

A singer in the Sistine Chapel Choir by the name of Ravagli recognized his talent and introduced him to good teachers. Soon thereafter, at the tender age of seventeen, Briccialdi was appointed to a teaching position at the Academy of Santa Cecilia, and he abandoned the family's plan for holy orders. From 1834 to 1836 he was the personal flute teacher of the prince of Siracusa, a brother of King Victor Immanuel I. In 1836 Briccialdi moved to Naples and subsequently to Milan. In 1841 he undertook a concert tour of Europe and America and the following year settled in London, where he became one of the directors of Rudal and Rose, an instrument-making company at Covent Garden. Briccialdi composed two flute concertos and many works for flute and piano, including operatic fantasies and a set of variations on *The Carnival of Venice*. His *Wind Quintet in D Major, Op. 124*, is a light-hearted work in the style of the bel canto opera composers, whose music he knew well.

Notes on Reicha and Pierné by Elmer Booze
Notes on Danzi and Briccialdi by Danny K. Phipps,
edited and adapted by Elmer Booze

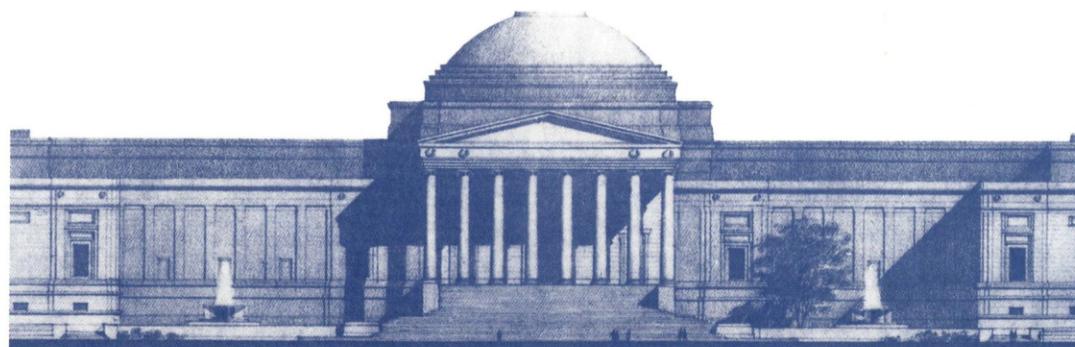
*For the convenience of concertgoers
the Garden Café remains open until 6:30 p.m.*

*This is the last concert of the Gallery's 2002–2003 season.
Concerts will resume on 5 October 2003 with a performance
by the National Gallery Orchestra, George Manos, conductor.*

The Sixty-first Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2465th Concert

**NATIONAL GALLERY CHAMBER PLAYERS
WIND QUINTET**

GEORGE MANOS, artistic director

NICOLETTE OPPELT, flute RONALD L. SIPES, oboe
JAMES BRYLA, clarinet KENNETH BELL, French horn
DANNY K. PHIPPS, bassoon

Sunday Evening, 29 June 2003
Seven O'clock
West Building, West Garden Court

Admission free

Program

Anton Reicha
(1770–1836) Quintet in D Major
Op. 91, No. 3 (1820)

Adagio
Andante con variazioni
Minuetto: Allegro vivo
Finale: Allegro vivo

Gabriel Pierné
(1863–1937) Pastorale for Wind Instruments
(1887)

Intermission

Franz Danzi
(1763–1826) Quintet No. 3 in F Major, Op. 56
(1820)

Andante sostenuto; allegro
Andante
Minuetto: Allegretto
Allegretto

Giulio Briccialdi
(1818–1881) Quintet in D Major, Op. 124
(published 1875)

Allegro marziale
Andante
Allegro

*The use of cameras or recording equipment during
the performance is not allowed. Please be sure that cell
phones, pagers, and other electronic devices are turned off.*

The Musicians

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.

Flutist **Nicolette Oppelt** was born in Amstelveen, The Netherlands, where she began studying at age twelve with Hans van Loenen. After coming to the United States in 1977, she continued her studies with Philip Dunigan at the North Carolina School of the Arts, earning the bachelor of music degree. Much in demand as a chamber musician, she has played with the Capitol Woodwind Quintet, the Lara Ensemble, and the Contemporary Music Forum. In 1982 she won first prize in the Dutch Young Artists Competition, which entitled her to perform on Dutch National Television with an orchestra under the direction of her father, conductor Leo Driehuys.

Oboist **Ronald Sipes** studied with Marc Lifschey and received the 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 in Valladolid, Spain; the New World Symphony; and the Orquesta del Estado de México. Since moving to the Northern Virginia area in 1994, Sipes has played with numerous orchestras and ensembles, including the National Gallery Orchestra, the Washington Opera, and the Theater Chamber Players.

Clarinetist **James Bryla**, a graduate of The Catholic University of America, studied the clarinet with Sidney Forrest. He made his solo debut with the National Symphony Orchestra at age twenty-one as the winner of the 1987 Young Soloists Competition. Other awards include the Milton W. King Memorial Certificate, the Presser Scholar Award, and first prizes in the 1986 and 1987 International Clarinetist Competitions. Bryla is currently principal clarinetist in the National Gallery Orchestra, the Alexandria Symphony, and the East Wind Consort.

French hornist **Kenneth Bell**, a native of Buffalo, New York, is a graduate of the Eastman School of Music and The Catholic University of America. He is a former member of the United States Marine Band and the Army Field Band. His chamber music experience includes the Charleston Symphony Wind Quintet, the United States Marine Band Wind Quintet, and the Army Field Band Brass Quintet. He is a regular substitute with the Washington Opera and the Baltimore Symphony Orchestra, with which he toured Europe in 2001.

Retired Chief Master Sergeant **Danny K. Phipps** was the principal bassoonist with the United States Air Force Concert Band at Bolling Air Force Base for twenty years. A graduate of the Curtis Institute of Music in Philadelphia, he received the master of music and doctor of musical arts degrees from The Catholic University of America. Currently an active performer and teacher in the Baltimore-Washington area, Phipps is the principal bassoonist with the National Gallery Orchestra, the National Gallery Chamber Players Wind Quintet, and the Annapolis Chamber Orchestra. He is also professor of bassoon and music literature at the Shenandoah University in Winchester, Virginia.

Program Notes

Anton (Antoine) Reicha was born in Prague but is counted among the French composers of note, having assumed French citizenship in 1829. Known chiefly as a composer of chamber music, he was appointed professor of counterpoint and fugue at the Paris Conservatory in 1818. He is given credit for originating the wind quintet as a genre and composed twenty-eight wind quintets in his lifetime. Reicha's views regarding the task of writing chamber music for winds appear in an unpublished autobiography, portions of which have been quoted by flutist and musicologist Felix Skowronek: "A new style of composition was necessary for these instruments. They hold the mean between voices and strings. Combinations of a particular kind had to be devised in order to strike the listener. After much thought and a careful study of the possibilities of each instrument, I made my second attempt and wrote two very successful quintets. A few years later I had completed the six

[that] make up the first book....Encouraged by their success, I wrote eighteen more, bringing the number to twenty-four....If the many congratulatory letters I received can be believed, they created a sensation throughout Europe." In addition, Reicha composed a large body of symphonies, concertos, piano works, and operas.

A pupil of both Franck and Massenet, Gabriel Pierné "was always respected as a musician of the utmost integrity [and] was perhaps one of the most 'complete' of French composers....Throughout his work, clarity of texture and a fine sense of balance and contrast are characteristic" (David Cox in *The New Grove's Dictionary of Music and Musicians*). Pierné's *Pastorale for Wind Instruments* is a transcription of one of his youthful compositions, entitled *Album pour mes petits amis (Album for My Little Friends)*, Op. 14. The "little friends" were the children of the notable French music publisher Alphonse Leduc. The oboe and flute are prominently featured in dialogue in this light and airy work. Its pronounced simplicity is a hallmark of Pierné's musical style.

Skilled craftsmanship, pleasant idiomatic melodies, and a conservative formulaic approach to quintet writing characterize the *Quintet No. 3 in F Major*, Op. 56, of Franz Danzi. His harmonic language was adventurous for his time, with unexpected cross-relations and diminished sonorities resulting from chromatic part-writing. He was also fond of starting movements in some key other than the tonic. This combination of harmonic daring with a rigid classical approach to traditional forms is a hallmark of the emerging romantic style at the outset of the nineteenth century. Danzi's first three wind quintets date from 1820 and are dedicated to Anton Reicha, who had already composed twenty-five wind quintets between 1810 and 1820.

Giulio Briccialdi, an Italian flautist and composer, made a significant contribution to the versatility of the flute by improving on the work of Theobald Boehm (1794–1881), the inventor of the modern cylindrical flute. Briccialdi arranged for the addition of a key, known today as "Briccialdi's thumbplate," that enables the flutist to play a low B-flat. Briccialdi, who was born in Terni, Italy, learned to play the flute from his father. Upon his father's death, he was expected by his family to join the priesthood, and he went to Rome to study at the Vatican.