

ever exceeding the bounds of classical style. Not only did he provide a brilliant piano part that was perfectly integrated with the other instruments, but he also demonstrated the highest sensitivity to the strengths and limitations of each of the wind instruments. The work became so popular within Mozart's own lifetime that it was already being arranged for other combinations of instruments within five years of the date of its composition. It served as the inspiration for Beethoven's *Quintet for Piano and Winds, Opus 16*.

Wojciech Kilar was born in Lwow in 1932, at which time it was known as Lemberg. In the late 1950s he attended the famous Darmstadt Summer School for composers, and the style of his own works reflected the influence of that school during the next fifteen years. In the 1970s, Kilar became a determined representative of a more popular style of new music, integrating accessible materials such as folk songs of the Tatra mountains and medieval religious songs with modern subtleties of timbre. Kilar's *Wind Quintet* belongs to his pre-Darmstadt period, during which he was composing in a neo-classical style, made unique by the fact that he incorporated the modes found in Polish folk music to create unusual scales and harmonies.

Ludwig Thuille was born to a Savoyard family in Bolzano, Italy. He received his first musical instruction from his father, an amateur musician who died when Ludwig was eleven. He was sent to the Benedictine Abbey at Kremsmünster, Austria, for further instruction and later, as he was recognized as a prodigy, to the Innsbruck School of Music and to the Royal Music School in Munich, where his teacher was the famous organist, Joseph Rheinberger. Thuille was appointed to the faculty of the Royal School in 1883, and wrote an instruction book on harmony that remained a standard pedagogical work throughout Europe long after his death. The *Sextet in B-flat Major* was well received from the moment of its first performance, and to Thuille's satisfaction it was praised by his hero among composers, Richard Strauss.

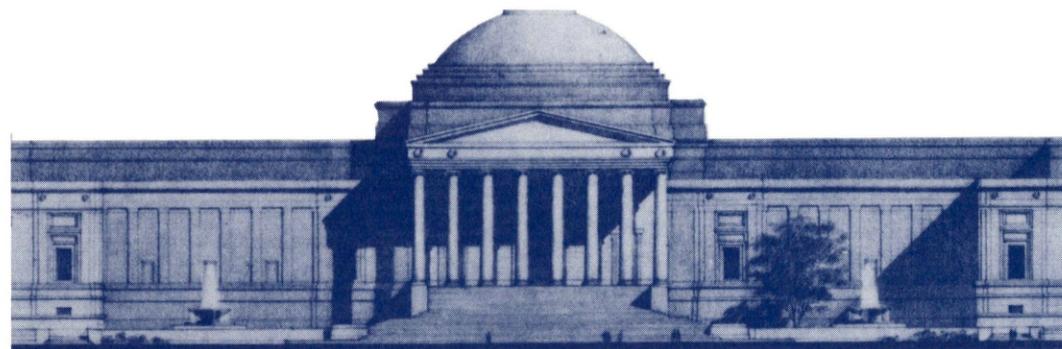
Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m. on Sundays on Radio Station WGTS, 91.9 FM, four weeks after the live performance. The use of cameras or recording equipment is not allowed.

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

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2071st Concert

THE WARSAW WIND QUINTET

with

MICHIKO OTAKI, *pianist*

Krzysztof Malicki, *flute* Mirosław Pokrzywinski, *clarinet*

Tytus Wojnowicz, *oboe* Zbigniew Pluzek, *bassoon*

Wiesław Grochowski, *French horn*

Sunday Evening, January 17, 1993
at Seven O'clock
West Building, West Garden Court

PROGRAM

Wolfgang Amadeus Mozart
(1756–1791)

Quintet in E-flat Major, K. 452
(1784)

Largo; allegro moderato
Larghetto
Rondo: Allegretto

Wojciech Kilar
(b. 1932)

Quintet (1952)

Sinfonia
Scherzo
Chorale variée
Rondo-Finale

Washington Premiere Performance

INTERMISSION

Ludwig Thuille
(1861–1907)

Sextet in B-flat Major
Opus 6 (1887)

Allegro moderato
Larghetto
Gavotte: Andante, quasi allegretto
Finale: Vivace

The members of the WARSAW WIND QUINTET are all principal players or former principals of the Warsaw Philharmonic Orchestra and the Polish National Radio Orchestra. Ever since the ensemble was founded by clarinetist Mirosław Pokrzywinski in 1973, it has been a consistent prize winner in chamber music competitions throughout Europe, including the prestigious Munich Competition and those of Ancona, Italy, and Colmar, France. At home in Poland, the quintet performs thirty or more concerts each year and records regularly for Polish Radio and Television. The quintet's refined artistry and highly polished ensemble playing have inspired a number of leading Polish composers to write more than a dozen new works for the group.

Flutist KRZYSZTOF MALICKI was born in 1967 in Warsaw and began playing the flute at age ten. In 1989 he graduated from the Chopin Academy in Warsaw, at

which point he was appointed assistant to his teacher, Professor Elzbieta Dastych-Szwarc. In addition to occupying the post of principal flutist of the Warsaw Philharmonic, Mr. Malicki leads the choir of Warsaw's All Saints' Church, for which he composes sacred music.

Oboist TYTUS WOJNOWICZ was born in Wroclaw in 1965. His oboe teachers were Professor Stanislaw Malikowski of the Warsaw Academy and Heinz Holliger, with whom Mr. Wojnowicz studied in Freiburg, Germany. Winner of a special prize at the 1983 Prague Young Musicians' Competition and first prize in the Polish National Competition in 1991, Mr. Wojnowicz frequently performs with the Warsaw Sinfonia, the Warsaw Philharmonic, and the Polish Chamber Orchestra.

Clarinetist MIROSLAW POKRZYWINSKI, founder of the Warsaw Wind Quintet, has been a faculty member of the Warsaw Academy since 1977. He has won numerous prizes, including first prize in the Polish National Clarinet Competition of 1975 and first prize in the 1979 Ancona Competition. Mr. Pokrzywinski plays frequently with the Warsaw Radio Symphony and the Warsaw Sinfonia and is heard frequently on Polish Radio.

Bassoonist ZBIGNIEW PLUZEK was born in 1951 in Bystrzyca Klodzka, near Wroclaw. He has occupied the post of principal bassoonist with three of Poland's most prestigious orchestras: The Warsaw Philharmonic, the Polish National Radio Orchestra, and the Polish Chamber Orchestra. A faculty member at the Warsaw Academy, Mr. Pluzek won the first prize in the 1973 Polish National Competition, second prize in the Ancona Competition in 1979 (a year in which no first prize was given), and a bronze medal at the Geneva Competition in 1980.

French horn player WIESLAW GROCHOWSKI was born in Bytom in 1956 and studied at the Academy of Music in Katowice under Dr. Adam Przybyla. He has been the principal horn player of the Polish National Radio Symphony since 1984, and is frequently called upon to tour outside of Poland with that orchestra and with the Warsaw Philharmonic and the Warsaw Sinfonia.

MICHIKO OTAKI was born in the small coastal town of Hazu, Japan, in 1958. Although she received all of her early musical and academic training in Japan, she has lived and studied in the United States since 1977. She has degrees from the San Francisco Conservatory of Music, the Manhattan School of Music, and the University of Miami, from which she holds the Doctor of Music degree. Ms. Otaki has enjoyed considerable success as a concerto soloist, recitalist, and chamber musician, with notable tours including a series of twenty concerts throughout the United States as soloist with the Concentus Hungaricus Chamber Orchestra, and four extensive tours with the Warsaw Wind Quintet. Ms. Otaki and the quintet record for the Aulos, ProViva, and ACA Digital labels, and appear at the National Gallery by arrangement with Raymond Weiss Artists Management, Inc., of New York City.

After having played the first performance of his *Quintet for Piano and Winds in E-flat Major*, Mozart wrote to his father about the work in glowing terms, calling it "the best thing I have written in my life." Although Mozart's subsequent output contained an amazing succession of "best things", this is certainly one of the works in which he created highly emotional effects with the simplest of means and without