The Fifty-ninth Season of

Concerts in April and May 2001

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

April

8 The Parisii String Quartet
Milhaud: String Quartet No. 6
String Quartet No. 4
Durey: String Quartet
Tailleferre: String Quartet
Honegger: String Quartet No. 6

15 No concert

22 Barbara Moser, pianist
Mozart: Fantasy in C Minor
Beethoven: "Eroica" Variations
Liset arrangements of works by Schubert and Bellini

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

May/Fifty-eighth American Music Festival

6 Diane Schuur
Jazz concert

13 National Men’s Chorus
Thomas Beveridge, conductor
Music by Thomas Beveridge and other American composers

20 Jeffrey Chappell, pianist
Music by Charles Griffes, James Grant, Jeffrey Chappell, Sitireoos Vlahopoulos, and other composers

27 Marilyn Taylor, soprano
Robert Brewer, pianist
Music by Charles Vardell, Robert Ward, and Ken Frazelle

Program notes by Elmer Booze

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

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

2379th Concert
NATIONAL GALLERY CHAMBER PLAYERS
WIND QUINTET

GEORGE MANOS, artistic director

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

Sunday Evening, 1 April 2001
Seven O’clock
West Building, West Garden Court
Admission free
Wolfgang Amadeus Mozart (1756–1791) composed his Quintet for Piano and Winds in E-flat Major, KV. 452 (1784), for an exploration of the repertoire for piano and winds heard, as well as the standard classics for wind quintet. In the temporary absence of flutist Sarah Stern, the quintet is joined for this performance of the Mozart Quintet. Since the enthusiastic public reception of its first concert in 1995, the National Gallery Chamber Players Wind Quintet has become a regular feature of the Gallery's popular Sunday evening concerts. Under the guidance of Gallery music director George Manos, the ensemble explores and presents masterpieces of chamber music that are not often heard, as well as the standard classics for wind quintet.

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

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

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

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

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

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

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

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

Following a prefatory Largo, the bucolic opening theme is announced by the piano. Working within the sonata-allegro format, Mozart takes the leadership and ascendance. The opening theme moves from the tonic to the dominant after the exposition, and the basic theme is repeated and varied, first in the tonic major and then in the dominant minor. A development section follows, in which the principal theme is presented in a contrasting key, and a cadenza in tempo. Following a prefatory Larghetto, the bucolic opening theme is announced by the piano. Working within the sonata-allegro format, Mozart takes the leadership and ascendance. The opening theme moves from the tonic to the dominant after the exposition, and the basic theme is repeated and varied, first in the tonic major and then in the dominant minor. A development section follows, in which the principal theme is presented in a contrasting key, and a cadenza in tempo.