end of the movement, the opening sounds are augmented with rhythmic accompaniment in the piano for a broader ending.
CHAPTER 4

DISCOGRAPHY
Arnold, Malcolm - *Three Shanties for Wind Quintet*

English Chamber Orchestra members
Johnson, Emma - clarinet
Academy Sound and Vision 922

Frosunda Woodwind Quintet
Andersson, Kister - clarinet
Bis Records CD 136

Nash Ensemble
Collins, Michael - clarinet
Hyperion Records CDA 66173

Barber, Samuel - *Summer Music for Woodwind Quintet*

Aspen Wind Quintet
BCD - 1036

Arcis Woodwind Quintet
Ars Musici AM 5018

Arioso Wind Quintet
Koch International Classics KIC 7206

Aulos Wind Quintet
Adler, Karl - clarinet
Koch Schwann 311532

Belgian Woodwind Quintet
Swimberghe, Hedwig - clarinet
Discover International DIC 920322

Bergen Wind Quintet
Bis CD 291

Dorian Quintet
Vox Box CDX 5083

Ensemble Wien Berlin
Leister, Karl - clarinet
Sony Classical SK48052

Esbjerg Ensemble
Braein, Hans Christian - clarinet
Kontrapunkt KPT 32002

Lieurance Woodwind Quintet
Summit CD - 149
Marlboro Fest 40th Anniversary
Sony Classical SMK 46250

New York Wind Quintet
Boston Skyline BSD 137

Quintet of the Americas
Valdepenos, Souvenirs - clarinet
XLNT Music CD 18008

Reykjavic Wind Quintet
Johannesson, Einar - clarinet
Chandos Records CHN 9174

Westwood Wind Quintet
CRY CD 750

Barrows, John - March

Marches: For Wind Quintet
Lieurance Woodwind Quintet
Summit DCD - 149

Beethoven, Ludwig van - Quintet for Piano, Oboe, Clarinet, Horn and Bassoon

Barenboim, Daniel - piano
Combs, Larry - clarinet
CD 96359-2

Brendel, Alfred - piano
Brunner, Eduard - clarinet
PHI (CD) 420182-2

Eschenbach, Christoph - piano
Moog, Johannes - clarinet
Rhineland - Pfalz State Philharmonic Chamber Soloists
Signum Records 06-00

Falvai, Sandor - piano
Dittrich, Tibor - clarinet
Hungarian Wind Quartet
White Label HRC 169

Jando, Jeno - piano
Kovacs, Bela - clarinet
Naxos 8-550511

Kite, Christopher - piano
Lawson, Colin - clarinet
Meridian Records - MER 84145
Klien, Walter - piano
New York Camerata members
Vix Box CD3X 3014

Knardahl, Eva - piano
Eric Anderson - clarinet
Gothenburg Wind Quintet
BIS 44 AAD

Kocsis, Zoltan - piano
Budapest Wind Ensemble
Harmonica Mundi Quintana QUI 903020

Michiels, Jan - piano
Maebe, Jan - clarinet
Quintessens
Eufoda 1159

Perahia, Murray - piano
King, Thea - clarinet
English Chamber Orchestra Winds
CBS Masterworks 42099

Perlemuiter, Vlado - piano
Albion Wind Ensemble
Nimbus - N15157

Previn, Sir Andre - piano
Schmidl, Peter - clarinet
Vienna Wind Soloists
Telarc - 80114

Richter, Sviatoslav - piano
Moragues, Pascal - clarinet
Moragues Quintet
Phillips 442464

Rosenburger, Carol - piano
Shifrin, David - clarinet
Delos DE - 302

Schiff, Andras - piano
Brunner, Eduard - clarinet
Phillips 434030

Zaharias, Christian - piano
Meyer, Sabine - clarinet
Sabine Meyer Wind Ensemble
EMI Classics CDC 55013
Chamber Orchestra of Europe Wind Soloists
Academy Sound and Vision COE - 807-2

Music for Wind Instruments; Vol. 1
Supraphon 111445

Bozza, Eugene - Scherzo pour Quintette a Vent

Scherzos; for Wind Quintet
Berlin Philharmonic Wind Quintet
Bis Records CD 536

French Wind Music
Dorian Quintet
Vox Box - CDX - 5083

Scandanavian Wind Quintet
Paula Records 58

Carter, Elliot - Quintet

Arnold Quintet
Stradivarius STR 33304

Quintets: For Winds
Aulos Wind Quintet
Koch Schwann 311532

Boehm Woodwind Quintet
Premier Recordings PRCD 1006

American Music
Lieurance Woodwind Quintet
Summit CD - 149

Westwood Wind Quintet
Crystal CD 752

Dahl, Ingolf - Allegro and Arioso

Westwood Wind Quintet
Atkins, David - clarinet
Crystal CD 751

Damas, Jean Michael - Seventeen Variations

Reykjavik Wind Quintet
Chandos CD 9362

Fine, Irving - Partita for Wind Quintet
Dorian Quintet
Vox Box CDX - 5083

Esbjerg Ensemble
Braeín, Hans Christian - clarinet
Kontrapunkt KPT 32002

Lieurance Woodwind Quintet
Summit - DCD - 149

New York Wind Quintet
Nonesuch ZK 79175

Francaix, Jean - Quintette

Aulos Wind
Koch Schwann CD 310022

Berlin Chamber Ensemble
Dabringhaus & Grimm CD 603-0557

Berlin Philharmonic Wind Quintet
Seyfarth, Walter - clarinet
Bis Records S36

Dorian Quintet
Vox Box (2 CD) CDX 5083

Ensemble Wien Berlin
Sony Classical (CD) SK 48052

Haffner Wind Ensemble
Collins Classics COL 1438

Pentaedre Woodwind Quintet
Analekta CLCD 2020

Prague Wind Quintet
Supraphon Records CD 11-0372

Pro Arte Wind Quintet
Hunter, Pam - clarinet
Nimbus Records NI 5327

Syrinx Quintet
Dabringhaus and Grimm CD 3291

Taffanel Wind Quintet
Denon Records CO 8004
Berlin Chamber Ensemble
Dabringhaus & Grimm CD 603-0557

Harbison, John - Quintet for Winds
Reykjavick Wind Quintet
Chandos Records; CHN 9174

Arioso Wind Quintet
Marian Liebowitz - clarinet
Koch International Classics; KIC 7262

Hindemith, Paul - Kleine Kammermusik für funf Bläser
Aulos Blaserquintett
Koch Schwann SCH 311-632

Bergen Woodwind Quintet
Bis Records CD 291

Hindemith Kammermusik 1 - 7
Honingh, Piet - clarinet
London/Decca 2LH2 433811

Hindemith: Musik Für Flote
Spaendonck, Ronald Va
Syrinx CSR 95101

Netherlands Woodwind Quintet
Woudenberg, Pierre - clarinet
Classic Production Osnabruck CD 99-229

Scarlatti Quintet
Nuova Era CD 7075

Syrinx Quintet
Dabringhaus & Grimm CD 3291

Taffanel Wind Quintet
Denon Records CD 8004

Ibert, Jacques - Trois Pieces Breves
Athena Ensemble
Chandos Collect CHAN 6543

Berlin Philharmonic Woodwind Quintet
Bis Records CD 536
Copenhagen Collegium Musicum Soloists
Thomsen, Niels - clarinet
Kontrapunkt KDT 32202

Dorian Wind Quintet
Vox Box CDX 5083 (2 CD's)

Erwarung Ensemble
Adda 581236

Frosunda Woodwind Quintet
Andersson, Kister - clarinet
Bis Records CD 136

Prague Wind Quintet
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Dabringhaus & Grimm CD 3291

Scandanavian Wind Quintet
Paula Records J8

Pentaedre Woodwind Quintet
Analekta CLCD 2020

Pro Arte Woodwind Quintet
Nimbus Records NI 5327

Klughardt, August - Quintet, for Flute, Oboe, Clarinet, Horn and Bassoon

Arcis Woodwind Quintet
Ars Musici AM 5018

Westwood Wind Quintet
Crystal C250

Lefebvre, Charles - Suite, op. 57

Aulos Woodwind Quintet
Kock Schwann SCH 310-087

Ligeti, Gyorgy - Six Bagatelles

Berlin Philharmonic Woodwind Quintet
Seyfarth, Walter - clarinet
Bis Records CD 662

Ensemble Wien - Berlin
Leister, Karl - clarinet
Sony Classical SK 48052
Fodor Quintet  
Attacca CD 9055

Roseau Woodwind Quintet  
Ambitus (Musikprod. A,mbitus Hamburg)  
AMB 97877

Westwood Quintet  
Crystal CD 750

Milhaud, Darius - *La Cheminee du Roi Rene; Suite for Woodwind Quintet*

Athena Ensemble  
Chandos Collect CHAN 6536

Pentaedre Woodwind Quintet  
Analektra CLCD 2020

Mozart, W. A. - *Quintet in Eb for Piano, Oboe, Clarinet, Horn and Bassoon*

Brendel, Alfred - piano  
Brunner, Eduard - clarinet  
Phillip 2PH 420-182

Eschenbach, Christoph - piano  
Moog, Johannes - clarinet  
Rhineland-Pfalz State Philharmonic Chamber Soloists  
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Falvi, Sandor - piano  
Dittrich, Tibor - clarinet  
Hungarian Wind Quartet  
White Label HRC 169

Jano Jando - piano  
Kovacs, Bela - e klarinet  
Naxos

Kocsis, Zoltan - piano  
Budapest Wind Ensemble  
Harmonic Mundi Quintana QUI 903020

Nash Ensemble  
CRD Records 3367

Oshavkova - piano  
Radev, Petko - clarinet  
Divertimento Records DIV 31020
Perahia, Murray - piano
King, Thea - clarinet
Eng. Chamb. Orch. Winds
CBS Masterworks MK 42099

Perlemuter, - piano
Marriner, Andrew - clarinet
Albion Ensemble
Nimbus NI 5157

Previn, Andre - piano
Schmidl, Peter - clarinet
Vienna Wind Soloists
Telarc Records CD 80114

Rosenberger, Carol - piano;
Shifrin, David - clarinet
Delos Records DE 3024

Peter Serkin - piano
Wright, Harold - clarinet
Boston Records

Simon, Abby - piano
New York Camerata Members
Vox Box CD3X 3014

Stillman, Judith Lynn - piano
Hill, Thomas - clarinet
North Star NS 0032

Mitsuku Uchida - piano
English Chamber Orchestra
Phillips 2PH 422-592

Zacharias, Meyer - piano
Meyer, Sabine - clarinet
Sabine Meyer Wind Ensemble
EMI Classics CDC 55013


Athena Ensemble
Nielsen: Music for Wind Instruments
Chandos Records; Chan 8680

Aulos Wind Quintet
works by Jolivet, Pierne, Nielsen, Holst, Zemlinsky
Koch Schwann SCH 310-100

147
Berger Quintet
Nielsen: Complete chamber Works
Bis Records; CD 428

Chamber Music Northwest
Delos Records; DE 3136
Shifrin, David - clarinet

James Galway Plays Nielsen
Dorian Wind Quintet
RCA Victor Red Seal; 56359
Thomsen, Niels - clarinet

Ensemble Wien Berlin
Leister, Karl - clarinet
Sony Classical; SK 45996

Eshjüg Ensemble
Kontrapunkt KPT 32002
Braein, Hans Christian - clarinet

Frosunda Woodwind Quintet
Bis Records; CD 136
Andersson, Kister - clarinet

Trondheim Quintet
Callisto Records CCD 8525

Marlboro Festival 40th Anniversary
Combs, Larry - clarinet
Sony Classical; SMK 46250

Melos Ensemble
EMI Classics; CDM 65304

New York Woodwind Quintet
Boston Skyline; BSD 137

Oslo Woodwind Quintet
Naxos; 8-553050

Royal Chapel Wind Quintet
Oxenvad, Aage - clarinet
Nielsen: The Historic Recordings
Clarinet Classics CC0002

Oslo Woodwind Quintet
Scandavian Wind Quintets
Naxos; 8-553050
Scandanavian Woodwind Quintets
DaCapo; 8-224001
Madsen, Jesper Helmuth - clarinet

Trondhein Quintet
Callisto Records CCD 8525
Carl Nielsen Historic Collection, Vol. 4 - Chamber Music
danacord; DAC 360/2

Piston, Walter - *Quintet for Wind Instruments*

Boehm Wind Quintet
Premier Recordings; PRCD 1006

Sierra Wind Quintet
Cambria CD 1091
Viscuglia, Feliz - clarinet

Poulenc, Francis - *Sixtours pour piano, flute, hautbois, clarinette, basson et cor*

Armengaud, Jean-Pierre - piano
Gauthier, Francis - clarinet
Accord Records; ACD 202022

Casadesus, Jean Claude - piano
Dorian Woodwind Quintet
Vox Box; CDX 5083

Dominquez, Albert
Howard, David - clarinet
Southwest Chamber Music Society
Cambria CD 1072

Hala, Josef - piano
Prague Wind Quintet

Kaminaga, Yoshie - piano
Orphee Piano and Woodwind Quintet
Shuhei, Isobe - clarinet
ARTA 0061

Knardahl, Eva - piano
Pettersson, Sten - clarinet
Gothenburg Wind Quintet
Bis Records; CD 024

Levine, James - piano
Leister, Karl - clarinet
Ensemble Wien Berlin
DG 2GH 427-639
Michiels, Jan - piano
Maebe, Jan - clarinet
Quintessens
Eufoda 1159

Otaki, Michiko - piano
Pokrzywinski, Mirosław - clarinet
Warsaw Wind Quintet
Koch Schwann; SCH 313-942

Pondierry, Angeline - piano
Apelian, Paul - clarinet
Karl Stamitz Ensemble
REM XCD; 311088

Roge, Pascal - piano
Portal, Michel - clarinet
London/Decca; 2 LH 421-581

Silk, Bernice - piano
Shadel, William - clarinet
New Jersey Chamber Society
Premier Recordings PRCD 1032

Poulenc: Complete Chamber Music for Woodwinds
Cala Recordings; CACD 1018
ampbell, James - clarinet

Karl Stamitz Ensemble
REM XCD; 311088

Ravel, Maurice - Le Tombeau de Couperin arr. Mason Jones

Pentagdre Quintet
Analekta CLCD 2020

Scandanavian Wind Quintet
Paula Records 58

Reicha, Anton - Blaserquintett Es-Dur, Op. 88, No. 2

Reicha: Wind Quintets
Accademia Wind Quintet
Supraphon Records CO 2255

Works for Wind Quintet
Taffanel Wind Quintet
Denon Records CO 8004
Reicha Complete Wind Quintets
Albert Schweitzer Quintet
Classic Produktion Osnabruck; CD 999-028
Schneider, Diemmut - clarinet

Stuttgart Wind Ensemble
Pilz Vienna Masters Series CD 160-119

Biedermeier Woodwind Quintet (period instruments)
Globe; BLO 5114
Hoeprich, Eric - clarinet

Reicha: Wind Quintets
Michael Thompson Wind Quintet
Naxos; 8-550-432

Taffanel, Paul - Quintet

Syrinx Quintet
Dabringhaus and Grimm
CD 3291

Aulos Quintet
Koch Schwann; SCH 310-087

Ensemble Wien-Berlin
Sony Classical; SK 45996
Karl Leister - clarinet

Soni Ventorum Wind Quintet
Crystal C253 (cassette)

Villa-Lobos, Heitor - Quintette en Forme de Choros

Chant du Monde
Gonzaga, Camerro - clarinet
LDS 278-835

William Bennet and Friends
King, Thea - clarinet
Hyperion Records; CDA 66295

Scandanavian Wind Quintet
Paula Records 58

Quintet of the Americas
Sone, Joseph - clarinet
New Classic Premier; NPD 85518

Reykjavik Wind Quintet
Chandos Records; CHN 9174
Bach: Villa Lobos: Wind Chamber Music
Selandia Ensemble
Kontrapunkt; KPT 32169
CHAPTER 5

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Most Frequently Performed Compositions for Woodwind Quintet from 701 Leading College and University Music Departments in 1971-1972

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