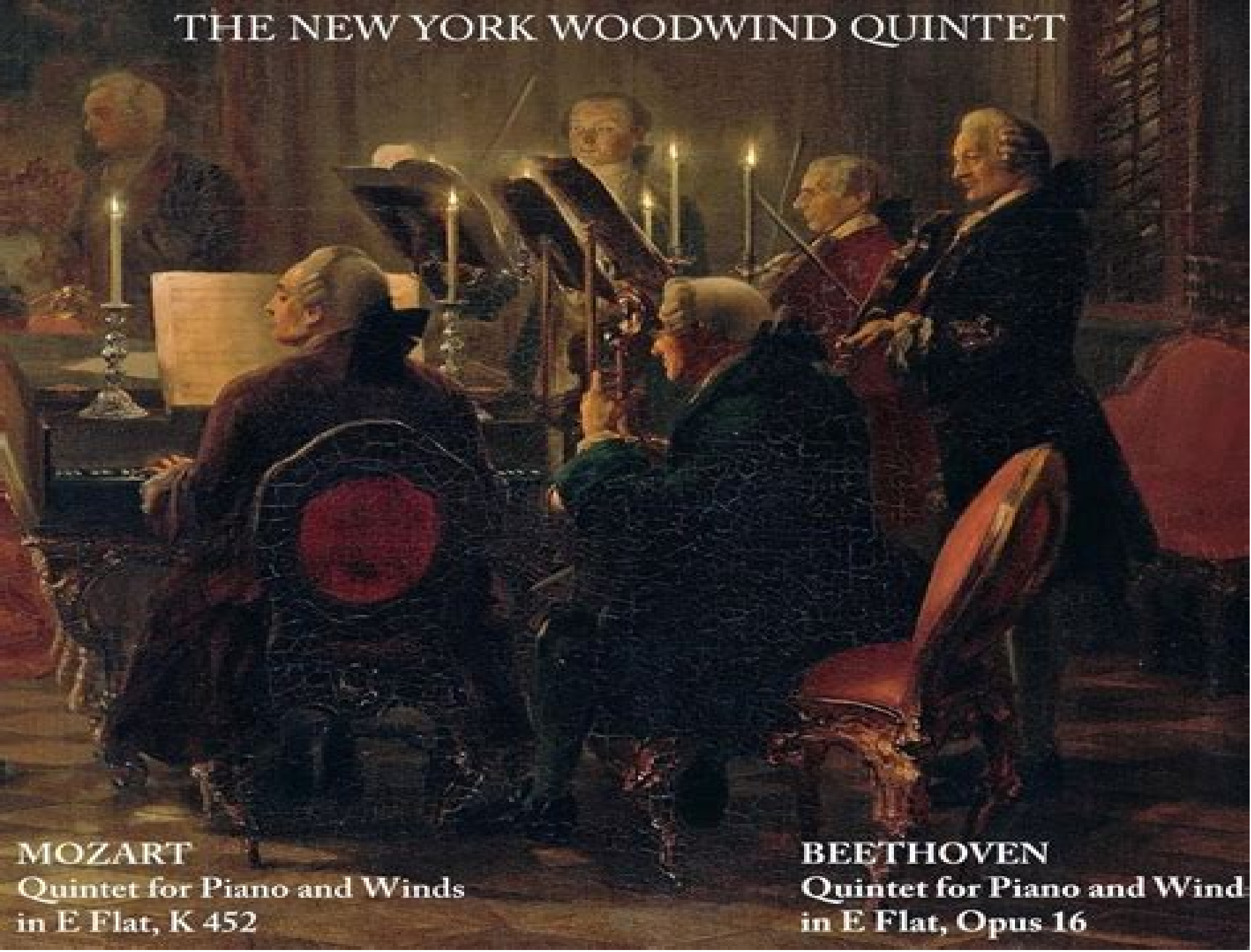


THE NEW YORK WOODWIND QUINTET



MOZART

Quintet for Piano and Winds
in E Flat, K 452

BEETHOVEN

Quintet for Piano and Wind
in E Flat, Opus 16

Quintet For Winds

R Sanford



Quintet For Winds:

Wind Chamber Music Barbera Secrist-Schmedes, 1996-10-10 An invaluable reference work for music teachers professional and amateur musicians and music students This guide lists works in print for woodwind quintet and piano with two to five wind instruments flute oboe clarinet bassoon or horn Each entry provides composer birth and death dates composition date publisher nationality recording availability instrumentation length and general description of the compositional style Quintet for winds John Harbison, 1979 **Quintet for winds no. 1** David Maslanka, 2004 Note from composer David Maslanka Quintet no 1 for Winds was composed in New York City in 1984 It was first performed by the Aspen Wind Quintet in a concert of my works at Symphony space Although Quintet no 1 for Winds has its fierce and demanding aspects it is overall a work of contemplation City nature and country nature come together here The first movement opens with a simple whole step motif in the horn This is an extended reflection of the call of the black capped chickadee The chickadee s plaintive two note call has followed me seemingly everywhere and has entered my composing in a profusion of variants It is in some way a soul signature The second movement comes directly from the New York City subway system The A train station at 200th Street is a holding area for subway cars not in use Each morning as I stood on the platform I would listen to a symphony of air compressors with pitches and resultant chords going through a slow kaleidoscope of changes I have captured some of this as closely as possible making it the point of departure for this portion of the quintet The third movement is a Brooklyn Bridge piece For me as for many others the Brooklyn Bridge has a strong mystical character For years I traveled to and from Brooklyn on the D train and watched the entire spectacle of the Brooklyn Bridge as the D train rose out of the ground and crossed the East River by way of the Manhattan Bridge Once by sheer coincidence I was reading Walt Whitman s Crossing Brooklyn Ferry just at the moment the D train began its climb out into the air In the poem Whitman speculates that 100 years from his time another person will cross to Brooklyn at this point and remember him The incident made a profound impression on me The opening statement of the third movement is derived entirely from variants of the musical letters in the name Brooklyn Bridge B D G E The last two chords of this movement two B minor chords are a final mystical signature for the bridge and for the piece **Modern Music** Peter Pindar Stearns, Dorian Wind Quintet, 1974 *Quintet for winds no. 3 for flute, oboe, clarinet, horn and bassoon* David Maslanka, 2005 **Quintet** Robert Washburn, 1972-01 for flute oboe Bb clarinet F horn and bassoon A terrific concert piece for advanced wind players in three movements duration 16 minutes **Three Woodwind Quintets** Henri Brod, 2008-01-01 N50 ISBN 0 89579 632 5 2008 xii 182 pp 165 00 ISBN 978 0 89579 632 5 13 digit N50P1 Parts fl ob cl hn bn Quintet no 1 25 00N50P2 Parts fl ob cl hn bn Quintet no 2 22 00N50P3 Parts fl ob cl hn bn Quintet no 3 22 00 Henri Brod 1799 1839 was a French oboist instrument maker and composer active throughout the early nineteenth century He studied oboe under Gustave Vogt at the Paris Conservatory ultimately becoming teacher there himself in 1832 He also played second oboe next to Vogt at the Paris Op ra where F tis

found Brod's tone sweeter than that of his teacher Brod became interested in the construction of the oboe and was perhaps the first builder to add octave keys to the instrument His *M thode pour le hautbois* Paris 1835-36 provides valuable technical information concerning the oboe and remains a useful resource for modern players Brod's three woodwind quintets most likely date from the second decade of the nineteenth century and were printed by two separate publishers Pacini and Schonenberger both of Paris All three quintets feature a four movement format a longer first movement in sonata form a slow movement a minuet and a quick tempo finale As a whole the quintets form a nice complement to those of Danzi Reicha and somewhat later Franz Lachner Brod remains the only actual woodwind player among these early composers of wind quintets While not very well known today Brod's contributions to the wind quintet literature are significant and worthy of greater attention this is particularly true in view of the paucity of wind quintets throughout the nineteenth century It is to be hoped that through this critical edition Brod's importance to the early development of the wind quintet will be recognized and his beautiful works heard more often

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Woodwind Quintet No 3 in C Major I Allegretto II Andante non troppo III Minuetto Allegro IV Allegro

Quintet for winds no. 2, for flute, oboe, clarinet, horn, and bassoon David Maslanka, 2005 Quintet for Winds Johan Kvandal, 1974 Quintet for Winds Douglas Leedy, 1962 *Quintet for Winds* Robert Muczynski, 1988 Quintet for Winds George Perle, 1973 Quintet for winds David Amram, 1971 Two Woodwind Quintets Franz Lachner, 2004-01-01

Enth lt Bl serquintette Nr 1 in F Dur Nr 2 in Es Dur **Quintet for winds no. 3 (1967)** George Perle, 1995 **Quintet for winds** George Perle, 1973 **Quintet for winds** Paul Cooper, 1964 **The cave of the winds** Lukas Foss, 1973

Quintet for winds Richard Meale, 1975 *Down-hollow winds* Martin Butler, 1993

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