

THE ROLE OF SMALL ENSEMBLES IN MUSIC EDUCATION
WITH SPECIAL EMPHASIS ON THE WOODWIND QUINTET

by

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PREFACE

This paper examines the use of small ensembles in music education and suggests the inclusion of the woodwind quintet as an ensemble through which the study of music may be approached. Some clarification is needed with reference to the three appendices which list woodwind quintet literature available to the music educator and associated publishing houses through which the literature may be acquired.

The first appendix is a recommended list of woodwind quintet literature divided into several stylistic periods. The intent of this writer is to evaluate not the significance of the music, but its effectiveness as a quintet. Those listed are generally of the good high school or college level difficulty. Transcriptions are included as it is the opinion of this writer that they are necessary for the performance and study of music in several of the stylistic periods in music history.

The second appendix is a composite list of woodwind quintet literature from which the music educator can draw during his own teaching. In cross-checking among the various sources used, pieces which are apparently the same--having the same composer and title--have been found spelled differently and published by different companies. Thus, occasionally a work may be listed more than once with the differences indicated. Rather than eliminate a questionable piece, all editions are reported.

This writer listed a degree of difficulty for some works. Except for the works which he has investigated, indicated by A, the judgment in this category

is according to others indicated by the following code: R--Mary Rasmussen,¹
and T--The University of Texas Prescribed Music Lists for Regional Music
Competition (1971-74).

It would be helpful to indicate some level of achievement necessary for
the members of a quintet to begin work on any particular composition. This
writer suggests that the following methods or studies be successfully completed
by the members of a quintet for each of the three difficulty levels referred
to in this paper.

Flute . . Level 1--Skornicka, J. E. and Miller, Robert. Interme-
diate Method for Flute. Ru.

Level 2--Cavally (ed.). Melodious and Progressive
Studies. Book 1 & 2. S.M.P.C.-T.

Level 3--Voxman, H. Selected Studies. Ru.

Oboe . . . Level 1--Mueller, Florian. A Method for the Oboe.
U.M.P.

Level 2--Andraud, Albert J. Practical and Progressive
Oboe Method. S.M.P.C.-T.

Level 3--Ferling, W. 48 Famous Studies. S.M.P.C.-T.

Clarinet . Level 1--Skornicka, J. E. and Miller, Robert. Interme-
diate Method for Clarinet. Ru.

Level 2--Voxman, H. and Gower, Wm. Advanced Method for
Clarinet. Vol. I & II. Ru.

Level 3--Rose, C. 32 Etudes. C.F.

Fr. Horn . Level 1--Skornicka, J. E. and Erdman. Intermediate
Method for Fr. Horn. Ru.

Level 2--Voxman, H. and Gower, Wm. Advanced Method for
Fr. Horn. Vol. I & II. Ru.

¹ Author of the book entitled, A Teacher's Guide to the Literature of
Woodwind Instruments listed in the Bibliography. This book is a study of the
pedagogical and concert repertoire of solo woodwind instruments and various
groupings of woodwind ensembles. She offers her evaluation of many selections
in the woodwind quintet repertoire.

Level 3--Kopprasch, D. Sixty Selected Studies. C.F.

Bassoon . Level 1--Weissenborn, Julius. Bassoon Studies, Op. 8.
C.F.

Level 2--Milde, L. Concert Studies, Op. 26. C.-B.

Level 3--Bozza, Eugène. 15 Etudes Journalieres. Led.

Following is an example of a typical entry:

Bach, Johann S. (arr. Henschel). Sarabande in d (from 1st French Suite).
B. & H., R - 1.

This entry lists the composition entitled Sarabande in d minor, which is taken from the 1st French Suite written by J. S. Bach and arranged by Henschel. The publisher is Boosey & Hawkes, Inc.--referring the abbreviation B. & H. to appendix III explained below. The composition is considered to be of the first level of difficulty by Mary Rasmussen.

The third appendix is a list of abbreviations used for the publishing houses through which woodwind quintet literature may be acquired. Next to the abbreviation is the complete name of the publishing company and current address. Publishing houses for which no address is given but through which woodwind quintet literature has been published are so stated. In some cases an additional cross-reference is made to a second publishing house which acts as a distributor for other publishing houses.

The author wishes to express his sincere appreciation to Dr. Frank Sidorfsky for his guidance and critical evaluation of this report.

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CHAPTER I

INTRODUCTION

A recent publication of the Educational Policies Commission, which is responsible to the National Education Association and the American Association of School Administrators, strongly sets forth the point of view that the controlling purpose of education should be the development of rational powers--the ability to think. This publication contains the following sentences:

The abilities involved in perceiving and recognizing pattern in a mass of abstract data are of considerable importance in learning to analyze, deduce, or infer. These abilities may be developed in the course of mathematical study; but they may be developed as well through experiences in aesthetic, humanistic, and practical fields, which also involve perception of form and design. Music, for example, challenges the listener to perceive elements of form within the abstract.²

With these words the Educational Policies Commission validates the place of music in the curriculum on the basis of the study of the elements of form and design contributing to one's ability to think.

It is the opinion of this writer that the music educator thus has a responsibility to transmit the understanding of music to succeeding generations through this study. We as music educators should consider our musical heritage as an enrichment to our basic human values, and use it as a staple for transfer. In addition, we should expose the current trends in music and speculate responsibly as to the expected survival or death of the experimental front.

² From a Statement of National Education Association entitled "The Central Purpose of American Education," in Source Book III--Perspectives in Music Education, ed. by Bonnie C. Kowall (Washington, D.C.: Music Educators National Conference, 1966), p. 163.

It is within the scope of this paper to identify the fostering of the understanding of music as the goal of the music educator. It is the opinion of this writer that this goal may be approached through the study of musical styles, and the study of the organization and design of sound through the small ensemble. Several references are made to a specific small ensemble--the woodwind quintet.

CHAPTER II

A BRIEF HISTORY OF THE WOODWIND QUINTET

Some important steps in the history of the woodwind quintet will be mentioned to show the emergence of the quintet in its historical development. The beginnings of the woodwind quintet can be traced by the original literature that has become available calling for the instrumentation of flute, oboe, clarinet, French horn, and bassoon. The distant forerunner to this instrumentation is probably found in the wind consorts that flourished during the Renaissance period. Whole consorts, or groupings of like instruments, included viols, lutes, recorders, flutes, shawms, crumhorns, oboes, and perhaps others.³ However, the specific instrumentation cited above must have been an outgrowth of the broken consort, or groupings of dis-similar instruments.

The specific instrumentation of the woodwind quintet seems to have had its beginnings toward the end of the eighteenth century. Franz Danzi (1763-1826) and Anton Reicha (1770-1836) are two composers who are generally accepted as being the first composers to write for the woodwind quintet. An examination of representative samples of their music will give us the style and spirit of some of the first quintets.

Danzi was the son of the Italian composer and cellist Innocenz Danzi who played in the orchestra at the Electoral court of Mannheim. Franz Danzi studied primarily with his father and grew up in Mannheim and Munich. The musical

³Edwin D. Danfelt, "The Clarinet Choir: A Means of Teaching and Performing Music" (unpublished D.M.A. dissertation, University of Rochester, 1964), p. 25.

climate of Mannheim gave him many opportunities to develop his musical tastes. He served with the orchestra as performer and became its assistant-director in 1789.⁴ His Quintet in g is especially representative of the Classical four-movement instrumental composition.

His interest for tonal and thematic contrast is evident in the first movement, a sonata form. It includes several short phrases in each of three theme groups. Each theme is divided among the instruments which are accordingly given opportunities to become part of the dialogue. The development section is based primarily on fragments of the first theme and heard in extensive modulatory sequences.

.
The second movement, in contrast, is essentially monothematic, and begins with a long, graceful horn solo. . . . The third movement is a minuet and trio. . . . The last movement, is in the form of a sonata-rondo.⁵

Anton Reicha's woodwind quintets represent a somewhat later style in composition. He was the nephew and pupil of Joseph Reicha, who was composer and violinist, leader and later Kappellmeister of the Electoral orchestra at Bonn. Anton Reicha lived for several years in Bonn, where he was the flutist in the same orchestra in which Beethoven played viola. He retained a close friendship with Beethoven in Vienna, and was also a friend of Haydn and Albrechtsberger.⁶

Since Reicha's musical background was very similar to that of Beethoven, his music is also similar in style.

Reicha, too was interested in the expansion of Classical forms and the intensity of musical expression which could be contained within the basic structures. Although his music lacks some of the extreme tightness and compactness of Beethoven's music, it has many of the same characteristics.⁷

⁴ Alfred Loewenberg, "Franz Danzi," Groves Dictionary of Music and Musicians, ed. by Eric Blom (5th ed.; London: MacMillian & Co., 1954), pp. 594-95.

⁵ A. M. Bunzl, Notes on record jacket (Music for Wind Instruments--Eighteenth Century, Music Guild MG 118).

⁶ A. Naczewsky, "Anton Reicha," Groves Dictionary of Music and Musicians, ed. by Eric Blom (5th ed.; London: MacMillian & Co., 1954), pp. 106-07.

⁷ A. M. Bunzl, Notes on record jacket (Music for Wind Instruments--Eighteenth Century, Music Guild MG 118).

Some Beethoven-like characteristics of Reicha's Quintet, Op. 88, No. 2 include the use of a scherzo movement instead of a minuet, and the use of a rondo form in compound duple meter for the last movement.

With the death of Reicha the interest in the woodwind quintet and wind music in general decreased considerably for nearly a century.

No longer were there courts to be supplied, and a composer's vision was consciously set higher than an employer's table, . . . Furthermore, the emotional range of wind instruments⁸ was too limited for the universal ideas they wished to encompass.

With the influence associated with Romanticism striving for expression especially in the formal element of music, the orchestra became a most favored media for composers.

In addition to transcriptions for the woodwind quintet, however, there are a few composers who represent the Romantic trend in the woodwind quintet repertoire by their original compositions. Charles Lefèvre (1843-1917) has written two suites for woodwind quintet, and C. P. Taffanel's Wind Quintet in g (1878) is associated with the characteristics of an increased technical demand on the performer and the associated team-work necessary to combine five soloistic parts.

Trois Pièces Breves (1921) by Jacques Ibert represents the French Impressionistic School in which there is a concentration of the interest on successive impressions of timbre. In a statement speaking of the music of Ibert, André George states:

He pleases without trifling--his music is always found to reflect his apt sense of colour and his gifts of contriving those iridescent effects which are so striking a feature of his work.⁹

⁸ John Warrack, "Chamber Works with Wind Instruments (from 1700)," Chamber Music, ed. by Alec Robertson (Maryland: Penguin Books Inc., 1957), p. 306.

⁹ André George, Notes on record jacket (The Philadelphia Woodwind Quintet, Columbia Masterworks ML 5093).

A comment on Ibert's music by Charles Burr states:

Ibert's art is always attractive and, in the best sense, entertaining. A descendant of the musical impressionists, Ibert follows Ravel more closely than Debussy. The vigor of the appeal made by the music on the level of the sensuous is unfailingly strong.¹⁰

The woodwind quintet was affected by the influence of program music much later than other media of performance. The twentieth century composer Samuel Barber and his composition Summer Music (1956) is an example.

There are numerous twentieth century composers who utilize the woodwind quintet as a medium for composition.

One of the discoveries, or strictly rediscoveries, of the post-war years was the wind quintet as an instrumental combination. With a range of about five octaves, from B flat below the bass stave to the C an octave and a fourth above the treble stave, and with a group of tone colours that achieve, if not a blend, certainly a happy consort, it is by far the most satisfactory combination of wind instruments.¹¹

It is evident that the woodwind quintet is emerging in importance as a medium of performance quite capable of realizing the demands of several twentieth century craftsmen.

Carl Nielsen's Quintet, Op. 43 (1927) was written as a result of him hearing a rehearsal of the Copenhagen Wind Quintet. He was so impressed by their playing that he decided to write for them first a quintet, and then a concerto for each instrument.¹² The flute and clarinet works are the only two of the concertos he lived to complete. Concerning the quintet, John Warrack states:

The Allegro is a delightfully cool sonata form movement, followed by a Minuet that contrives an extraordinarily full effect though cast

¹⁰ Charles Burr, Notes on record jacket (The Philadelphia Woodwind Quintet, Columbia Masterworks ML 5093).

¹¹ John Warrack, "Chamber Works with Wind Instruments (from 1700)," pp. 311-312.

¹² Ibid., p. 313.

mostly in two parts. The Finale [a theme and variations] is prefaced by a strange, writhing Prelude in which the oboe is exchanged for the darker-toned cor anglais. The theme is then declared, a chorale harmonized simply and rather sanctimoniously. The ensuing eleven variations deploy the instruments with wit and great originality. Two of¹³ them are unaccompanied: . . . The work ends with the chorale again.

Two final twentieth century compositions are worth noting. Concerning Paul Hindemith's Klein Kammermusik, Op. 24, No. 2 (1922) Warrack states:

The first three movements concern themselves with one particular rhythm each; the fourth movement is short, and stamps out an irregular rhythmic figure, separated by unaccompanied flourishes on each of the instruments in turn; the finale swings along in a very fast 6/4 varied with a bar of 9/4 at unexpected intervals.¹⁴

Arnold Schönberg's Quintet, Op. 26 (1924) is especially important to the repertoire as it employs serialistic techniques from the Expressionistic twelve-tone school.

From these few comments, it can be seen that the woodwind quintet is represented by Classical composers to around the turn of the eighteenth century, but it is the job of the transcribing editor to give the quintet sufficient literature of the Romantic period. Following the turn of the twentieth century, the woodwind quintet has enjoyed an ever increasing popularity and must be regarded as an ensemble that has demanded, and continues to demand, the attention of several master composers.

¹³Ibid.

¹⁴Ibid., p. 315.

CHAPTER III

CRITERIA FOR INCLUSION OF SMALL ENSEMBLES IN MUSIC EDUCATION

It is highly probable that a number of small working ensembles might greatly serve the goals of music education. There are several criteria in favor of the inclusion of small ensembles. These criteria include the understanding of music through analysis and discussion and the understanding of music through its performance.

One most important consideration is the wealth of great music available to the small ensembles for investigation. Abraham A. Schwadron states:

Music then becomes educational when succeeding generations are assisted in becoming critically intelligent about musical styles and form, about the organization and design of sound, and about the social, emotional, and physical phenomena of music which characterize music as an art form.¹⁵

From these words it can be seen that the understanding of music should involve the study of musical styles and form. The literature available to the woodwind quintet represents several style periods, and the forms in these style periods include some of the major stylistic developments necessary to represent these style periods.

Mr. Schwadron's statement also suggests that the understanding of music involve the study of the organization and design of sound. Such a study involves inquiry into the content of music which is to be found in its constituent

¹⁵ Abraham A. Schwadron, "Aesthetic Values and Music Education," in Source Book III--Perspectives in Music Education, ed. by Bonnie C. Kowall (Washington, D.C.: Music Educators National Conference, 1966), p. 187.

elements (melody, rhythm, harmony, texture, and timbre), and in the inter-relationships that exist among these elements. Each member of a woodwind quintet has the sole responsibility for the realization of his part. Consequently, he alone is responsible for the interpretation of tone quality and subtlety of phrasing, listening for balance, and other aspects of the performance. Each player has as close an association as is possible with the elements of music.

It should be understood that the performance of music should be the basis for the study of music. William Hartshorn states:

The ultimate source of musical knowledge is in music itself. . . .
The members of a chorus, band, or orchestra should have a degree of aural contact with the constituent elements of the music, and there should be a conscious awareness of them.¹⁶

Therefore, it can be seen that time in rehearsals must be given for the opportunity to hear individual parts as relating to the elements of music and re-hearing those parts with others so that their relationships to the whole structure can be understood.

There must be a sufficient degree of technical proficiency by the players in order for accurate realization of the elements of music to be understood. The following criteria involve the performance aspect of music, and can be viewed as favorable considerations for the inclusion of small ensembles.

Robert House in his book concerning organization and problems of the total instrumental music program states:

Indeed, ensemble work is the natural outlet for the really gifted players who may not be fully extended in the school band or orchestra, and it is also one of the best devices for strengthening those who are not such strong players.¹⁷

¹⁶William C. Hartshorn, "The Study of Music as an Academic Discipline," in Source Book III--Perspectives in Music Education, ed. by Bonnie C. Kowall (Washington, D.C.: Music Educators National Conference, 1966), p. 165.

¹⁷Robert W. House, Instrumental Music For Today's Schools (New Jersey: Prentice-Hall Inc., 1965), p. 172.

It is the opinion of this writer that literature for the more proficient quintet should include that of a more sophisticated nature, while literature for the less proficient quintet should include literature which is more of a reinforcement to the musical study received in the band or orchestra. Generally, music should be fitted to the varying abilities and musical understanding of groups of small instrumentation.

Advantages of stressing ensembles include such strengths as: 1) the teacher can give more individual attention to each student; 2) the teacher knows more about each pupil's capabilities and progress in his technical development and in the understanding of what he is playing; and 3) the teacher is more accessible for dialogue between the students and the teacher. Consequently, reinforcement and a more thorough understanding may take place. Charles Gary states:

The teacher would know more about the development of each pupil's technical skill from two or three periods of ensemble training per week than he would contacting the same student every day in a 100-piece band. Even working with two ensembles scheduled for the same period in neighboring rooms, a teacher could¹⁸ give more individual help than is possible in a large rehearsal.

Since each member of a small ensemble is more important to this group than he is to a full band or orchestra, he is enabled to develop greater independence and responsibility toward the purely technical aspects of the music being performed. He should develop at a satisfactory rate his ability to sight-read including speed and accuracy in note reading; he should develop a rhythmic reliability including accuracy in articulation; he should develop his ability for proper intonation while increasing the reliability of his range; and finally, he should increase his endurance.¹⁹ Concerning motivation Gary states:

¹⁸Charles L. Gary, "Why Bands?," in Source Book III--Perspectives in Music Education, ed. by Bonnie C. Kowall (Washington, D.C.: Music Educators National Conference, 1966), p. 346.

¹⁹Hazel Nohavec Morgan, "Organization, Function and Technique of Instrumental Music Ensembles," in Music Education Source Book, ed. by Hazel Nohavec Morgan (Illinois: Music Educators National Conference, 1947), p. 83.

Each member of a small ensemble develops more rapidly because he plays more and because what he plays is more important to the total sound and interpretation of the music. The need for his growth is made more apparent to him--he is motivated.²⁰

Another consideration is the fact that small ensembles of all types would provide performing groups for many public occasions where it is not feasible to take a band. At the same time, ease and finesse in public appearance could be achieved.

The performing ensemble could help create community support for the department and school concerned. An ensemble could be used in small auditoriums or appropriately-sized rooms for town service organizations. In addition, small ensembles might be used in classrooms for integrating music with other phases of the educational program such as the study of a foreign language, the study of world history, dance classes, or the study of art. It should be remembered that chamber music is thought to have had its inception under the patronage of the courts of the aristocracy.²¹ This fact combined with the fact that most small ensembles can not produce an over-whelming volume of sound leads one to conclude that a relatively small sized room is most appropriate for performance.

Friendly competition between the ensembles could prosper the feelings of loyalty and esprit de corps which could carry over to the larger ensembles.²² The ensemble should teach the performer to be an independent part of a smoothly-coordinated whole and to appreciate his independence as relating to the whole. If this musical growth is really achieved in the ensemble, it should also carry over in the large groups.

²⁰Charles L. Gary, "Why Bands?," p. 346.

²¹H. C. Colles, "Chamber Music," Groves Dictionary of Music and Musicians, ed. by Eric Blom (5th ed.; London: MacMillian & Co., 1954), p. 153.

²²Richard J. Colwell, The Teaching of Instrumental Music (New York: Appleton-Century-Crofts, 1969), p. 44.

Another consideration is the likelihood of further musical experiences in adult life due to the relative ease of participating in a quartet, for example, rather than an orchestra. The community ensemble which exists because of interest of the performers and for the pure love of the thing develops an appreciation of a wealth of good music.²³ This ensemble can further the development of genuine musicianship. Another carry-over is achieved and a cultural asset to the community is fostered.

The music educator in the secondary school has a vast number of opportunities to exercise his initiative in fostering the understanding of music through the small ensemble. If a music educator is to do justice to the responsibilities of his profession he should constantly improve his abilities to interpret and transmit effectively the history of his subject.

Commenting on the position of the music educator in the hierarchy of professional music groups, John Mueller states:

Like the performer he [the music educator] is an intermediary between the composer on the one hand and the consumer on the other. The consumer is in an immature state of development, and must be approached accordingly to keep musical understanding progressive.²⁴

It is the responsible individual who will effectively transmit this link to his students, or to his audience. The cooperative and unselfish individual who gives freely of himself will create the most favorable conditions for the perpetuation of musical understanding.

²³Ibid., p. 43.

²⁴ John Mueller, "The Arts and the Individual," in Source Book III-- Perspectives in Music Education, ed. by Bonnie C. Kowall (Washington, D.C.: Music Educators National Conference, 1966), p. 59.

CHAPTER IV

CRITERIA FOR THE SELECTION OF MUSIC

In deciding from the literature available what pieces would best suit the personnel of the woodwind quintet, several considerations should be reviewed. It would be necessary to explore the piece for timbral balance considering the different weights associated with the instrumental timbres in homophonic and contrapuntal usage. Proper balance is necessary for the clarity of the formal element of the piece. There should be an intermingling of parts so that all instruments do not play all of the time.

To improve the quality of instrumental teaching through development of widespread ensemble playing in all grade levels, the music for instrumental ensembles should be that in which all parts are independently satisfying and interesting. While maintaining independent flow, each part must also serve to enrich all other parts harmonically and rhythmically. It is upon this interdependence of individually satisfactory parts that we rely to teach the art of reading accurately and playing well.²⁵

Associated with this intermingling of parts is the quite subjective aspect of a piece to satisfy the listener. There should be tension and relaxation associated with how long it takes a composer to say what he wants to say.

Pieces should be evaluated as to the difficulty of parts in relation to its performance. There are several physical variables to identify: 1) tessitura and extent of extreme range in each part--associated is the problem of intonation in extreme ranges and between parts; 2) technique required for the tempo given--with emphasis on rhythm; 3) articulation necessary for the proper interpretation of the piece; and 4) the endurance required for the length of the piece.

²⁵Hazel Nohavec Morgan, "Organization, Function and Technique of Instrumental Music Ensembles," p. 82.

Intellectual variables to consider as to the difficulty of parts are:

1) key signature of the piece; 2) number of accidentals throughout the piece; and 3) use of unusual meters or the change of meter within the piece.

If the piece is a transcription, the authenticity of the style of transcription should be verified if possible. In addition, one should consider that the woodwind quintet is not a homogeneous group like the string quartet, for example. There is little relation among the timbres of the woodwind quintet instruments other than that the sound production for each of the five instruments is generated by blowing into the mouthpiece. Consequently, there is nothing inherent in the different instruments that makes for similarity in blend. Most contemporary composers seem to stress the differences in sound of the individual instruments rather than the organ-type composite sound.

The best wind works are those which explore the timbres of the instruments and blend them and contrast them the most tellingly.²⁶

Therefore, it is not effective in most cases to transcribe a piece for woodwind quintet which was originally conceived for string ensemble. There are few exceptions.

Two final considerations are worth noting. If the piece is of the twentieth century, then the use of special instrumental techniques required for performance should be identified. Also, the availability of music must be ascertained.

²⁶ John Warrack, "Chamber Works with Wind Instruments (from 1700)," p. 289.

CHAPTER V

RECOMMENDED PROCEDURES FOR ORGANIZING ENSEMBLES

Robert House includes in his book Instrumental Music For Today's Schools a recommended procedure for organizing ensembles. This writer concurs that several of Mr. House's procedural items be included in organizing ensembles. It must be assumed that the consideration and availability of adequate instruments is a prime consideration for the instrumental instructor. In addition, and equally important, sufficient library funding for the acquisition of music must be available to satisfy the needs of the ensembles formed.

The first step would be to acquire a basic library for all the common groupings that are likely to be formed over a period of a few years. This library should include at least a couple of pieces or collections of graded difficulty for each type of group. Whenever a new ensemble is formed, it will then have something suitable to rehearse until additional music can be secured.

Second, a scanning of the list of band or orchestra members is suggested to determine what types of ensembles could be formed. This needs to be done each fall, since the number of eligible players and types of instruments may vary considerably from year to year.

A third step would be to establish provisional groupings which include all of these players. It is important that the members selected be as well matched in ability and motivation as possible. Any ensemble is no better than its weakest member, and a very weak one will cause frustration. This suggests that the members of a group will often need to vary in age, and that it might

be advisable to substitute instruments occasionally. For example, a good bass clarinet player who can transpose would be preferable to a weak bassoon player who might hold back an otherwise excellent woodwind quintet. The bassoon player should be placed in another ensemble so that his development can be most effectively guided.

Fourth, each player should be consulted about his possible assignment to a particular group. Observe all reactions and suggestions carefully for any hints which could lead to a more practical grouping of individuals in the ensembles.

Fifth, as each group is organized, the members should be assembled to choose a regular rehearsal time. It would be ideal if all scheduled rehearsals could come within the school day. However, depending on available time and administrative cooperation, some rehearsals outside of the school day may be the only alternative. (Other than these comments, the particulars of scheduling and administrative cooperation is outside the scope of this paper.)

The next step would be to order additional music as necessary. Finally, the last step would be to keep each group progressing, and arrange public appearances when a group is ready. Public appearances should be spread among the groups as much as possible. The music educator should avoid any tendency to overuse the groups, especially a particularly capable one, beyond the needs of adequate educational experience.²⁷

²⁷Robert W. House, Instrumental Music For Today's Schools, pp. 173-74.

CHAPTER VI

CONCLUSION

An awareness and understanding of the art of music is a desirable factor in the education of every individual. In a Joint Statement of Music Educators National Conference and The American Association of School Administrators the following sentence appears:

In a sense, the performing organizations of the school are the laboratories in which students have an opportunity not only to develop the technical skills needed for competent performance, but also to probe deeper into the structure, design, and meaning of music.²⁸

It is the opinion of this writer that through this study of music, students should develop their musical sensitivities by analyzing and performing literature of a sufficient variety to represent several musical style periods of music history.

The program of instruction in music must be planned to provide every student with the opportunity to develop his musical potential to the fullest. Because the interests and abilities of students vary considerably, offerings in music must be diversified enough to meet the particular needs of the students. Students with musical ability should have opportunities to perform in vocal and instrumental ensembles of various types and sizes. These activities should be considered an integral part of the instructional program.²⁹

Hence, in this paper, the writer has suggested that small ensembles, especially the woodwind quintet, can be used effectively by the music educator to help accomplish the goals of his profession. Consequently, reasons were

²⁸ From a Joint Statement of Music Educators National Conference and The American Association of School Administrators in Source Book III--Perspectives in Music Education, ed. by Bonnie C. Kowall (Washington, D.C.: Music Educators National Conference, 1966), p. 195.

²⁹ Ibid.

given for fostering the use of ensembles and criteria were established for organizing these ensembles. A list of woodwind quintet music follows in hopes that the music educator will be induced to emphasize this aspect of music in his teaching.

APPENDIX I

LISTING OF SELECTED WOODWIND QUINTET LITERATURE
ACCORDING TO STYLISTIC PERIODS OF MUSIC HISTORY

Renaissance

Bull, John. (arr. Mortel). Preludio e Canzone (from "The Kings Hunting Jig"). Borg.

Farnaby, Giles. Variations on Elizabethan Songs and Dance Airs. Ox.

Baroque

Bach, Johann S. (arr. Andraud). Giant Fugue (from Clavierbung Pt. III), in Twenty-Two Woodwind Quintets. S.M.P.C.-T., A - 3.

_____. (arr. Gordon). Sarabande and Gavotte. C.-B., T - 2.

_____. (arr. Kessler). Prelude and Fugue XXII (from Well-Tempered Clavichord, Vol. 1). Ru., T - 3.

_____. (arr. Taylor). Choral Prelude, in Woodwind Quintets. S.M.P.C.-T., A - 2.

Handel, George F. (arr. Taylor). Suite in B^b, in Woodwind Quintets. S.M.P.C.-T., A - 2.

Purcell, Henry. (arr. Taylor). Overture, Act Tunes, & Ayres for the Theatre (from Abdelazer), in Woodwind Quintets. S.M.P.C.-T., A - 2.

Rameau, Jean Ph. (arr. Oubradous). Symphonie et Danses. Led.

Telemann, George P. (arr. Hinnenthal). Overture--Suite in D. Leuc.

Classical

Beethoven, Ludwig van. (arr. De Bueris). Gavotte in F. C.B.

_____. (arr. Philadelphia Woodwind Quintet). Quintet in E^b (originally Sextet, Op. 71). Pres., T - 3.

_____. (arr. Trinkaus). Adagio and Minuetto (from Sonata Op. 2, No. 1.). M.P.H.C.

Cambini, Giuseppe. Quintet No. 3. McG. & M., R - 3.

Danzi, Franz. Quintet in B^b, Op. 56, No. 1. Leu.

_____. Quintet in g, Op. 56, No. 2. Leu.

_____. Quintet in c, Op. 67, No. 2. Leu.

_____. Quintet in A^b, Op. 68, No. 1. Ric.

_____. Quintet in E^b, Op. 68, No. 2. Ric.

Gluck, Christoph W. von. Gavotte (from "Paris and Helena"). C.F.

Haydn, Franz J. Divertimento No. 1 in B^b. Pres., T - 3.

_____. (arr. Andraud). Presto, in Twenty-Two Woodwind Quintets.
S.M.P.C.-T., A - 2.

_____. (arr. Holmes). Allegretto. Barn.

_____. (arr. Long). Divertimento in C ("Man and Wife"). G. Sch.

_____. (arr. Muth). Quintet (from Klavier Trio in C.). Hof.

_____. (arr. Perry). Divertimento (St. Anthony Chorale). B. & H.

Mozart, Wolfgang A. (arr. Andraud). Menuet, in Twenty-Two Woodwind Quintets,
S.M.P.C.-T., A - 2.

_____. (arr. Taylor). Adagio & Allegro, in Woodwind Quintets. S.M.P.C.-T.,
A - 3.

_____. (arr. Taylor). Divertimento No. 4, in Woodwind Quintets,
S.M.P.C.-T., A - 3.

_____. (arr. Weigelt). Divertimento in F, No. 8. Leuc.

Reicha, Anton. Introduction and Allegro. Merc.

_____. 6 Quintets, Op. 88, Nos. 1 - 6 (e, E^b, G, d, B^b, F). Sim.

_____. 6 Quintets, Op. 91, Nos. 7 - 12 (C, a, D, g, A, c). Sim.

_____. 6 Quintets, Op. 99, Nos. 13 - 18 (D, f, F, D, b, G). Sim.

_____. 6 Quintets, Op. 100, Nos. 19 - 24 (F, c, E^b, e, a, B^b). Sim.

Romantic

Barthe, A. (arr. Andraud). Passacaille, in Twenty-Two Woodwind Quintets,
S.M.P.C.-T., A - 2.

- Bizet, Georges. (arr. Elkan). Quintet (from Carmen). Elk.
- Berlioz, Hector. (arr. Taylor). Serenade to the Madonna, in Woodwind Quintets. S.M.P.C.-T.
- Gounod, Charles. (arr. Teague). Funeral March of a Marionette. B.M.I., T - 2.
- Grieg, Edvard. (arr. Trinkaus). Morning Mood (from "Peer Gynt Suite" Op. 46, No. 11). M.P.H.C.
- Klughardt, August F. M. Wind Quintet in C, Op. 79. Zim.
- Lefèvre, Charles E. Suite, Op. 57, Bel., A - 2.
- _____. (arr. Waln). Prelude (from "2nd Suite for Woodwinds", Op. 122). Kjos, T - 2.
- Liszt, Franz. (arr. Hamilton). Pastorale (from "Les Preludes"). Gal.
- MacDowell, Edward. Idyl, Op. 28, No. 2. M.P.H.C.
- Mendelssohn, Felix. (arr. Seay). Scherzetto, Op. 102, No. 4. Spratt.
- _____. (arr. Taylor). Kinderstucke, in Woodwind Quintets. S.M.P.C.-T., A - 2.
- Moussorgsky, Modest. (arr. Kessler). Ballet of the Chickens in Their Shells, Ru., T - 3.
- Onslow, George. (arr. Kistner). Quintet for Winds in F, Op. 81. Br. & H.
- Schubert, Franz. (arr. Schoenbach). Shepherd Melody. Pres.
- Schumann, Robert. Fughetta ed Gigue. Selmer.
- Taffanel, Claude P. Wind Quintet in g. Led., R - 3.
- Wagner, Richard. (arr. Taylor). Albumblatt, in Woodwind Quintets. S.M.P.C.-T.

Twentieth Century

- Arnold, Malcolm. Three Shanties. Pat., T - 3.
- Barber, Samuel. Summer Music, Op. 31. G. Sch., R - 3.
- Bergsma, William. Concerto. Gal., A - 3.
- Bozza, Eugène. Variations on a Free Theme, Op. 52. Led., R - 3.
- Carter, Elliott. Woodwind Quintet. A.M.P., R - 3.
- Dahl, Ingolf. Allegro and Arioso. Hof.

- Etler, Alvin. Quintet No. 1 & 2. A.M.P., A - 3.
- Fine, Irving. Partita. B. & H., A - 3.
- Francaix, Jean. Wind Quintet. Schott, A - 3.
- Hindemith, Paul. Klein Kammermusik, Op. 24, No. 2. Schott, R - 3.
- Ibert, Jacques. Trois Pièces Breves. Led., A - 3.
- Milhaud, Darius. La Chiminée du Roi René. Aud., A - 3.
- Nielsen, Carl. Quintet, Op. 43. Han.-F., R - 3.
- Persichetti, Vincent. Pastoral, Op. 21. B. Sch., T - 3.
- Pijper, Willem. Wind Quintet. Don., R - 3.
- Piston, Walter. Quintet. A.M.P., A - 3.
- Riegger, Wallingford. Blaserquintett, Op. 51. A.V., A - 3.
- Schöenberg, Arnold. Quintet for Winds, Op. 26. U.E., R - 3.
- Schuller, Gunther. Suite. Peters.
- Stockhausen, Karlheinz. No. 5 Zeitmasse. U.E., R - 3.
- Tomasi, Henri. 5 Dances profanes et sacrees. Led., R - 3.

APPENDIX II

COMPOSITE LISTING OF WOODWIND QUINTET LITERATURE

Individual Pieces

- Absil, Jean. Quintet, Op. 16. Ceb.
- Agay, Denes. 5 Easy Dances. Pres., R - 2.
- Andraud, Albert J. Two Short Quintets. S.M.P.C.-T., T - 3.
- Andriessen, Henrik. Quintet. Peters.
- Andriessen, Jurriaan. Sciarada Spagnuola. Don., R - 2.
- Angerer, Paul. Quintett. Dob., R - 3.
- Arne, Thomas. (arr. Collins). Suite of Dances. Skid., R - 2.
- Arnell, Richard. Cassation, Op. 45. Peters, R - 2.
- Arnold, Malcolm. Three Shanties. Pat., T - 3.
- Baaren, Kees van. Quintetto a fiatti; "Sovraposizioni II". Dom., R - 3.
- Bach, Johann S. (arr. Gordon). Prelude to Cantata 106. S.M.P.C.-T., T - 1.
- _____. (arr. Gordon). Sarabande and Gavotte. C.-B., T - 2.
- _____. (arr. Henschel). Sarabande in d (from 1st French Suite). B. & H.,
R - 1.
- _____. (arr. Kessler). Fugue XXII (from Well-Tempered Clavichord, Vol. 1).
Ru., T - 3.
- _____. (arr. Kessler). Prelude XXII (from Well-Tempered Clavichord, Vol. 1).
Ru., T - 3.
- _____. (arr. Mickens). Bourree (from Suite No. 3 in D for Orchestra).
B. & H., T - 2.
- _____. (arr. Orem). Bourree (from Overture No. 3 in D). Pres., T - 2.
- Badings, Henk. Quintet No. 2 (Wind Quintet No. 1). Don., R - 3.

- _____. Quintet No. 4 (Wind Quintet No. 2). Don.
- Baeyens, August. Quintet. Ceb.
- Bakaleinikov, Vladimir. Introduction and Scherzo. Bel.
- Balay, Guillaume. L' Aurore Sur La Forêt. E. & S.
- _____. La Vallee Silencieuse. E. & S.
- _____. Petite Suite Miniature. Led., A - 2.
- _____. (arr. Waln). Menuet and Rondo. Kjos, T - 2.
- Ballif, Claude. Quintet, Op. 10. B. & B.
- Barber, Samuel. Summer Music, Op. 31. G. Sch., R - 3.
- Bargiel, Woldemar. Meditation. Bar.
- Barraine, Elsa. Ouvrage De Dame. Bar.
- Barrows, John R. March. G. Sch., T - 3.
- Barthe, A. Aubade. And.
- _____. Passacaille. Led.
- _____. (arr. Andraud). Passacaille. S.M.P.C.-T., A - 3.
- _____. (arr. Voxman). Passacaille. Ru., T - 3.
- _____. (arr. Waln). Passacaille. Kjos, T - 3.
- Bartoš, František. Le Bourgeois Gentilhomme. H.M.
- _____. Mestak Slechticem. H.M.
- Bartoš, Josef. Divertimento for Woodwind Quintet. Shaw., T - 3.
- Baur, J. Quintetto sereno. Br. & H.-L.
- Beach, Mrs. H. H. S. Pastorale. Comp.
- Beekhuis, Hanna. Elegie En Humoresque. Don.
- Beethoven, Ludwig van. (arr. Andraud). Variation (from String Quartet, Op. 18, No. 5 in A.). And.
- _____. (arr. Bellison). Variation On A Theme (from Mozart's "Don Juan") Ric.
- _____. (arr. De Bueris). Country Dance. C.F.

- _____. (arr. De Bueris). Gavotte in F. Bri., T - 2.
- _____. (arr. De Bueris). Gavotte in F. C.F.
- _____. (arr. Holmes). Allegro (from Sixth Symphony). Barn., T - 3.
- _____. (arr. Philadelphia Woodwind Quintet). Quintet in E^b (originally Sextet, Op. 71.). Pres., T - 3.
- _____. (arr. Stark). Sextet, in E^b, Op. 71. Sik.
- _____. (arr. Tarlow). Menuetto (from Piano Sonata Op. 10, No. 3.). M.P.H.C.
- _____. (arr. Taylor). Rondo in F. C.-B., T - 3.
- _____. (arr. Trinkaus). Adagio and Minuetto (from Sonata Op. 2, No. 1.). M.P.H.C.
- _____. (arr. Trinkaus). Divertimento (from Piano Sonata Op. 12, No. 2.). M.P.H.C.
- Bennett, David. Rhapsodette. C.F.
- Benson, Warren. Marche. Shaw., R - 2.
- Bentzon, Jörgen. Racconto, No. 5. S.M.P.C.-T.
- _____. Racconto, No. 5, Op. 46. Skand.
- Berezowsky, Nicolai. Suite No. 1, Op. 11. B. & H.
- _____. Suite No. 2, Op. 22. G. Sch.
- _____. Suite No. 2, Op. 22. Mills, R - 3.
- Berger, Jean. 6 Klein Stucke. G. & N.
- Bergmann, Walter. Musik. Dob.
- Bergsma, William. Concerto. Gal., A - 3.
- Birtwistle, Harrison. Refrains and Choruses. U.E.-V.
- Bitsch, Marcel. Sonatine. Led.
- Bizet, Georges. (arr. Elkan). Quintet (from Carmen). Elk., T - 3.
- _____. (arr. Holmes). Minuetto (from "L'Arlesienne Suite"). Barn.
- _____. (arr. Williams). Berceuse. S.M.P.C.-T., T - 2.
- Blumer, Theodor. Quintet in B^b, Op. 52. Sik.

- _____. Serenade and Variations for Wind Quintet. Len.
- _____. Suite, Serenade & Theme with Variations in F, Op. 34. A.M.P.
- _____. Tanzsuite in D, Op. 53. A.M.P.
- Boëly, Alexandre P. F. (arr. Taylor). Andante. Bri.
- Bois, Rob du. Chants et contreponts. Don., R - 3.
- Bonsel, Adriaan. Two Wind Quintets. De W.
- Borch, Gaston. Sunrise on the Mountains. Bel.
- Bořkovec, Pavel. Quintet. H.M.
- Borowski, Felix. Madrigal to the Moon. B. & H.
- Borris, Siegfried. Wind Quintet, Op. 25, No. 2. Sirius.
- Bosmans, Arthur. Diabelliana (Suite on motives by Diabelli). E.-V.
- Bourguignon, Francis de. 2 Pieces, Op. 71. Ceb.
- Boyd, Charles N. Suite for Woodwinds. M.P.H.C.
- Bozay, Attila. Quintet. E.M.B.
- Bozza, Eugène. Andante and Scherzo, Op. 48. Led.
- _____. Scherzo, Op. 48. Led., A - 3.
- _____. Variations on a Free Theme, Op. 52. Led., R - 3.
- Brenta, Gaston. Le Soldat Fanfaron. Ceb.
- Briccialdi, Giulio. Quintet in D, Op. 24. Schott.
- Bright. Three Short Dances. Shaw., T - 3.
- Brod, Henri. 1st Quintet, Op. 2. Lem.
- _____. 2nd Quintet. Lem.
- Brons, Carel. Balletto. Don., R - 3.
- Brugk, Hans-Melchoir. Serenade, Op. 22. Sik.
- Bruns, Victor. Quintet in B^b, Op. 16. Hof.
- Buckborough, J. L. Sonatina, Part I & II. M.P.H.C.
- Bull, John. (arr. Mortel). Preludio e Canzone (from "The Kings Hunting Jig"). Borg.

- Burian, Emil F. Quintet. Bar.
- Cacavas, John. Windette. S.F., T - 3.
- Cailliet, Lucien. Concertino. E.-V., T - 3.
- _____. Overture in B^b. E.-V.
- Cambini, Giuseppe. Quintet No. 3. McG & M., R - 3.
- Carabella, Ezio. Suite. Ric.
- Carion, Fernand. Fantaisie Concertante. Brog.
- Carter, Elliott. Woodwind Quintet. A.M.P., R - 3.
- Casterede, Jacques. Quintette. Led., R - 3.
- Cazden, Norman. Three Constructions for Woodwind Quintet. Spratt.
- Chailley, Jacques. Barcarolle. Led.
- Chandler. Valse Emilie. B. & H.
- Chávez, Carlos. Soli No. 2. Mills, R - 3.
- Chaynes, Charles. Serenade. Led., R - 3.
- Chemin-Petit, Hans. Quintet. Lien.
- Chevreuille, Raymond. Divertissement. Ceb.
- Chrétien, Hedwige. Arabesque. And.
- _____. Quintet in B^b. B.-N.
- Clapp, Philip. Prelude and Finale. B. & H., T - 3.
- Cohen, Sol B. Suite for Woodwind Quintet. C.F., T - 1.
- _____. Woodwind Quintet No. 2. Pro Art.
- Coker, William. Quintet. U.E.-V.
- Colaco, Osorio-Swaab. Suite. Don.
- Colomer, B. M. Bourree. C.-B., T - 3.
- _____. Minuet & Bourree. Led.
- Cowell, Henry. Ballad. A.M.P., R - 2.
- _____. Suite. Merry., A - 3.

Cui, Cesar. Orientale. C.F., T - 2.

Dahl, Ingolf. Allegro and Arioso. Hof.

_____. Allegro and Arioso. McG. & M., R - 3.

Danzi, Franz. Quintet in B^b, Op. 56, No. 1. Leu., R - 3.

_____. Quintet in g, Op. 56, No. 2. Br. & H.-L.

_____. Quintet in g, Op. 56, No. 2. Leu., A - 2.

_____. Quintet in c, Op. 67, No. 2. Ric.

_____. Quintet in A^b, Op. 68, No. 1. Ric.

_____. Quintet in E^b, Op. 68, No. 2. Ric.

_____. (arr. Maganini). Gypsy Dance. C.F., T - 3.

_____. (arr. Schultz-Hagel). Quintet in e, Op. 67, No. 2. Hin.

_____. (arr. Waln). Allegretto (from Quintet in g, Op. 56, No. 2). Kjos,
T - 3.

David, Gyula. Fuvosotos. Z.V.

Debussy, C. A. Arabesque No. 1. E.-V.

_____. Arabesque No. 2. E.-V.

_____. (arr. Elkan). Arabesque No. 2. E.-V., T - 3.

Dehnert, Max. Fesliche Musik. Peters.

Delibes, Clement P. L. Petite Marche. Juill.

Demuth, Norman. Pastorale and Scherzo. Hin.

Deslandres, Adolphe E. M. Quintet. B.-N.

Desormière, Roger. Six Danseries Du XVI Siècle. Led.

Desportes, Yvonne. Prelude, Variations, Finale on a Gregorian Chant. Led.

Desserre, G. T. Suite Dans Le Style Ancien. S.E.M.I.

Diamond, David. Quintet. S.M.P.C.-N.Y., A - 3.

Dobias, Václav. Pastoral Quintett. Art.

Domansky, Alfred. Wind Quintet. Schmidt.

Domenico, Olivio di. Quintette. Led.

- Douglas, Roy. 6 Dance Caricatures. Hin.
- Dubois, Pierre M. Fantasia. Led.
- Dubois, Théodore. Premiere Suite Pour Instruments A Vent. Heu.
- Eder, Helmut. Quintett, Op. 25. Dob., R - 3.
- Egidi, Arthur. Quintet in B^b, Op. 18. V.F.M.K.
- Eisler, Hanns. Quintet, Op. 4. And.
- Emborg, Jens L. Quintet, Op. 74. Dania.
- Erdlen, Hermann. Little Variations on a Spring Song, Op. 27, No. 1. Zim.
 _____. Little Variations on a Spring Song, Op. 27, No. 1. G. & N.
- Eschpay, Yu. Marische Melody. And.
- Essex, Keeneth. Wind Quintet. Hin.
- Etler, Alvin. Quintet No. 1. A.M.P., A - 3.
 _____. Quintet No. 2. A.M.P., A - 3.
- Farkas, Ferenc. Wind Serenade. E.M.B.
 _____. Wind Serenade. Z.V.
- Farnaby, Giles. Variations on Elizabethan Songs and Dance Airs. Ox.
- Fauré, Gabriel. (arr. Williams). Berceuse (from "Dolly"). S.M.P.C.-T., T - 2.
- Fernandez, Oscar L. Suite for Wind Instruments, Op. 37. A.M.P.
- Fine, Irving. Partita. B. & H., A - 3.
 _____. Romanza. Mills, A - 3.
- Förster, Joseph B. Quintet in B, Op. 95. H.M.
- Fortner, Wolfgang. 5 Bagatellen. B.S., R - 3.
- Fragale, Frank. Angora Lake. Frag.
 _____. Lipone Quintet. Frag.
 _____. Woodwind Quintet. A.M.P.
- Francaix, Jean. Wind Quintet. Schott, A - 3.
- Frangkiser. Episodes From Dedications. Bel.

- Fricker, Peter R. Quintet, Op. 5. Schott, A - 3.
- Fritz, John. Sammlung Klass. Zim.
- Fürst, Paul W. Konzertante Musik, Op. 25. Dob., R - 3.
- Füssl, Karl. Klein Kammermusik. Bar.
- Gade, Niels. (arr. Elkan). Merry-Go-Round. E.-V., T - 3.
- Gayfer, J. M. Suite. B. & H.
- Genzmer, Harold. Quintet. Peters.
- Gerhard, Roberto. Wind Quintet. Hin.
- _____. Wind Quintet. Mills, R - 3.
- Gerster, Ottmar. Heitere Musik. Schott.
- Gillis, Don. A Frolic in B-Bop Major (from Suite No. 3, "Gone with the Woodwinds"). Mills, R - 2.
- _____. And Mr. Tortoise Wins the Race. Mills, R - 2.
- _____. Br'er Rabbit Dreams. Mills, R - 2.
- _____. Five Piece Combo (from Suite No. 3, "Gone with the Woodwinds"). Mills, R - 2.
- _____. Self-Portrait. Mills, R - 2.
- _____. Sermonette. Mills, T - 2.
- _____. Shadows. Mills, R - 2.
- _____. Take Five (from Suite No. 3, "Gone with the Woodwinds"). Mills, R - 2.
- _____. They're Off. Mills, T - 2.
- Gluck, Christoph W. von. Gavotte (from "Paris and Helena"). C.F.
- Goeb, Roger. Prairie Songs. Peer.
- _____. Quintet No. 1. McG. & M.
- _____. Quintet No. 2. McG. & M.
- Gonzalez-Zuleta, Fabio. Quinteto 1960. Peer, A - 3.
- Gould, Morton. (arr. Taylor). Pavanne (from "American Symphonette No. 2"). Mills.
- Gounod, Charles. (arr. Teague). Funeral March of a Marionette. B.M.I., T - 2.

- Grainger, Percy A. Room-Music Tid-Bits No. 3. (Walking Tune). Schott.
- _____. Wanderlied (Walking Tune). Schott.
- _____. Walking Tune. S.M.P.C.-T., T - 2.
- Granados, Enrique. (arr. Elkan). Oriental. E.-V., T - 2.
- Grieg, Edvard. (arr. Trinkaus). Morning Mood (from "Peer Gynt Suite" Op. 46, No. 1). M.P.H.C.
- Grimm, Carl Hugo. A Little Serenade, Op. 36. And.
- Guenther, R. Rondo. C.-B.
- Guentzel. Bas-Bleu. Barn., T - 2.
- _____. In the Meadow "Pastorale". Barn., T - 1.
- _____. Intermezzo. Pro Art.
- _____. Scherzo. Barn.
- _____. Tarantella, Op. 62. Barn., T - 3.
- Guilmant, Felix A. (arr. Taylor). Canzonetta. M.P.H.C., T - 2.
- Haas, Pavel. Dechovy Kvintet, Op. 10. Sadlo.
- Haddrill. Recitation. Pro Art.
- Hamerik, Ebbe. Quintet. Skand.
- Hartley, Gerald. Divertissement. A.M.P.
- Haubiel, Charles. Five Pieces for Five Winds. Comp.
- Haufrecht, Herbert. A Woodland Serenade. Rong., R - 3.
- _____. A Woodland Serenade. Peters.
- Haydn, Franz J. Divertimento No. 1 in B^b. Pres., T - 3.
- _____. Largo (from String Quartet, Op. 76, No. 5). Pres.
- _____. (arr. Holmes). Allegretto. Barn.
- _____. (arr. Holmes). Menuetto (from Symphony No. 2). Barn.
- _____. (arr. Long). Divertimento in C ("Man and Wife"). G. Sch., R - 3.
- _____. (arr. Long). Quintet No. 4. S.M.P.C.-T., T - 3.
- _____. (arr. Muth). From a Klavier Trio in C. Hof.

- _____. (arr. Muth). Quintet (from "Piano Trio"). Hof.
- _____. (arr. Perry). Divertimento ("St. Anthony Chorale"). B. & H., A - 1.
- Heiden, Bernhard. Sinfonia. A.M.P., R - 3.
- Heim, Max. Quintet for Winds in E^b. Schmidt.
- Henze, Hans W. Woodwind Quintet. Schott, R - 3.
- Herberigs, Robert. Concert Champetre. Ceb.
- Herrmann, Hugo. Pastorale Phantasie, Op. 51. Ben.
- Hess, Willy. Divertimento in B^b, Op. 51, Him.
- Hillman, Karl. Capriccio, Op. 56. Bel.
- Hindemith, Paul. Klein Kammermusik, Op. 24, No. 2. Schott, R - 3.
- Hirsch, L. Turtle Dove (English Folk Song). Leeds.
- Höfdding, Finn. Quintet, Op. 35. Skand.
- Höffer, Paul. Quintet (Variations on a theme of Beethoven). Lit.
- Hohensee, Wolfgang. Quintet. Br. & H.
- Holbrooke, Joseph. Miniature Suite, Op. 33b. R.C.
- Holmbee, Vagn. Notturmo for Woodwind Quintet, Op. 19. Dania.
- Holmes. Castillia--Bolero. Barn.
- Hosmer, James B. Fugue in C. G.H.M.C.
- Hoyer, Karl. Serenade in F, Op. 29. Len.
- Huffer, F. K. Sailor's Hornpipe--Concert Paraphrase. M.P.H.C.
- Huguenin, Chr. Gavotte--Musette. And.
- _____. Menuet--Bourree. And.
- Hunter, E. Danse Humoresque. C.F.
- Huybrechts, Albert. Quintet. Ceb.
- Ibert, Jacques. Trois Pièces Breves. Led., A - 3.
- _____. Three Short Pieces. S.M.P.C.-T.
- Ingenhoven, Jan. Quintet for Winds. W.V.

- Jacob, Gordon. Wind Quintet. B. & H.
- Jacobi, Frederick. Scherzo. C.F.
- Jacoby, Hanoeh. Quintet. Leeds.
- James, Philip. Suite in Four Movements. C.F.
- Jardanyi, Pal. Fantasie. E.M.B.
- Jersild, Jörgen. Serenade. Han.-F.
- Jirak, Karel B. Quintet, Op. 34. And.
- Johnson, Eleanor. Legend of Erin. Bel.
- Johnson, H. M. Quintet in C. C.F., T - 2.
- Jong, Marinus de. Aphoristisch Triptiek. Ceb.
- Jongen, Joseph. Concerto, Op. 124. And., R - 3.
- _____. Concerto, Op. 124. Brog.
- _____. Preamble et Dances, Op. 98. Brog.
- _____. Preamble et Dances, Op. 98. S.M.P.C.-T.
- Jorgen, Jersild. At Spille I Skoven. (Serenade). Skand.
- Josten, Werner. Canzona Seria. E.-F.
- Jungk, Klaus. Chaconne, Sik.
- Kadosa, Pal. Fuvosotos, Op. 29a. E.M.B.
- _____. Fuvosotos, Op. 29a. Z.V., R - 3.
- Karren, L. Little Tale From Brittany. Bar.
- Kauffmann, Fritz. Quintet, Op. 40. And.
- _____. Quintet, Op. 40. U.E.
- Keith, George D. Woodwind Quintet. B. & H.
- _____. Woodwind Quintet. Br. & H.
- Kelemen, Milko. Etudes contrapunctiques. A.V.
- Kelterborn, Rudolf. 7 Bagatellen. E.M., R - 3.
- Kern, Frida. Quintet. Grosch.

- King, Harold C. Quintet in E. Don.
- Kingman, Daniel. Quintet for Winds. W.I.M., T - 3.
- Kirby, Suzanne T. Elfin Dance. A.M.P.
- Klughardt, August F. M. Wind Quintet in C, Op. 79. Zim., R - 3.
- Kodály, Zoltán. (arr. Elkan). Zongora Muzsika, No. 2. E.-V., T - 1.
- Kont, Paul. Quintett in Memoriam Franz Danzi. Dob., R - 3.
- Korda, V. Divertimento. Dob.
- Kötschau, Joachim. Quintet, Op. 14. Zim.
- Krause-Grummitz, Heinz. Quintett No. 1. Br. & H.
- Kreisler, A. von. Andante and Allegro. S.M.P.C.-T., T - 3.
- Krenek, E. Pentagramm. Bar.
- Kubizek, Augustin. Kammerquintett. Dob., R - 3.
- Kunert, K. Bläserquintett, Op. 17. Hof.
- _____. Divertimento, Op. 18. Hof.
- _____. Divertimento in D, Op. 14. Spratt.
- Kurtág, G. Quintet. E.M.B.
- Labey, Marcel. Quintet. Ed. Max.
- Ladmirault, Paul. Choral et Variations. Lem.
- Landré, Guillaume. Wind Quintet. Don.
- Lang, L. Quintet. E.M.B.
- Laurischkus, Max. Lithuanian Suite, Op. 23. Sim.
- Leclair, Jean Marie. Minuet & Hunting Scene. Bar.
- _____. 3 Petite Pieces de Concert. Bar.
- Lefèvre, Charles E. Suite, Op. 57. Bel.
- _____. (arr. Waln). Prelude (from "2nd Suite for Woodwinds", Op. 122.).
Kjos, T - 2.
- Legley, Victor. Quintet, Op. 58. Ceb.
- Lehmann, Hans U. Episoden. A.V.

- Lendvai, Erwin. Quintet for Winds, Op. 23. Sim.
- Leukauf, R. Quintet, Op. 25. Dob.
- Levy, F. Lovelette. Bel.
- Lickl, Georgio. Quintet. O.N.
- Linder. Wind Quintet in B, Op. 1. Hof.
- Lindner, Fr. Quintet, Op. 1. O.N.
- Lipatti, Dinv. Aubade. Peters.
- Liszt, Franz. Weihnachtslied (Old Provencal Christmas Carol). Spratt.
- _____. (arr. Andraud). Pastoral, Longing for Home, Eclog (from "Annees").
And.
- _____. (arr. Hamilton). Pastorale (from "Les Preludes"). Gal.
- Lohse, Fred. Quintet. Peters.
- Louël, Jean. Quintet. Ceb.
- Lucky, Stepan. Quintet. Art.
- Luening, Otto. Fuguing Tune. A.M.P., R - 2.
- Luigini, Alexandre. (arr. Holmes). Ballet Egyptien. Barn.
- Maasz, Gerhard. Finckenschlag. Sik.
- MacDowell, Edward A. Idyl, Op. 28, No. 2. M.P.H.C.
- Maganini, Quinto. Fox-Trot Burlesque (on "Simple Aveu"). C.F.
- Magnani, A. Reverie. Bar.
- Mandic, Joseph. Quintet. U.E.
- Maréchal, Henri-Charles. Air Du Guet. Heu.
- _____. Night Watch Tune of King Rene. Aud.
- Martin. Prestissimo. B. & H.
- Mason, Daniel Gregory. Divertimento: March and Fugue, Op. 26b. Wit.
- McBride, Robert. Jam Session. Comp.
- McCall, H. E. Two Tunes From Mother Goose. And.
- McKay, F. H. Bainbridge Island Sketches. Barn., T - 2.

- McKay, George F. Joyful Dance. Merc.
- _____. Three Nautical Characters. Barn., A - 1.
- Meester, Louis de. Divertimento. Ceb.
- Mellin, G. Menuet Badin. And.
- Mendelssohn, Felix. (arr. Sarlit). Menuet. Selmer.
- _____. (arr. Seay). Scherzetto, Op. 102, No. 4. Spratt, T - 3.
- Mendelssohn, J. A. Figurate Hymn. C.F., T - 1.
- Meulemans, Arthur. 3 Quintettes. Ceb.
- Meyer-Tarmin, Wolfgang. Kleines Quintet. B. & B.
- Migot, Georges. Quintette. Led.
- Milhaud, Darius. La Chiminée du Roi René. Aud., A - 3
- _____. Madrigal & Pastorale. Merc.
- Milner, Anthony. Quintet. U.E.
- Moore, Douglas. Quintet for Winds. G. Sch.
- Moritz, Edvard. Quintett, Op. 41. Zim.
- Mortensen, Otto. Quintet for Winds. Han.-F.
- Moser, Franz. Variations and Fugue, Op. 82. O.N.
- Moussorgsky, Modest. (arr. Kessler). Ballet of the Chickens in Their Shells.
Ru., T - 3.
- Mozart, Wolfgang A. (arr. Baines). Divertimento in B^b, No. 14. Ox., T - 3.
- _____. (arr. Cailliet). Quintet in F, K370 (from the Oboe Quartet). E.-V.
- _____. (arr. Campbell-Watson). Allegro Concertante (from "Sonata in e").
M.P.H.C.
- _____. (arr. Lockhart). Minuet (from "Divertimento"). M.P.H.C.
- _____. (arr. Nakagawa). Sonata in B^b. A.M.P.
- _____. (arr. Waln). Menuet. Kjos.
- _____. (arr. Weigelt). Divertimento in B^b, No. 14. Leuc.
- _____. (arr. Weigelt). Divertimento in F, No. 8. Leuc.

- _____. (arr. Weigelt). Divertimento in F, No. 13. Leuc.
- Müller, Peter. Three Wind Quintets. Ruhle.
- Müller-Rudolstadt, Willy. Die Leineweber. Brosch.
- Muth. Quintet (after a Haydn Trio). And.
- Nelhybel, Vaclav. Quintet No. 1. Peters.
- Nevin, Ethelbert. Gondolieri. U.E.
- Nielsen, Carl. Quintet, Op. 43. Han.-F., R - 3.
- Nocke. (arr. Taylor). The Mills of San-Souci. Mills.
- Normand, Albert. Quintet in E. Ver.
- Olsen, Spare. Wind Quintet, Op. 35. Peters.
- Onslow, George. (arr. Kistner). Quintet for Winds in F, Op. 81. Br. & H.
- Parris, Herman. Woodwind Miniatures. E.-V.
- Pauer, Jiri. Quintet. Art.
- Perissas, Madeleine. Scotch Suite. And.
- Persichetti, Vincent. Pastoral, Op. 21. B. Sch., T - 3.
- Pessard, Emile L. F. Aubade in D, Op. 6. Led.
- _____. Prelude & Minuet. Led.
- Petrovics, Emil. Quintet. E.M.B.
- Pfeiffer, Giovanni. Partorale. And.
- Pierce, Edwin H. Allegro Piacevole and Scherzo. Rem.
- _____. In Merry Mood. M.P.H.C., T - 2.
- _____. Romance. Pro Art, T - 2.
- _____. Short Quintet in B^b. Rem.
- Pierné, Gabriel. March of Little Tin Soldiers, Op. 14, No. 6. Led.
- Pijper, Willem. Wind Quintet. Don., R - 3.
- Pilss, Karl. Serenade. Dob.
- Piston, Walter. Quintet. A.M.P., A - 3.

- Placheta, H. Divertimento, Op. 8. Dob.
- Pleyel, Ignaz J. (arr. Harris). Opus 48. C.-B.
- _____. (arr. Geiger). Rondo. Rem.
- Poldini, E. de. General Boom-Boom. E.-V.
- Poldowski, Lady D. P. (arr. Barrere). Miniature Suite. Gal., R - 3.
- Ponse, Luctor. Two Pieces. Don.
- Porsch, Gilbert. Suite Modique. Rem.
- Porter, Quincy. Divertimento. Peters, R - 3.
- Rameau, Jean P. Acante et Cephise. Led.
- _____. (arr. Lockhart). Tambourin. Wit., T - 3.
- _____. (arr. Oubradous). Symphonie et Danses. Led.
- _____. (arr. Sarlit). La Poule. Selmer.
- Randerson. Quintet for Winds. Dur.
- Ranki, György. Pentaerophonia. Z.V., R - 3.
- Rapoport, Eda. Indian Legend. A.M.P.
- Rathaus, Karol. Gallant Serenade. B. & H.
- Ravel, Maurice (arr. Intravaia). Pavane. E.-V.
- _____. (arr. Kessler). Piece en Forme de Habanera. Led.
- Read, Gardner. Scherzino. McG. & M.
- Reicha, Anton. Introduction and Allegro. Merc.
- _____. Quintet, Op. 88, No. 1. Cos.
- _____. Quintet, Op. 88, No. 2. Spratt.
- _____. Quintet, Op. 88, No. 5. Leuc.
- _____. Quintet, Op. 91, No. 7. Ric.
- _____. Quintet, Op. 91, No. 9. Peters.
- _____. Quintet, Op. 91, No. 11. A.M.P.
- _____. Quintet, Op. 99, No. 13. A.M.P.

- _____. Quintet, Op. 100, No. 21. Ric.
- _____. 6 Quintets, Op. 88, Nos. 1 - 6 (e, E, G, d, B, F). Sim.
- _____. 6 Quintets, Op. 91, Nos. 7 - 12 (C, a, D, g, A, c). Sim.
- _____. 6 Quintets, Op. 99, Nos. 13 - 18 (C, f, F, D, b, G). Sim.
- _____. 6 Quintets, Op. 100, Nos. 19 - 24 (F, c, E, e, a, B). Cos.
- _____. (arr. Weigelt). Quintet, Op. 88, No. 2. Leduc., R - 2.
- Reiter, A. Quintet. Dob.
- Reizenstein, Franz. Woodwind Quintet. B. & H.
- Rice, N. H. Quintet, Op. 2. Sim.
- Riegger, Wallingford. Blaserquintett, Op. 51. A.V., A - 3.
- Rieti, Vittorio. Quintet. A.M.P., R - 3.
- Roetscher, Konrad. Quintet, Op. 41. B. & H.
- Röntgen, Julius. Serenade. Bar.
- Ropartz, Joseph G. Deux Pieces. Dur., R - 2.
- Rorich, Karl. Quintet for Wind in e, Op. 58. Zim.
- Rosenthal, Felix. Two Quintets. O.N.
- Rota, Nino. Petite Offrande Musicale. Led.
- Rousseau, N. Quintet, Op. 54. Ceb.
- Ruyneman, Daniel. Nightingale Quintet. Don., R - 3.
- _____. Réflexions IV. Don., R - 3.
- Sachsze, Hans. Suite in C, Op. 32. Bohm.
- Sauter, E. Dedicatto A Shinolo.
- Scarlatti, Alessandro. (arr. Herder). A Scarlatti Sonata. A.M.P., T - 3.
- Scarmolin, Anthony. Badinage. B. & H.
- _____. By the Sleepy Nile. M.P.H.C.
- _____. By the Sleepy Nile. W.-7., T - 2.
- _____. Scherzino All'Antica. Pro Art.

- Schaefer, Theodor. Quintet. Paz.
- Schafer, F. Quintet. Art.
- Schat, Peter. Improvisations and Symphonies. Don., R - 3.
- Schierbeck, Poul. Capriccio, Op. 53. McG. & M.
- Schiske, Karl. Quintet, Op. 24. Dob.
- Schmid, Heinrich K. Quintet, Op. 28. Schott.
- Schmidt, Heinrich K. Quintet in B, Op. 28. A.M.P.
- Schmidek, K. Sonatine, Op. 31. Dob.
- Schmitt, Florent. Chants alizés, Op. 125. Dur.
- Schmutz, Albert D. Scherzo Poétique. C.-B.
- Schönberg, Arnold. Quintet for Winds, Op. 26. U.E., R - 3.
- Schröder, Hanning. Divertimento. Peters.
- Schubert, Franz. (arr. Elkan). Valse Sentimentale. E.-V., T - 1.
- _____. (arr. Holmes). Allegretto. Barn., T - 2.
- _____. (arr. Schoenbach). Shepherd Melody. Pres.
- _____. (arr. Taylor). March Hongroise. Mills.
- Schuller, Gunther. Suite. McG. & M.
- _____. Suite. Peters.
- Schultz, Svend. Une Amourette. Skand.
- Schumann, Robert. Fughette ed Gigue. Selmer.
- Schwertsik, Kurt. Quintet. U.E.
- Seiber, Matyas. Permutazioni à cinque. Schott.
- Senailié, Jean. (arr. Taylor). Rondo Serioso. Mills.
- Sibelius, Jean. (arr. Langenus). Pastorale, Op. 46. C.F., T - 1.
- Siennicki, (arr. Hite). Allegro. B. & H.
- Skorzeny, Fritz. Nachmusik. Dob.
- Smetáček, Vaclav. Aus Dem Leben Der Insekten. Ed. Cont.

- Sobeck, Johann. Allegro Mosso. Bel., T - 2.
- _____. Larghetto. Bel., T - 3.
- _____. Quintet in F, Op. 9. B. & B.
- _____. Quintet in B^b, Op. 23. Lehne.
- _____. Tarantella. Bel., R - 3.
- _____. Two Quintets in E^b & g, Op. 11 & 14. Bel.
- Sodero, Cesare. Morning Prayer. A.M.P.
- _____. Valse Scherzo. A.M.P.
- Somis, Giovanni B. (arr. Hernried). Adagio and Allegro (from "Sonata" for vn, and fig. bass in d). C.F.
- Souris, Andre. Rengaines. Led.
- Sowerby, Leo. Pop Goes the Weasel. Fitz.
- _____. Wind Quintet. G. Sch.
- Sprongl, Norbert. Quintet, Op. 50. Dob.
- Stainer, Charles. Scherzo, Op. 27. B. & H.
- Stark, Robert. Quintet, Op. 44. McG. & M.
- Stockhausen, Karlheinz. Nr. 5 Zeitmasse. U.E., R - 3.
- Stringfield, Lamar. A Moonshiner Laughs (from "Moods of a Moonshiner"). Bar.
- Susato. (arr. Bonsel). Old Dutch Dances. De W.
- Sweelinck, Jan. (arr. Luben). Variations of a Folksong. B. & H.
- Sydeman, William. Quintet No. 2. McG. & M.
- Szalowski, Antoni. Wind Quintet. Omega.
- Szekely, Endre. Quintet. E.M.B.
- Szervanszky, Endre. Fuvosotos. Z.V., R - 3.
- Taffanel, Claude P. Wind Quintet in g. Led., R - 3.
- Takacs, Jenő. Tafelmusik, Op. 74. Dob.
- Tartini, Giuseppe. (arr. Trinkaus). Largo (from Violin Sonata in g). M.P.H.C.
- Taylor. Petite Suite From the 18th Century. Mills, R - 2.

- Taylor, L. Suite Miniature in F. M.P.H.C.
- _____. Suite Miniature in F. W.-7., R - 3.
- Telemann, Georg P. (arr. Hinnenthal). Overture--Suite in D. Leuc.
- Thilman, Johannes P. Quintet, Op. 44. Peters.
- Tomasi, Henri. Variations sur un theme corse. Led., R - 3.
- _____. 5 Dances profanes et sacrees. Led., R - 3.
- Trede, Yngve J. Chant des oiseaux. Peters.
- Trojan, Vaclav. Quintet. Ba.
- Tschaikowsky, Peter, I. Andante Cantabile (from String Quartet, Op. 11). C.F.
- _____. Chant Sans Paroles. Spratt., T - 1.
- _____. (arr. Lychenheim). Melodie, Op. 42, No. 3. C.F., T - 2.
- _____. (arr. Nakagawa). Three Dances. A.M.P.
- _____. (arr. Trinkhaus). April. Cons., T - 2.
- _____. (arr. Trinkhaus). June (Barcarolle), Op. 37, No. 6. A.M.S., T - 2.
- Turechek, Edward. Introduction and Scherzo. Wit.
- Tuthill, Burnet. Sailors' Hornpipe, Op. 14, No. 1. C.B.
- _____. Three Petite Pieces de Concert for Wind Quintet. S.M.P.C.-T., T - 3.
- Uray, Ernst L. Quintet. Dob.
- Urbanner, Erich. Etude. Dob.
- Valen, Fartein. Serenade, Op. 42. Peters.
- Van Hulse. Quintet, Op. III. Shaw.
- Van Praag, H. Wind Quintet 1938. Peters.
- _____. Wind Quintet 1948. Peters.
- Veerhoff, Carlos. Quintet. B. & B.
- Verrall, John. Serenade. Merc.
- Vinter, Gilbert. Two Miniatures (from Norfolk and Devon). B. & H., T - 3.
- Voss, Friedrich. Capriccioso fur Soloflote und Blaserquartett. Br. & H.

- Walker, Richard. Adagio and Allegro. Barn., T - 3.
- _____. In Joyous Mood. Barn., T - 3.
- Walzel, L. M. Quintetto impetuoso, Op. 42. Dob.
- Ward, William R. Little Dance Suite. Mills.
- Washburn, Robert. Suite for Woodwind Quintet. E.-V., T - 3.
- Waterson, James. Quintet in F. Led.
- Weber, Alain. Quintette. Led.
- Weber, Carl M. von. (arr. Desnar). Rondo. M.P.H.C.
- Weber, Ludwig. Quintet. O.N.
- Weis, Flemming. Serenade Without Serious Intentions. Han.-F., R - 3.
- Wellesz, Egon. Suite, Op. 73. Sik., R - 3.
- _____. Suite, Op. 73. U.E.
- Weston, Philip. Arbeau Suite. Con.
- Whettam, Graham. Wind Quintet, Op. 19. De W.
- Wijdeveld, Wolfgang. Wind Quintet. Don.
- Wilder, Alec. Woodwind Quintet No. 3. G. Sch., R - 3.
- Wildschut, Clara. Klein Serenade. Don.
- Wirth, Helmut. Klein Clementiade, Scherzo. Sik.
- Wood, Charles. Quintet in F for Winds. B. & H.
- Wood, Thomas. Brewhouse at Bures--Scherzo. S. & B.
- Wuorinen, Charles. Movement for Wind Quintet. Pres., R - 3.
- Zagwijn, Henri. Scherzo. Don.
- Zelenka, van, the 1st. Chronologie. Dob.
- Zender, Hans. Woodwind Quintet, Op. 3. B. & B., R - 3.
- Zilcher, Hermann. Quintet, Op. 91. Dob.
- Zöller, Karl. Quintet in F, Op. 132. Dob.

Collections

Andraud, Albert J. (Compiled and Revised). Twenty-Two Woodwind Quintets.
S.M.P.C.-T., A - 2-3.

Barrere, Georges (Arranged and Edited). Juilliard Series of Music for Wind
Ensemble (2 vols.). G. Sch.

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- See B.S.
- Bar. Bärenreiter-Verlag
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- See Ric.
- Barn. C. L. Barnhouse
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- B. & B. Ed. Bote & G. Bock
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- Bel. Belwin, Inc. or Belwin-Mills Publishing Corporation
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Schützenstr. 6
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116 Boylston Street
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- See Frank.
- B.M.I. Broadcast Music, Inc.
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- Comp. The Composers Press
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- Con. Concord Music Publishing Co., Inc.
New York, New York

See Elk.
- Cons. Consolidated Music Publishers, Inc.
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New York, New York 10023

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- Cos. Editions Costallat
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- Ed. Cont. Edition Continental
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- See Led.
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- See M.C.A.
- Lehne Lehne & Co.
Heinrich strasse 8
Hanover, Germany
- U.S. Distributor not listed.
- Lem. Henry Lemoine & Cie
11 Rue Pigalle
Paris 9, France
- See E.-V.
- Len. Alfred Lengnick & Co., Ltd.
14 Berners Street
London, W. 1, England
- See Bel.
- Leuc. F.E.C. Leuckart Musikverlag
Salomonstrasse 9
Leipzig, C. 1, Germany
- See A.M.P.
- Lien. Robert Lienau
Lankwitzer Str. 9
Berlin, Germany
- See Peters.
- Lit. Henry Litolff's Verlag
Wollmarkt 13
Braunschweig, Germany
- See Peters.

- M.A.B. Musica Antique Bohemica
Prague, Czechoslovakia
- See B. & H.
- Mar. Marks Music Corporation (Edward B. Marks Corp.)
136 West 52nd Street
New York, New York 10019
- See Bel.
- M.C.A. Music Corporation of America
A Division of M.C.A.
445 Park Avenue
New York, New York 10022
- Distributor for Consolidated Music Publishers (New York); and
Leeds Music Corp. (New York).
- McG. & M. McGinnis & Marx
c/o Pietro Deiro
133 Seventh Avenue
New York, New York 10014
- Merc. Mercury Music Corp.
17 West 60th Street
New York 23, New York
- Distributor for Heugel (France); and Merrymount Music Press.
- Also, see Pres.
- Merry. Merrymount Music Press.
(Address not given)
- See Merc.
- Mills Mills Music, Inc.
1619 Broadway
New York, New York 10019
- See Bel.
- M.P.H.C. Music Publishers Holding Corp.
619 West 54th Street
New York, New York 10019
- Distributor for Remick Music Corporation; and M. Witmark & Sons
(New York).
- Also see W.-7.

- Omega Omega Music Edition
 170 West 44th Street
 New York, New York 10036
- See S.F.
- O.N. Oesterreichische Nationalbibliothek
 Musiksammlung
 Josefplatz 1
 Wien I, Oesterreich
- U.S. Distributor not listed.
- Ox. Oxford University Press
 1600 Pollitt Drive
 Fairlawn, New Jersey 07410
- Pat. Paterson's Publications, Ltd.
 36-40 Witmore Street
 London, W. 1, England
- See C.F.
- Paz. O. Pazdirek
 32 Ceskall
 Brno, Czechoslovakia
- See B. & H.
- Peer Peer International Corp.
 1619 Broadway
 New York, New York
- See S.M.P.C.-N.Y.
- Peters C. F. Peters Corporation
 373 Park Avenue South
 New York, New York 10016
- Distributor for Edition Dania (Denmark); Henry Litolff's Verlag (Germany); Peters Hinrichsen Edition Ltd. (England); Robert Liunar (Germany); Stichting Donemus (Netherlands); and Wilhelm Zimmermann (Germany).
- Pres. Theodore Presser Company
 Presser Place
 Bryn Mawr, Pennsylvania 19010
- Distributor for Elkan-Vogel (Pennsylvania); Mercury Music (New York); Universal Edition (England); and Universal Edition (Austria).

- Pro Art Pro Art Publications
469 Union Avenue
Westbury, New York 11591
- R.C. Rudall Carte
London, England
- See B. & H.
- Rem. Remick Music Corporation
(Address not given)
- See M.P.H.C.
- Ric. G. Ricordi & Company, Inc.
16 West 61st Street
New York 23, New York
- Distributor for Bärenreiter-Verlag (W. Germany).
- See Bel.
- Rong. Rongwen Bros. Music Company
56 West 45th Street
New York, New York 10036
- See Bro.
- Ru. Rubank, Inc.
16215 Northwest 15th Avenue
Miami, Florida 33169
- Rühle Carl Rühle's Music-Verlag
Heinrichstrasse 11
Leipzig, C. 1, Germany
- U.S. Distributor not listed.
- Sadlo Sadlo
233 Kosire
Prague, Czechoslovakia
- See B. & H.
- Schott Schott & Co. Ltd.
48 Great Marlborough
London, England
- See Bel.
- Selmer Editions Musicales Selmer
4 Place Dancourt
Paris 18, France
- See Led.

- S.E.M.I. Societe d'Editiones Musicales Int.
 et Nouvelles Editions Meridian
 5 Rue Lincoln
 Paril 8, France
- U.S. Distributor not listed.
- S.F. Sam Fox Publishing Company
 62 Cooper Square
 New York, New York 10003
- Distributor for Omega Music Edition (New York)
- Shap. Shapiro, Bernstein & Co.
 1270 Avenue of the Americas
 Rockefeller Center
 New York, New York 10020
- Distributor for Skidmore.
- Shaw. Shawnee Press, Inc.
 Delaware Water Gap, Pennsylvania 18327
- Sik. Musikverlage Hans Sikorski
 Hamburg, Germany
- See F.C.
- Sim. N. Simrock, G.m.b.H.
 Taubchenweg 20
 Leipzig, C. 1, Germany
- See A.M.P.
- Sirius Sirius-Verlag
 17 Schweglerstrasse
 Vienna XIV, Austria
- U.S. Distributor not listed.
- Skand. Skandinavisk Musikforlag
 Borgergade 2
 Copenhagen, Denmark
- See Borups
- Skid. Skidmore
 (Address not given)
- See Shap.

- S.M.P.C.-N.Y. Southern Music Publishing Co., Inc.
1740 Broadway
New York, New York 10019

Distributor for Peer International Corp. (New York).
- S.M.P.C.-T. Southern Music Publishing Co.
1100 Broadway, Box 329
San Antonio, Texas 78206

Distributor for Albert J. Andraud Music Company
- Spratt Jack Spratt Woodwind Shop
17 West 60th Street
New York, New York 10023
- T. & J. Tischler & Jagenberg. B.m.b.H.
(Vereinigte Musik Verlage)
20 Kastanien Allee, Bayenthal
Koln, Germany

Distributor for Wunderhorn Verlag (Germany).

U.S. Distributor not listed.
- U.E.-L. Universal Edition
2 Fareham Street
London W. 1, England

See Pres.
- U.E.-V. Universal Edition
Karlsplatz 6
Vienna, Austria

See A.M.P. or Pres.
- U.M.P. University Music Press
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Ann Arbor, Michigan 48106
- Ver. Vernede
Versailles, France

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- W.-7 Warner Bros. Music--Seven Arts, Inc.
488 Madison Avenue
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Distributor for Music Publishers Holding Company (New York).

- W.I.M. Western International Music, Inc.
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Los Angeles, California 90034
- Wit. M. Witmark & Sons
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See M.P.H.C.
- W.V. Wunderhorn Verlag
Kastanien Allee 20
Cologne, Germany

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- V.F.M.K. Verlag for Musik Kaltura
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U.S. Distributor not listed.
- Zim. Wilhelm Zimmermann
Music-Verlag
Querstrasse 28
Leipzig, C. 1, Germany

See Peters.
- Z.V. Zenemukiako Vallalat
Budapest, Hungary

See B. & H.

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THE ROLE OF SMALL ENSEMBLES IN MUSIC EDUCATION
WITH SPECIAL EMPHASIS ON THE WOODWIND QUINTET

by

DEAN LEE ARMSTEAD

B. S., Kansas State University, 1972

AN ABSTRACT OF A MASTER'S REPORT

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It is within the scope of this paper to identify the fostering of the understanding of music as the goal of the music educator. It is the opinion of this writer that this goal may be approached through the study of musical styles, and the study of the organization and design of sound through the small ensemble. This paper examines the use of small ensembles in music education and suggests the inclusion of the woodwind quintet as an ensemble through which the study of music may be approached.

Following a brief history of the woodwind quintet, criteria are discussed for the inclusion of small ensembles in the school curriculum to help serve the goals of music education. Next, criteria for the selection of music for small ensembles are given. The following chapter concerns recommended procedures for organizing these ensembles. The conclusion and three appendices follow.

The first appendix is a recommended list of woodwind quintet literature divided into several stylistic periods. The second appendix is a composite list of woodwind quintet literature (individual publications and some collections) from which the music educator can draw during his own teaching. Some indication of the degree of difficulty is given for some pieces. The third appendix is a list of publishers and addresses through which woodwind quintet literature may be acquired.

Hence, in this paper, the writer has suggested that small ensembles, especially the woodwind quintet, can be used effectively by the music educator to help accomplish some of the goals of his profession. It is hoped that the music educator will be induced to emphasize this aspect of music in his teaching.