

promoted a multinational style that moves seamlessly from Mozart to bebop to Latin. He has served as codirector of the United National Orchestra, a post formerly held by his mentor, Dizzy Gillespie, and has toured with his own quintet. In addition, he leads the *Caribbean Jazz Project* with Dave Samuels and Andy Narell. D’Rivera has made numerous appearances as classical clarinet soloist with symphony orchestras. As a jazz and Latin artist, he has been the recipient of rave reviews on both the clarinet and the saxophone, with television appearances on the David Letterman, the Regis and Kathie Lee, and the *CBS Sunday Morning* shows. These activities have been just a part of his diverse experience in the music world.

Aires Tropicales for Woodwind Quintet is a seven-movement work that was commissioned by the Aspen Wind Quintet and performed at its 1994 premiere by Bärli Nugent, flute, Robert Ingliss, oboe, Todd Levy, clarinet, Chris Komer, horn, and Susan Heineman, bassoon. The venue for the performance was the Frick Collection in New York City. The movements are: 1. *Alborada*, a slow introduction; 2. *Son*, an ostinato bass line in the bassoon and horn; 3. *Habanera*, a trio movement for flute, clarinet, and bassoon in the style of Ravel; 4. *Vals Venezolano*, a lively Venezuelan waltz; 5. *Dizzyness*, an homage to the late master of the jazz trumpet, Dizzy Gillespie; 6. *Afro*, a dance that begins with a flute solo, followed by an energetic, rhythmic dance in six-eight time over an African ostinato bass line; and 7. *Contradanza*, an upbeat Cuban dance honoring Ernesto Lecuona.

Program notes by Elmer Booze

The use of cameras or recording equipment during the performance is not allowed. Please be sure that all electronic devices are turned off.

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

The Sixtieth Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2426th Concert

**NATIONAL GALLERY CHAMBER PLAYERS
WIND QUINTET**

GEORGE MANOS, *artistic director*

**SARA NICHOLS, *flute* DONALD L. SIPES, *oboe*
JAMES BRYLA, *clarinet* PHILIP C. MUNDS, *French horn*
DANNY K. PHIPPS, *bassoon***

Sunday Evening, 23 June 2002
Seven O'clock
West Building, West Garden Court

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.

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. A graduate of the Curtis Institute of Music in Philadelphia, Sergeant Phipps has his master of music and doctor of musical arts degrees from the Catholic University of America.

A “particular predilection” for the wind instruments is how biographer W. A. Thayer described Beethoven’s approach to his instrumental writings from the early stages of his composing career, before he emerged as a brilliant virtuoso pianist. The *Sextet in E-flat Major, Op. 71*, one of several works in this genre extant from that period, was not among his best efforts, according to Beethoven’s own account. In a letter to his publisher, Breitkopf and Härtel, he wrote: “The *Sextet* belongs to my earlier things, and was written, moreover, in a single night. One can really say nothing about it but that it is by a composer who has produced at least a few better works—but to many people works of this kind are the best.” Although it does not contain the maturity of musical ideas found in Beethoven’s later compositions, the *Sextet* did make a good first impression. Following its premiere performance in April 1805, a review in the *Allgemeine Musikalische Zeitung* stated: “There were at times longer pieces that were performed. Yet, among these particular offerings, joyous pleasure was given by the beautiful Beethoven *Sextet in E-flat*, a composition that shines with lovely melodies, an unforced harmonic flow, and an abundance of new and unexpected ideas.”

The German composer and teacher Franz Danzi was born in Schwetzingen, the son of Innozenz Danzi, an Italian composer and cellist. Apart from his operas, masses, and other vocal works, Danzi wrote a considerable number of instrumental chamber works. The *Quintet for Wind Instruments in G Minor* is the second of three in *Op. 56*. He composed an additional six quintets, his *Opp. 67* and *68*. While effective writing for chamber winds proved a difficult task for most composers of his day, Danzi possessed a unique gift for instrumentation and a thorough command of the harmonic effects possible through the combination of woodwind instruments. Consequently, he produced a set of quintets that musicologists and ensemble players alike have ranked next to those of the Czech-born French music theorist, pedagogue, and composer Antoine Reicha (1770–1836), who was Danzi’s colleague and an acknowledged master of the genre.

Percy Grainger was born in Brighton, Victoria, a suburb of Melbourne, Australia, and emigrated to the United States in 1914. His early studies were with his mother. He completed his musical education in Germany and in 1901 settled in London, where he met and interacted with other musicians of his era. It was during this time in London that Grainger, the concert pianist and composer, began seriously collecting folk songs. He was interested in music reflecting every race and culture, from sources as distinct as American, British, Chinese, and Japanese folk music as well as works of Bach, Fauré, Gershwin, Stephen Foster, Frederick Delius, and Henry Cowell. *Walking Tune (No. 3)*, according to Grainger, “is based on a little tune I made on a three day walk in the Scottish Highlands (in 1900) as a hummed accompaniment to my tramping feet. It was worked out and scored in 1905.”

A four time Grammy winner, including the 1997 Grammy Award for best jazz performance, Cuban-born American clarinetist, composer, and saxophonist Paquito D’Rivera has garnered for himself the distinction of being one of the best-known crossover artists in the field of music today. D’Rivera defected from Cuba in 1980 and since then has assumed the role of a cross-cultural ambassador, for which he has created and