

1940 he toured Latin America as a member of the North American Wind Quintet. Etler was enabled by Guggenheim Fellowships he received in 1940 and 1941 to turn to composing and teaching full-time. Shortly thereafter he received two commissions from Fritz Reiner, then conductor of the Pittsburgh Symphony Orchestra, for symphonic works. Etler held teaching positions at Yale, Cornell, the University of Illinois, and Smith College, where he served on the faculty for twenty-four years.

Although Claude Paul Taffanel was born in Bordeaux, France, his musical life began and ended in Paris. He received first prize in flute upon graduating from the Paris Conservatoire in 1865 and was hired as flute soloist with the Opéra comique and the Padeloup Orchestra the following year. Among Taffanel's many pupils was Philippe Gaubert, whose fame as a flutist eventually equaled that of his teacher. Together they wrote a flute method book, *Méthode complète de flûte*, that is still used today.

Taffanel's *Quintet for Winds* was written for the Society of Wind Instruments, which he founded. In three movements, the work gives evidence of his skill as a composer and his discernment of tonal coloration, particularly in the second movement, which is a showcase of French romanticism and features a pastoral horn solo. The third movement, *Vivace*, abounds in virtuosity and tests the technique of the performers much in the same way as does Mendelssohn's *Mid-summer Night's Dream* or Dukas' *The Sorcerer's Apprentice*.

Program notes by Elmer Booze

*This is the final concert of the National Gallery's 1997-1998 season. Concerts will resume on October 4, 1998, with a performance by the National Gallery Orchestra, George Manos conducting.*

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

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

*The Fifty-sixth Season of*

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

National Gallery of Art



*227th Concert*

NATIONAL GALLERY CHAMBER PLAYERS  
WIND QUINTET

GEORGE MANOS, *artistic director*

LAWRENCE INK, *flute*

STEVEN LAWSON, *clarinet*

RONALD L. SIPES, *oboe*

PHILIP C. MUNDS, *French horn*

DANNY K. PHIPPS, *bassoon*

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Sunday Evening, June 28, 1998  
at Seven O'Clock  
West Building, West Garden Court

*Admission Free*

PROGRAM

Antoine Reicha  
(1770–1836)

Quintet No. 5 in B-flat Major  
from Six Quintets, Opus 88 (1811–1817)

Andante cantabile; Allegro non troppo  
Andante  
Minuetto: Allegro  
Rondo: Allegro

INTERMISSION

Alvin Etler  
(1913–1973)

Quintet No. 2  
(1957)

Andante con moto  
Allegro comodo  
Andante  
Vivace

Claude Paul Taffanel  
(1844–1908)

Wind Quintet in G Minor  
(c. 1880)

Allegro con brio  
Andante  
Vivace

Since the enthusiastic public reception of its first concert in 1995, the **National Gallery Chamber Players Wind Quintet** has become a regular feature of the Gallery's popular Sunday evening concerts. Under the guidance of Gallery music director George Manos, the ensemble explores and presents masterpieces of chamber music which are not often heard, as well as the standard classics for wind quintet.

Flutist **Lawrence Ink** is a master sergeant and principal flutist with The United States Air Force Concert Band at Bolling Air Force Base. Originally from Rockville, Maryland, Mr. Ink joined the Air Force in 1978. He received a bachelor of music degree from the Eastman School of Music, a master of music degree from the University of Maryland, and a doctor of musical arts degree in music composition from the Peabody Conservatory. His teachers were James Galway, Bonita Boyd, and Joseph Mariano. In addition to his busy schedule of chamber and orchestral performances, he is an active composer and arranger.

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

Clarinetist **Steven C. Lawson**, a chief master sergeant whose military career began in 1975, is concertmaster and woodwind supervisor of the United States Air Force Concert Band at Bolling Air Force Base. In addition, he is principal clarinetist with the Air Force Symphony Orchestra as well as clarinetist and non-commissioned officer-in-charge of the Air Force Woodwind Quintet. He attended California State University at Northridge, where he was a student of Charles Bay. Currently pursuing the completion of his bachelor of music degree in clarinet performance at the Shenandoah University-Conservatory of Music, Chief Lawson resides with his daughter in Bryans Road, Maryland.

Senior Master Sergeant **Danny K. Phipps** is the principal bassoonist with the United States Air Force Concert Band at Bolling Air Force Base. He is also principal bassoonist of the Air Force Symphony Orchestra, the Air Force Wind Quintet, and the Air Force Chamber Players, of which he is officer-in-charge. A graduate of the Curtis Institute of Music in Philadelphia, Sergeant Phipps has

his master's and doctor of musical arts degrees from the Catholic University of America.

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

Antoine Reicha was born in Prague, but is counted among the French composers of note, having taken on French citizenship in 1829. A prolific composer of chamber music with twenty-eight wind quintets to his credit, he was appointed professor of counterpoint and fugue at the Paris Conservatory in 1818. His many students included Berlioz, Liszt, Franck, and Gounod. In addition to chamber music, Reicha composed a large body of symphonies, concertos, piano works, and operas.

As with all of Reicha's quintets, the *Quintet in B-flat Major, Opus 88, No. 5* begins with a slow introduction, marked *Andante cantabile*. It serves to introduce the tonal qualities of all five instruments. The *Allegro non troppo* that follows adheres to the classical sonata form, with an exposition, a development, and a recapitulation. However, Reicha takes an unorthodox approach to the handling of themes, in that when a theme is repeated its pitches may change, while the rhythm remains the constant factor. This novel approach irritated some of Reicha's contemporaries, but it has gained acceptance through repeated hearings. In the second movement, *Andante*, the triple rhythm gives the impression of a minuet. It is the third movement, however, which is marked *Minuetto: Allegro*. As in all of Reicha's quintets, this is a fully developed scherzo with a contrasting middle section, or trio. The finale, *Rondo: Allegro*, sports a theme that mysteriously evaporates and then unexpectedly reappears within the context of a delicate and transparent instrumentation.

Alvin Etler, whose musical proclivity was evident at an early age, composed a number of works during his high school years in Battle Creek, Michigan. One such composition, a suite for wind quartet, was performed in New York by the Georges Barrière Wind Ensemble. After completing his studies at the University of Illinois, Etler joined the Indianapolis Symphony Orchestra in 1938 as an oboist. During