THE WOODWIND QUINTET: ITS ORIGIN
AND EARLY DEVELOPMENT

THESIS

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Fulfillment of the Requirements

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MASTER OF MUSIC

By

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PREFACE

The purpose of this study is to trace the early development of a popular twentieth-century chamber music ensemble, the woodwind quintet. The first chapter concerns the history and background of the use of woodwinds in chamber music leading to the development of the quintet. The second chapter discusses the first compositions for this ensemble and their composers. An appendix provides musical examples illustrating the use of the instruments in the early woodwind quintets.
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CHAPTER I

THE EARLY DEVELOPMENT OF THE WOODWINDS IN
THE SEVENTEENTH AND EIGHTEENTH CENTURIES

Introduction

One ensemble which has been greatly neglected in the historical development of chamber music is the woodwind quintet, composed of the four principal woodwinds in the orchestra, the flute, clarinet, oboe, and bassoon, and one brass instrument, the French horn. This ensemble has grown in popularity during the twentieth century at a rate that has hardly been equaled by any other ensemble. Nearly every university of stature now has its own faculty woodwind quintet, and even the instrumental music programs of the public schools use this ensemble as a teaching device for the student to develop a refined ear for the problems of intonation, balance, and phrasing, which, if carefully worked out as an ensemble, can bring about a musical rapport equal to that felt by members of a string quartet.

The growth of public school music has been one important factor in the current popularity of this ensemble. Another factor is the increase in literature for the group, which in itself is directly related to the most important reason for its growth: the increase in the numbers of woodwind
quintets of professional players who have toured Europe and the United States, creating interest in their ensembles, not only in the students, but also in the composers. Examples of these performing groups have been found in nearly every musically important country: the flutist, Paul Taffanel, and his Société de Musique de Chambre pour Instruments à Vent, founded in 1871, and later headed by Philippe Gaubert; Louis Fleury, another famous flutist and his Société Moderne d'Instruments à Vent, in 1895; the quintet of the Garde Républicaine Band; the Leipzig Gewandhaus Wind Quintet; The Queen's Hall Wind Quintet from London, founded in 1902 by Sir Henry J. Wood; and the Molé Chamber Music Quintet in Boston, formed in 1893 by members of the Boston Symphony. These groups are only examples of the early professional woodwind quintets; many others have been formed since that time.

The literature for the ensemble has grown primarily because these performing groups have generated the composers'

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interest, causing works for quintet to be dedicated to a particular group or commissioned by the members of a quintet. Nearly every major twentieth-century composer, such as Schoenberg, Piston, Milhaud, Barber, Irving Fine, and Alvin Etler, has written works for woodwind quintet. The nineteenth-century composers ignored the ensemble for the most part; however, a few men did write woodwind quintets in the early years of the century and in the last twenty years of the eighteenth century. Before that the ensemble was unknown.

It is strange that this twentieth-century phenomenon has hardly any historical background in the development of chamber music, whereas the string quartet, a steadfast member of the chamber music society, has a long historical background.

Woodwinds in Chamber Music

The woodwind quintet, which was actually introduced as an ensemble in the late eighteenth century, evolved from a complicated growth in chamber music and orchestral music during that era. No particular event could be described as the specific reason for the birth of the ensemble: all of the changes in music seemed to bring about its natural evolution. There were many reasons for the neglect of this ensemble, for the woodwind instruments themselves were slow,

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6 Ibid., p. 66.
in comparison to the stringed instruments, in finding their way into the respectable salons of chamber music. In addition they were equally slow in their entrances into the orchestra.

One factor involved in the history of the use of woodwinds in chamber music was the natural predilection which composers and performers had for the human voice. This preference, which was still evident in the eighteenth century, stemmed from the ancient art of singing, which had formed the basis of all music until the development and perfection of instruments. Ruth Halle Rowen illustrates this idea by stating that "throughout the vast Italian polyphonic literature of the sixteenth century the prevalence of the inscription 'for voices or instruments' is proof of a deeply rooted reluctance to segregate the vocal from the instrumental medium." The relationship of music to the church had much to do with the use of voices in music rather than instruments, according to Ernest Meyer.

The 16th century was a time of fierce religious and social struggle. In all such times the emphasis in vocal music laid upon the words (and the text in general) becomes stronger. In all countries the movements of the Reformation and Counter-Reformation alike endeavoured to convey their messages through the medium of vocal music.


Each country was different in accepting instrumental music as a medium apart from vocal music: Italy and Germany had developed a definite position in this field by the eighteenth century; however, France continued to use the voice as the basis of all music.\textsuperscript{9}

Sebastien de Brossard, for example, argued that instruments were invented either to imitate the voice artistically, to supplement its shortcomings, or to accompany it. For several decades pure instrumental music was regarded with suspicion, curiously enough, because of its purity; because it could be manipulated, if the composer so desired, as an abstract idiom, complete and consistent within itself. The composer need no longer lean upon the "reproduction" or "imitation of nature," and this was a stage prop which the French were rather reluctant to discard.\textsuperscript{10}

Because of this reluctance to use instruments alone in the middle ages, a purely instrumental style of music was slow to develop. Probably the first type of music played by instruments in ensembles was related to dance forms, with more broken, dotted rhythms than found in the smooth, melismatic vocal music.\textsuperscript{11}

Dr. Hans David states that the first compositions we can trace which were definitely composed for wind instruments are probably two Arie de Battaglia per Instrumenti da Fiato (Battle Airs for Wind Instruments), written by Andrea Gabrieli and Annibale Padoano, and published in 1580.\textsuperscript{12}

\textsuperscript{9}Rowen, op. cit., p. 2-3. \textsuperscript{10}Ibid., p. 3.
\textsuperscript{11}Meyer, op. cit., p. 67.
There were undoubtedly many more compositions played by instruments in which the music did not have the actual instrumentation written on the score itself. The music was played by the instruments available in the orchestra. For example, dances by Tielman Susato are "described on the title page as being 'suitable for performance on all musical instruments'."\textsuperscript{13} Even though the instruments were not as widely used as the voice, there were a large number of wind instruments which were used to add color to the ensembles: the double reeds were particularly vibrant in sound. There were more instruments in each family, or consort, in the Renaissance orchestras than are found in the modern groups: for example, the recorder consort included many differently pitched instruments, from the sopranino to the bass.\textsuperscript{14} The wind instruments were not added to the orchestra in a haphazard manner: all instruments used had to be in the dynamic range of the human voice, "melodically expressive,"\textsuperscript{15} and able to blend well with the viol family.

Thus the "civilized" renaissance orchestra was restricted to a select group of instrumental families, no member of which could be capable

\textsuperscript{13}Adam von Ahn Carse, 
\textit{The History of Orchestration} 

\textsuperscript{14}\textit{Ibid.}, p. 8-21.

\textsuperscript{15}Oscar Lee Gibson, "The Serenades and Divertimenti of Mozart," unpublished doctoral dissertation, School of Music, North Texas State University, Denton, Texas, 1960, p. 16.
of grossly overpowering either the remaining instruments or a human voice. 16

A contemporary comment on the relationship of woodwinds to the orchestra was made by Agostino Agazzari in 1607:

Further, some consorts are stringed instruments, others wind instruments. Of those of this second group (excepting the organ) I shall say nothing, because they are not used in good and pleasant consorts, because of their insufficient union with the stringed instruments and because of the variation produced in them by the human breath, although they are introduced in great and noisy ones. Sometimes in small consorts, when there are organetti in the octave above, the trombone replaces the double bass, but it must be well and softly played. All this I say in general, for in particular cases these instruments may be played so excellently by a master hand that they adorn and beautify the harmony.17

England, Italy, and Germany were the first countries to employ woodwinds and strings to a great extent in chamber music.18 Where the churches had been the centers of music with choirs and organs, the royal courts took over this activity with orchestras. In England alone during the sixteenth century instrumental music began to increase. "The great innovator Henry VII contributed essentially to the revolutionary increase of instrumental music in particular."19 Each court had its own chamber orchestra to play for private

16 Ibid.


parties and royal balls, with the performers, conductors, and composers classed as part of the domestic help. "In and around the Court, dance tunes and dance forms constituted the main bulk of instrumental music..." Even in the ordinary households instrumental music became increasingly important, with members of the family becoming more educated and interested in the arts. Music began to be an activity not completely connected with the church, becoming instead one which gave people pleasure and enjoyment. The rise of chamber music was connected to this new feeling because it was a personal thing, offering "an almost ideal medium for providing just this mental and spiritual remoteness from any perceptible purpose, and the opportunity it gave for the expression of a more subjective emotionalism." Ernest Meyer gives a concise description of the social standards during this time which gave birth to a new type of music:

From about 1558 onwards a life of increasing activity developed: the spirit of enterprise, adventure, progress and intensified labour affected all parts of the population engaged in the various spheres of the new commercial life. A greater freedom of competition prepared the ground for a musical activity which was not tied by a thousand bonds to a non-musical function, but was based on the initiative of the individual composer. During the middle ages all professions, including the musical, were organized into guilds, so that the isolated individual could never have achieved full consciousness of his power, nor have protected himself and advanced. The individual

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20 Ibid., p. 69.  
21 Ibid., p. 76.
was only a link in a chain which was composed of equal parts, a member of a corporation or fraternity which stood for his rights, but at the same time held him captive. Now, after 1558, music moved away from the medieval way of functioning at court and church, or on municipal occasions, towards the much more independent ideal of pure chamber music.\(^22\)

This new use of secular music, for pure enjoyment, made performances in the chamber grow in importance, not only in the compositions played, but also in the actual technical aspect of playing an instrument. The seventeenth century saw the popularity of the violin reach into aristocratic circles and gradually replace the viol family.\(^23\) Musicians with great technical facility on the stringed instruments were highly regarded and compositions for strings became more and more abundant. Woodwind instruments were used in conjunction with strings; however, there were rarely any compositions written for wind instruments alone to be played in the chamber.\(^24\) Contemporary criticisms of wind music versus string music, such as Agazzari's, prove that the woodwinds were not highly developed mechanically compared to the stringed instruments and so were used more for special effects or emotions desired by the composer:

Wind instruments are less capable of acrobatics, and for this reason one always hears more melody on these instruments than on the violins of our day.\(^25\)

\(^{22}\)Ibid., p. 75. \(^{23}\)Rowen, op. cit., pp. 55-56. 
\(^{24}\)Ibid., pp. 55-72. \(^{25}\)Ibid., p. 70.
Because of these special preferences of the composers for certain effects, each country's composers differed in the amount of woodwinds used in their compositions:

In many respects the Germans are in music what the Flemish are in painting; less scrupulous in design, they seek effect in color. That is to say, they like chords which are the most sonorous such as are produced by wind instruments; a fact which made them pass for preeminent harmonists in contrast to people who confuse sonority with harmony. That skill, which consists in the simultaneous use of sounds, is the same all over Europe. It is perhaps the part of art on which all musical nations agree most definitely, in spite of the diversity of language; but the choice of instruments, and consequently the effects, differ in each nation. Thus the Italians love pure harmony, the Germans brilliant harmony, and the French, who wrongly derive their authority from the example of the latter, are generally accused of loving noise somewhat.26

The forms and styles of baroque music in the different countries also affected the types of instrumentation used in the chamber well into the eighteenth century. The trio sonata, the solo sonata, and the concerto grosso became the most important chamber music forms. Woodwinds were used along with strings in the trio sonatas, or as soloists with accompanying bodies of strings in the concerti. As Choron and Fayolle pointed out,27 the Germans were more willing to mix strings with winds in the trios than were the Italians, who remained loyal to the violins as their melody instruments.

Well into the eighteenth century the music forms were affected by the use of the thorough-bass or basso continuo:

26 Ibid., pp. 70-71. 27 Ibid.
the art of playing, at sight, the upper voices of the harmony
guided by the numerals written under the bass line showing
the intervals to be used. This style of composition greatly
neglected the inner voices, concentrating almost entirely
on the melody and the bass line: "a harmonic approach is
prone to regard the inner voices as fillers and to embody
the essence of a composition in the two outside voices."28
Rowen points out that this tendency did not make each instru-
mental line an important one, thereby making the members of
an ensemble unequal in importance:

Looking at it from the vantage point of
the historian, the thorough-bass embodied two
principles contrary to modern ideals of chamber
music. In the first place, the thorough bass
denied individuality to the inner parts, where-
as chamber music now stresses the interplay of
all the parts, each carefully delineated and
each possessing a measure of independence.
Furthermore, the continuo bass was doubled and
often tripled, whereas in modern chamber music
there is only one instrument to a part. Still,
in the history of instrumental music, the
thorough-bass phase was an inevitable conse-
quence of the disintegration of Renaissance part
writing, and after certain elemental musical
phenomena (such as chord succession and the re-
lationship of parts in various registers) had
been realized and exploited, the practice led
to a musical literature as rich as it is
extensive.29

It was not until the art of the thorough-bass began to
diminish that chamber music involving several equally important
instruments became popular.30 This style evolved from the use

28Ibid., p. 17. 29Ibid., p. 16. 30Ibid., p. 124.
of the obbligato clavier where the harmony was written out in full. Now it was possible for the solo instrument or instruments to assume the role of accompanying, rather than playing only the melodic line, for example, as in the J. S. Bach sonatas for flute and obbligato clavier. "It was in the music of the chamber that composers pioneered in dispensing with the *continuo*, and their efforts were abetted by the type of clavier style fostered by the *style galant*," which was more ornamental and less complex.

The matter of writing for one, two, or even three melodic instruments without *continuo* posed the problem of accounting for the parts in a natural, unaffected manner. Substituting wind instruments for strings further increased the difficulty. And the inclusion of more than four instruments was hazardous for it tempted the composer beyond the confines of chamber music into orchestral territory.

Despite the neglect of pure woodwind music in the chamber, there is a history for this type of ensemble in outdoor and military music. During the middle ages wind players were used, particularly in the German towns, for announcing the hours by playing from the towers. "These towermen (*thuermer*) played at specific times, and performed various civic offices. In time they formed small groups of six or eight and played processional music, dance music, and the accompaniments for church chorales."

By the time of the seventeenth and eighteenth centuries this entertainment music was most

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commonly heard in the forms of divertimento (Italian for amusement), cassation, and serenade.  

It seems probable that such collections of dances as Hassler's Lustgarten (1601), and Fullsack's Auserlesene Paduanen (1607) as well as numerous collections by Franck, Scheidt and others, were utilized for most of the occasions for which divertimento and serenades were composed 150 years later--weddings, birthdays, anniversaries, outdoor parties, court dinners, assemblies, convocations, cafe music, and street serenades. Coronations, inaugurations and similar state occasions could be drawn out over several days, during which the court musicians were typically engaged in a variety of musical and musico-dramatic productions requiring the typical dance suite as well as other special forms and instrumentations: marches, fanfares, field music; circus, carnival and equestrian music; outdoor serenades of all sorts, including the municipally sponsored tower-music; dance music; and accompaniments to operas, ballets, pantomimes and especially-composed dramatic works in which the nobility participated as principals as often as not.

The "nonfunctional dance suite" was the foundation for most of the eighteenth-century occasional music. The soloistic dance suite and the multiple dance suite which had different instrumentation for each movement relied mainly on combinations of strings and winds for their instrumentation. The two great classical composers, W. A. Mozart and Joseph Haydn, were the most important eighteenth-century composers of divertimento and serenades. These men utilized many styles of music, from hunting calls, military entrance

\[35\] Rowen, op. cit., p. 140.  
[37] Ibid., p. 20.  
[38] Ibid.
and exit marches, and pastoral music to operatic arias and recitatives in their highly developed occasional music.\textsuperscript{39} Joseph Haydn wrote numerous works for variously instrumented groups. Important here are his six \textit{Feldparthien}, numbers 41-46. Three of them, numbers 41-43, involved the use of the \textit{Harmonie} octet of oboes, clarinets, horns, and bassoons; and the other three, numbers 44-46, used oboes, obbligato bassoons, horns, a ripieno bassoon, and a serpent. These works greatly influenced later composers.

Although Mozart rarely used the flute, he did write important works that used the other woodwinds to good advantage. His serenades, No. 10 in B-flat, K. 361, No. 11 in E-flat, K. 375, and No. 12 in c minor, K. 388, which were written for various combinations of oboes, bassoons, clarinets, and horns, are important works in the heritage of the woodwind quintet.

This unparalleled series raised wind-instrument music making to the highest plane, a level not previously accomplished and only rarely equalled since. The dignity with which Mozart invests the winds here has absolutely no precedent in the music of Joseph Haydn or of any other contemporary--and this is not to disparage the robust beauty of the Haydn \textit{Feldparthien} which contain such movements as the setting of the St. Anthony Chorale.\textsuperscript{40}

However, as Millard Laing points out, there is a great difference between a large ensemble such as these serenades and a woodwind quintet:

\textsuperscript{39}Ibid., p. 23. \hfill \textsuperscript{40}Ibid., p. 168.
The smoothness and solidity of wind instruments of each kind in duet is a phenomenon known to every student of orchestration, and when combined in a sextet or octet with two or three other pairs of woodwinds or horns, the amassed body of tone, bound into congeniality by the duet treatment, offers a rich, sonorous sound.41

The wind quintet, however, is an ensemble of five distinctly different sounds which, in comparison to the larger ensemble, can have "thin, aggressive timbres."42 Mozart did write several works which used the woodwinds in a grouping similar to the quintet: his Quintet in E flat major, K. 452, for oboe, clarinet, bassoon, horn, and piano, and the Sinfonia Concertante, K. A. 1, No. 9 for oboe, clarinet, bassoon, and horn with orchestral accompaniment. He thought very highly of the Quintet: he wrote to his father that he thought it was the best work he had composed.43 Less than a decade later, Ludwig van Beethoven also wrote a quintet, his opus 16, which was modeled after Mozart's work. It has the same instrumentation and is in the same key as Mozart's. These pieces prove that woodwinds could be used successfully in this combination; however, the piano in both works is able to draw the different tones together, unifying and blending


42 Ibid., p. 43.

43 Ibid., pp. 41-42.
them. Beethoven's Septet, Opus 20, for clarinet, bassoon, horn, and string quartet, is important in its use of the woodwind instruments.

Several other composers whose chamber music and occasional music led to the development of the woodwind quintet are Karl Ditters von Dittersdorf, with his 25 partitas (Parthien) for winds, "presumably composed for the garden serenades of Count von Pachta, of Prague, who maintained his own Bläserharmonie, and in whose library these were found;"44 Karl Stamitz, a Mannheim composer, with his Nonette for string quartet and woodwind quintet, and also a Woodwind Quartet, Opus 8, No. 2; J. C. Bach, with his six woodwind sextets, opus 11, for flute, oboe, violin, tenor, and bass with continuo; and Michael Haydn, with his divertimenti for woodwind sextet, one for two oboes, two bassoons, and two horns, and one for flute, oboe, horn, and bassoon.

Woodwinds in the Orchestra

In addition to the importance of chamber music in the development of the woodwinds, there were also changes in the instrumentation in the eighteenth-century orchestra which affected their growth. The orchestra of the seventeenth century, and even early eighteenth century, did not use the woodwinds as instruments to add orchestral color. The few

44Gibson, op. cit., p. 55.
winds that were used in the opera orchestras were merely required to double the string or chorus parts. 45 The exact instrumentation was not even indicated in many scores because the final instrumentation would depend mainly on the availability of the instruments. 46 For example, in Monteverdi's later operas, and other works of the same period, the early seventeenth century, "the scores as a rule show two upper parts, probably intended for violins, and the usual basso continuo, with occasional indications that some wind instruments were used to double the string and choral parts." 47

Gradually throughout this century the woodwinds began to make definite appearances in the orchestras. However, they were still not used as individuals.

The alliance of flutes, oboes, and bassoons in family relationship is clearly foreshadowed in Lulli's scores. He employs his embryo wind-group exactly as he does his three-part string orchestra, but has not grasped the seemingly elementary principle of modern orchestration, namely, that wood-wind [sic] should be doing one thing while strings are going another. They either play the same thing together, or the same sort of thing separately. 48

By the end of the century the composers were beginning to realize the importance of three different families in the orchestra: the strings, the woodwinds, and the brasses. 49

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45 Adam von Ahn Carse, The History of Orchestration, pp. 32-60.
46 Ibid., p. 33.
47 Ibid., p. 51.
48 Ibid., p. 80.
49 Ibid., p. 98.
In his study of orchestration Adam Carse describes the position of the winds in the late seventeenth-century orchestra:

Flutes, oboes and bassoons, oboes and trumpets, trumpets alone or with drums, are the favourite wind groups used at that time in alternation with strings, and of these the most homogeneous is the alliance of oboes and bassoon which, disposed in three parts, figures so largely in the scores of Purcell, Scarlatti, Steffani, and later on, of Handel and his contemporaries. In these groups and in the fact that they were freely used as independent groups is found a further development of the grouping of orchestral instruments in three sections namely: strings, wood-wind, and brass. To the above combination Scarlatti added horns, thereby securing still greater variety of colour, but this was not till about twenty years after Purcell's death [d. 1695].

The use of the horns and the change from the recorders, *flûtes à bec*, to the stronger sounding transverse flutes were the most important changes in the early eighteenth-century orchestra. However, of the woodwind instruments, the oboes were the most important, with bassoons following. The lists of court orchestras which Carse gives in *The Orchestra in the XVIIIth Century* show that nearly every orchestra had at least two oboes and one or two bassoons regardless of the quantity of the other winds. The flutes were not regarded as indispensable because many "scores and parts seem to point to the use of either flutes or oboes rather than both together."

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50 Ibid.
51 Carse, *op. cit.*, p. 112.
53 Ibid., pp. 18-27.
54 Ibid., p. 34.
An important member of the woodwind family which had been unknown up to this point was the clarinet. It had been developed by J. C. Denner in the late seventeenth century from the old chalumeau, a single-reed cane instrument resembling the oboe.\textsuperscript{55} The clarinet's first use in the eighteenth century was as a substitute for the oboe.\textsuperscript{56} No composer wrote for a specific soprano wind instrument when its inclusion might mean that the piece could not be played due to lack of instruments. He simply made the part agreeable to either oboes or flutes, or possibly clarinets.\textsuperscript{57} Therefore, in the second half of the eighteenth century, it would be possible to read "on the title-pages and in the announcements: 'hautbois ou clarinettes'--'Faute de hautbois, les clarinetts ou flûtes pourront suppléer'--'Deux hautbois et flûtes ou clarinettes'."\textsuperscript{58} These directions clearly indicate the composers' desires for performance no matter what instrumentation, and also the growing use of the clarinet in the orchestra.

One composer who did include parts for the clarinet in his operas, for example, \textit{Zoroastre}, and in his programmatic symphonies, was Jean-Philippe Rameau (1683-1764). "His orchestration standing at the threshold of the modern

\textsuperscript{56}Carse, \textit{The Orchestra in the XVIIth Century}, p. 35.
\textsuperscript{57}Ibid., p. 129. \textsuperscript{58}Ibid.
coloristic technique calls for woodwinds, horns, and even the modern clarinets.\textsuperscript{59}

During the last third of the century, the orchestras of Mannheim, Ansbach, Coblenz, Vienna (opera), Regensburg, and various Paris orchestras had added clarinetists to their wind sections.\textsuperscript{60}

When the flutes, oboes, clarinets and bassoons were made to act side by side, when each was given its own functions, and when they were contrasted or blended and treated as four distinct tone-colours, each taking its own share of the proceedings, a new era in the history of orchestration was opened.\textsuperscript{61}

The court orchestras which did not have clarinets in their ensembles used the other woodwinds in growing numbers. In four of C. P. E. Bach's symphonies, written about 1776, there were two flutes, two oboes, and one or two bassoons. "The woodwinds were used, along with the horns, to provide harmony and body."\textsuperscript{62}

The two giants of the eighteenth century, W. A. Mozart and Joseph Haydn, included clarinet parts in their last symphonies: Haydn included full pairs of woodwinds, horns, and trumpets beginning with \textit{Symphony No. 99}, the first of


\textsuperscript{60}Carse, \textit{The Orchestra in the XVIIIth Century}, pp. 18-27.

\textsuperscript{61}\textit{Ibid.}, p. 133.

his London symphonies. "The old man Haydn was quite right when he bemoaned to Kalkbrenner: 'I have only just learned in my old age how to use the wind instruments, and now that I do understand them, I must leave the world'."

Mozart used full pairs of woodwinds in only Symphony No. 31 (The "Paris" symphony) and the revised No. 35 (the "New Haffner"). In symphonies nos. 32, 38 (the "Prague"), and 41 (the "Jupiter"), he used all the woodwinds except clarinets; No. 39 had one flute and no oboes; No. 40 originally had only one flute, two oboes, two bassoons, two horns, with two clarinets added later.

The brass member of the woodwind quintet, the horn, has a similar history in the orchestra of the eighteenth century, although it was used more frequently than the woodwind instruments. Nearly every orchestra listed by Carse included from two to four horn players.

In the earlier stages of their use in orchestras the horns were no doubt played by hunt servants who for the time being were pressed into the service of the musical establishment; but as the demand on their skill and musicianship increased, a professional and musically educated type of player would come into being, an indoor hornist who was unconcerned with hounds and hunting gear.

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64 Carse, The Orchestra in the XVIIIth Century, p. 13.
65 Ulrich, op. cit., pp. 81-82.
66 Carse, The Orchestra in the XVIIIth Century, pp. 18-27.
In the second half of the century, the horn, then no longer a mere offshoot of the chase, was firmly settled down in artistic musical circles, and long before the end of the century several distinguished players had taken worthy places amongst the virtuosi of their day.\(^6^7\)

Even though horns were regularly used from about 1730, their functions in the orchestra changed greatly from the beginning to the end of the eighteenth century. In the early music written for horns, the parts were written mainly for the high fourth octave, where a diatonic scale could be played. These parts were usually very florid and similar in style to the violin parts. As the classical symphony came into being the use of the horn changed into one "made up of more melody and accompanying harmony, and less of contrapuntal sounds."\(^6^8\)

Simultaneously with the advent of the new sort of part there developed a new style of horn-playing. The instrument was held at the player's side, and his hand was placed in the bell. This manner of playing gave him not only some additional sounds, but it mellowed the quality of the sound and developed a quieter and more pleasant tone, the dreamy, velvety quality which is the main charm of horn-tone. Horn parts were then written in all sorts of works and in all sorts of movements; not only on special occasions and not only for rather noisy effects, but as a normal procedure in the ordinary course of orchestration.\(^6^9\)

As one can see from these changes in the use of the woodwinds and horn, more and more importance was given to the second and third families of the orchestra. As the woodwinds and brasses gained more independence they began to

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\(^6^7\) Ibid., p. 40. \(^6^8\) Ibid., pp. 136-138. \(^6^9\) Ibid., p. 138.
attract composers because of their individuality in tone color. It was mainly their blending and contrasting of sounds in the orchestra that caused the development of the woodwind quintet. Carse gives a concise picture of this change:

As a sense for orchestral effect began to develop in the second half of the century, and the functions of the string and woodwind instruments underwent gradual change, composers were faced with situations which demanded that some attention be given to the tonal balance between the two groups. The growing independence of the woodwind parts gradually turned each type into a representative of a different sort of tone-quality. Their quality, not their quantity of tone was beginning to be valued and exploited; each woodwind instrument tended to become one of a pair of soloists rather than just one voice in a choir of instruments. The ripieno character of the woodwind parts declined; the mass-formation was gradually abandoned, till each instrument stood as one of a group of eight soloists. It was then that the flutes and clarinets came to be regarded as flutes and clarinets, and not as substitutes or alternatives to the dominating oboes. It was then that parts for two bassoons began to be commonly written, and then when the instrument became, not merely a common bass voice, but also a tenor soloist and melodist. By imperceptible degrees the woodwind [sic] abandoned their communistic life in the orchestra and became individualists. . . .

The Development of the Instruments

Before continuing the study of the actual compositions for woodwind quintet, and the composers themselves, it is important for the reader to know something of the mechanical development of each instrument at the time that these works

\[^{70}\text{Ibid.}, \text{pp. 37-38.}\]
were being written. In the following descriptions the time period being considered is the late eighteenth century and early nineteenth century. No attempt will be made to give a complete history of each instrument's development.

Flute

The most common eighteenth-century flute was made of box-wood or ebony. It was a four-pieced, one-keyed, conically-bored instrument (the head joint was cylindrical) which had a range of d' to a'''. The cross fingerings which were necessary to produce chromatic notes were greatly out of tune, necessitating "expert wangling of the embouchure" to play the instrument in tune. Because of this trouble, the flute was one of the first wind instruments to incorporate additional keys for chromaticism. By the end of the eighteenth century there were four- to six-keyed flutes available, with the latter making c' and c'-sharp possible. In this century the flute often had a middle joint which was divided into two parts, the upper part being changeable in order to increase or decrease the length of the flute. Many flutes had from one to six extra joints to

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73 Rockstro, op. cit., pp. 242-245.
use for adjusting the intonation. This flute was not practical in all the keys, being usable only in those closely related to D major.

The early nineteenth-century flute was not greatly changed. However, two keys were added to make the eight-keyed flute the standard instrument. The great English flute player, Charles Nicholson, used a similar flute, which had larger tone-holes than the ordinary model. His beautiful tone inspired Theobald Boehm to work on the improvement of the flute, incorporating these tone-holes. The new flute by Boehm, brought out in 1832, was made with revised fingering using "key-covers and ring-keys mounted on horizontal rod-axles," so that one finger could operate more than one key. This new key mechanism reversed the formerly used closed-key system to one of open-standing keys. His 1847 flute, with its cylindrical tubing and parabolic head joint, had the same basic key mechanism, with ring-covers replacing the ring-keys. Neither of these flutes was widely accepted at first because of the changes in fingerings. A great controversy over the different flutes continued until well into the second half of the nineteenth century.

The eighteenth-century oboe of boxwood, ebony, or ivory, remained nearly the same throughout the entire century. It was made in three pieces, with usually two keys, a narrow bore, and an onion-like bulb in the upper portion of the instrument. Its range was from c' to d''', with c'-sharp being omitted in the chromatic scale.

Two-keyed oboes were still made and used early in the 19th century. There are no signs that the 18th-century composers regarded the instruments as being at all imperfect; the players accepted the instrument with all its limitations and imperfections just as the flautists accepted the one-keyed flute.

Changes did come to the nineteenth-century oboe. It gained up to nine or ten keys, including one to play the missing c'-sharp. Sellmer added three extra levers to work existing keys. It was probably "the most advanced and fully-equipped" oboe at that time. Carse related that despite all these improvements, several "prominent French players apparently distrusted these many keys, and were content for a while to play on 2- or 4-keyed oboes." Vogt, the oboist in the quintet which played Anton Reicha's works, is one

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80 Ibid., pp. 130-134.
82 Carse, Musical Wind Instruments, p. 133.
83 Bate, op. cit., pp. 53-56.
84 Carse, Musical Wind Instruments, p. 136.
85 Ibid.
player who continued to use an instrument that was more mechanically simple than the newer, improved oboes.  

**Clarinet**

The classical clarinet from about 1770 was generally made of boxwood, and was four- or five-keyed, narrow-bored, with five or six different pieces: mouthpiece, barrel, left-hand or upper joint, right-hand joint, lower joint (sometimes joined to the bell), and the bell. This clarinet was made in various sizes: the rare high F, E, E-flat, and D, plus the normal ones of C, B-flat, and A. The most common range of the five-keyed clarinet was from low e to g'''. (Anton Stadler of Vienna, the clarinettist, for whom Mozart wrote his Concerto, K. 622, is said to have had a clarinet which could extend its range down to low c; however, this was not the standard instrument.)

The eighteenth-century clarinet was as difficult to play in tune as its contemporaries: the flute and the oboe. The forked fingerings which were necessary to play chromatically resulted in faulty intonation for many of the notes.

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86 Bate, *op. cit.* , p. 174.
87 Rendall, *op. cit.*, pp. 73-74.
89 Baines, *op. cit.*, pp. 299-301.
90 Rendall, *op. cit.*, p. 74.
Not until after the turn of the century was the chalumeau register commonly used for expressive playing.\textsuperscript{91} Mozart's works led the way for this new sound in the clarinet.

By the end of the first quarter of the nineteenth century the clarinet had been improved by several inventors: Ivan Müller in Paris, around 1812, made a thirteen-keyed instrument which was acoustically improved; Bischoff of Darmstadt also had a thirteen-keyed clarinet; J. F. Simiot of Lyons exhibited a nineteen-keyed clarinet in 1828. Several of the Boehm inventions were adapted to the clarinet after 1832 by Hyacinthe Klosé.\textsuperscript{92} However, the thirteen-keyed instrument remained the most popular, with a few modifications, until well into the second half of the century.

\textbf{Bassoon}

The eighteenth-century bassoon, usually made of maple, had from four to six keys, and was made in five detachable pieces: the bocal, the tenor or wing joint, the boot, the bass joint, and the bell.\textsuperscript{93} Its range was from $B$-flat to $g'$ with all chromatics available except $B$-natural and C-sharp.\textsuperscript{94} These two had to be made by "lip-pressure on the reed or by half closing note-holes."\textsuperscript{95}

\textsuperscript{91}Baines, op. cit., p. 91.  
\textsuperscript{92}Carse, \textit{Musical Wind Instruments}, pp. 159-160.  
\textsuperscript{93}Ibid., pp. 187-190.  
\textsuperscript{94}Ibid.  
\textsuperscript{95}Ibid., p. 190.
In the early nineteenth century the upward range was extended to e''-flat by the addition of two small octave or twelfth keys in the upper portion of the wing joint. With these keys the bassoon could play melodically in the high register as well as in the low. Many instruments had the additions of keys for the two missing chromatic notes. Several inventors whose work helped improve the bassoon were Simiot, Porthaux, Adler, Savary, Jr., Triebert, Jancourt, and Buffet.

Horn

The horn in the eighteenth century was generally the crooked horn which came into existence around 1718. It was an improvement over the older Waldhorn in that it "involved the replacement of a fixed mouthpipe by one or more of a series of coils of tubing of various lengths designed to put the horn into any one of a variety of keys--B flat alto, A, A flat, G, F, E, E flat, D, C, and B flat basso." According to the size and number of crooks used, the mouthpiece was "at varying distances from the main body of the instrument." This was a disadvantage in holding the horn, which was at first with the bell up at shoulder level.

96 Baines, op. cit., pp. 334-337.
97 Carse, Musical Wind Instruments, p. 191.
101 Ibid., p. 29.
Later in the century, about 1760, Anton Joseph Hampel, the Dresden orchestra horn player, found that the tone of the horn was not as loud and raucous when it was played with the bell down and muted with the right hand in the bell.\textsuperscript{102} Moreover he found that by changing the position of the hand in the bell it was possible to fill in many of the gaps between the notes of the harmonic series, although these 'stopped' notes were of somewhat inferior tone quality.\textsuperscript{103} The \textit{Inventionshorn} was the next improved instrument. Also developed by Hampel, it had the crooks inserted into sockets in the middle of the hoop, so that the mouthpiece could remain stationary.\textsuperscript{104} Even after the invention of valves in 1815,\textsuperscript{105} the hand horn remained the standard instrument well into the third quarter of the nineteenth century.

\textsuperscript{102}\textit{Ibid.}
\textsuperscript{103}\textit{Ibid.}
\textsuperscript{104}\textit{Ibid.}
\textsuperscript{105}\textit{Ibid.}
CHAPTER II

EARLY MUSIC FOR THE WOODWIND QUINTET

The First Compositions for Woodwind Quintet

With the growing use of the clarinet in court orchestras the eighteenth-century composers had more interest in woodwinds as individualists. Even though the instruments were not highly developed mechanically, and were difficult to play in tune, there were many outstanding virtuosi who attracted attention. The use of winds in military bands and in occasional music also generated more interest in the new combinations of sounds. However, in using the woodwinds together without the mellow blending of strings, composers must have heard the problems which resulted from combining instruments of different timbres. An ensemble with a very unified sound, the string quartet, was gaining in importance due to the works of Haydn and Mozart. Therefore, it must have been difficult for the musicians to bring together an ensemble which had no blend at all, such as a woodwind quartet or quintet with only one instrument on a part. Millard Laing, in his detailed study of the early development of the woodwind quintet, illustrates some of the problems inherent in a wind group which are not found in a string ensemble:
The quintet of winds, with its extremity of color contrasts, has never been a counterpart of the string quartet. It presents the opposite of the quartet's smoothness of blends--its members represent different poles of the orchestra, and its strength lies in its contrasts, rather than its euphony. The members of the quintet all have different powers of expression, and these powers vary with each successive degree within their ranges. Dynamically the quintet as a body is much more restricted than the string quartet, yet its massed effect can be much greater in power than that of the quartet. It is the close neighbor of the chamber orchestra, which appears to be enjoying a revival along the lines of instrumentation common in the incidental groups of the later eighteenth century. The wind quintet is, however, distinct and apart from the treatment of the combinations with strings or keyboard instruments. It is chamber music in color, so to speak, which willingly forfeits a purely objective status generally associated, since the baroque, with the best of chamber music, for the role of lavish dispenser of tonal variety.

Francesco Antonio Rosetti

One of the earliest composers to write a prototype of woodwind quintet was Franz Anton Rösler, better known as Francesco Antonio Rosetti (1750-1792). A secular priest who had renounced his vows, Rosetti was one of the less prominent Bohemian-Bavarian composers. His main years of activity occurred while in the service of Prince Kraft Ernst of Oettingen-Wallerstein in Bavaria, from 1773 to 1789. At his court he had many wind instrumentalists in the orchestra;

1Laing, op. cit., p. 43.
3Ibid. 4Ibid., p. 235.
their availability, plus the stimulating influence of the music of Haydn, Mozart, and the Stamitzes, created favorable conditions for composing. "A flood of symphonies, instrumental concertos, wind chamber music and sonatas give testimony to the beneficial effects of the early years at Wallerstein."  

The new Kapellmeister at Wallerstein had at his disposal one of the finest court orchestras in Europe. In addition to an unusually full complement of strings, the ensemble included a formidable wind group. Mozart's favourite oboist Fiala, the clarinettist Beer, Hoppius the bassoonist, and the horn-players Nisle and Turrschmidt, Sr. were among the resident virtuosi.  

Among the twenty-six works Rosetti wrote for wind ensemble is a Partita in E-flat, K. 2b:17, originally scored for flute, oboe, bassoon, clarinet, and English horn. Because this quintet does not include a French horn, it cannot be classified as an early example of the classical woodwind quintet. However, it is important in the early history of this ensemble because it is one of the first actual examples of quintet writing for winds. The Philadelphia Woodwind Quintet has arranged and edited this work so that it can now be performed by the standard ensemble with the French horn replacing the English horn. "In arranging the work for the standard woodwind quintet of today, the editors...

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5Ibid., p. 239.  
6Ibid.  
7Ibid., p. 241.  
8Antonio Rosetti's works are catalogued by Oscar Kaul as found in Vol. XXV of Denkmäler der Tonkunst in Bayern.
found it necessary only to shift certain florid passages in this part [English horn] to other instruments." Because of this editing and because the originally-scored work is not contained in full in Denkmäler der Tonkunst in Bayern, it is not possible to completely analyze Rosetti's use of the woodwinds. As in other early works for this medium, the technical possibilities of each instrument are not exploited: the florid passages usually occur in short diatonic bursts, and the outer limits of the individual ranges are not much used (see Fig. 1—all examples are contained in the Appendix, pages 61 to 75.). The bassoon is used mainly as an accompanying instrument with very few technical passages or melodic solos. Most of its activity occurs in sustained chord tones and rhythmic afterbeats (see Fig. 2). In general it would be possible to state at this time that the actual capabilities of this ensemble had not yet been realized.

Giovanni Giuseppe Cambini

According to Millard Laing, the Italian Giovanni Giuseppe Cambini (1746-1825) was the first composer to write for the woodwind quintet in the standard instrumentation. He wrote three works for this ensemble, entitled "Quintetti Concertans," which were dedicated to Jean Xavier Lefevre, a clarinet teacher on the Paris Conservatory staff from 1784 to 1825. Inge Christenson of the New York Public Library

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10Laing, op. cit., p. 45

11Ibid.
gives a probable publishing date as "between the years 1797 and 1799" by the firm of Bieber in Paris.\(^{12}\)

They are only an insignificant part of his enormous output of highly popular works of which some four hundred have been listed which include one hundred and forty-four Quintets and Quartets, mostly for strings. Nevertheless they are composed with remarkable care, with a conscience for the tradition of polyphonic writing, so that they compare favorably, in this respect, with the chambermusic [sic] of such composers as Rosetti, Stamitz, and Boccherini.\(^{13}\)

The quintets of Cambini are conservative when compared with the efforts of his near-contemporary, Anton Reicha. "They are brief and very simple making extremely limited use of the possibilities of the instruments."\(^{14}\) He does not use the different timbres of the instruments to achieve an unusual effect; he tries to blend the tones for a more unified sound which is found in the more familiar texture of the string quartet. (He had played viola in a quartet with the violinists Manfredi and Nardini and the cellist Boccherini.)\(^{15}\)

Cambini composed for winds as he was wont to write for strings, applying himself to correct part-writing in the Rococo language of his heritage. What strikes us as unusual in these quintets:

\(^{12}\)Ibid.

\(^{13}\)Giovanni Giuseppe Cambini, Quintet No. 3, Music for Wind Instruments by 18th Century Masters, edited and pre-faced by Josef Marx (New York, 1963), Preface.

\(^{14}\)Laing, op. cit., p. 45.

is that, unlike Reicha, Cambini never separates the five instruments, creating therewith a uniformity of texture which gives them a color all their own.16

Although Cambini wrote many compositions in Paris, including ballets and operas, his many instrumental works are now veiled in obscurity.17 Padre Martini was his composition teacher and Pohl was his violin teacher18 (Josef Marx lists Cambini's violin teacher as Giuseppe Tartini).19 Cambini wasted what musical talent he had, and he died in obscurity in an almshouse.20

In illustrating Cambini's use of the instruments and the general form and style of the movements, examples will be shown from the third quintet in F major.21 In these illustrations the part originally written for C clarinet has been transposed for a B-flat clarinet by the editor, Josef Marx. This work is in three movements generally following the classical pattern of sonata form. The first movement, Allegro maestoso in F major, is in sonata-allegro form. The second movement, Larghetto sostenuto in d minor, is in a sectionalized song form. The third movement, Rondo allegretto con brio, is in F major. The ranges of the instruments are

16Cambini, op. cit., Preface.
18Ibid.
19Cambini, op. cit., Preface.
21Cambini, op. cit.
as follows: flute: $f'-g''$; oboe: $c'-f'''$ (this is an extreme range for this instrument; however, the $f'''$ occurs only once, with the majority of the range being $c'-d'''$); clarinet: $e-d'''$; bassoon: $C-g'$; and horn in F: $c'-a''$.

Even though the individual parts are not terribly difficult, the players would have to be competent on their instruments in order to successfully perform these works. The use of the instruments had advanced from Rosetti's music in that each part now had solos and passages which required more virtuosity than previously found. The solos are in dialogue form, being traded from instrument to instrument with each one being given melodic and/or virtuosic lines. In earlier literature for winds the treble instruments were given nearly all the melodic interest with the bass instrument playing only accompanying figures. However, this is not the case in Cambini's works: for example, the bassoon is now given passages which show not only its technical capacities, as in the *Rondo*, but also its beautiful singing quality in the high register, as in the *Larghetto* (see Fig. 3).

The use of the horn as a soloist with woodwind accompaniment is an agreeable effect in this quintet. After the introduction in the first movement, the horn states the theme, giving the movement a character very much in keeping with the

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quality desired: Allegro maestoso. Laing believes that the horn has an important role in any woodwind quintet:

The inclusion of one brass instrument with the four woodwind instruments has a refining effect on the tonal spectrum of the wind quintet. From the beginning of modern orchestration the French horn has been treated as if it belonged as much to the woodwind family as to brass. Not only is the horn capable of heading the brass family, but it may also join the woodwinds with perfect effect. Whether placed in high tenor register to team with oboe or flute, or, lower, in duet with clarinet, or in two-horn fashion with the bassoon, the effect is good. Woodwinds alone sometimes sound thin, sometimes brusque and noisy. The ear soon tires of the transparent delicacies, as well as the incisive colors. When a horn is added, the ensemble gains body and resonance. The tone of the horn acts as a cohesive agent. It welds the differing, contrasting timbres together into a more agreeable mixture.\(^2\)

In the third quintet, the horn is used not only as a soloist, but also in duet with the bassoon (see Fig. 4). The fact that Cambini does not pair the horn with any treble instrument is one example of his lack of inventiveness in the scoring for this ensemble.

Another example of this lack of imagination is that for the major portion of the piece he uses the flute in a narrow range, rarely going above d'''' or below c'', which encompasses little more than an octave. The ensemble therefore lacks variety in its texture. The oboe and the clarinet are used more in different registers than the flute, with the clarinet having frequent arpeggiated patterns and more general displays

\(^{23}\)Laing, op. cit., p. 144.
of virtuosity than the other two treble instruments. In examining all of the parts one rarely finds any chromatic passages: most phrases are built on diatonic scales, arpeggios, and skips within a chord. The only truly unusual change in texture is achieved by having the horn act as soloist with the woodwinds accompanying in their lower registers. He does not build or diminish phrases by subtly adding or deleting voices. The character remains the same throughout the movements.

Both Marx and Laing comment on Cambini's lack of originality by giving Reicha's views that "the effects which a combination of these instruments could produce had not been explored." Considering that the Cambini quintets were nearly twenty years old by the time that Reicha's were being performed, it does seem doubtful that the theorist did not know of the earlier works. Lefevre, the clarinettist to whom these three earlier works were dedicated, was on the same faculty as Reicha at the Conservatory in the early nineteenth century. It would seem probable that they discussed the works. Laing says, "considering Reicha's proclivity for intensive investigation, one may assume that he knew these works, but that he did not acknowledge their existence." If he did not recognize them, it was undoubtedly because he did not feel that Cambini's efforts were worth recognizing.

25 Laing, op. cit., p. 45.
This is due doubtless to the fact that to Reicha and his generation Cambini's music was obsolete and represented that academic concept of music which to combat was the aim of Reicha's voluminous and often excellent theoretical writing.\(^{26}\)

Franz Danzi

The second composer of woodwind quintets, and also the second in importance, is Franz Danzi (1763-1826), a lesser-known composer of the late-classical period.\(^{27}\) His father, Innocenz Danzi, was a composer and performer in the Mannheim court orchestra; and when the orchestra moved to Munich in 1778, Franz also became a member of the group. He later became Kapellmeister at Stuttgart from 1807-1812, where he taught Carl Maria von Weber.\(^{28}\) Danzi wrote nine quintets in three groups, opus numbers 56, 67, and 68.\(^{29}\) These works, according to Laing, "resemble the symphonies of the Mannheim composers."\(^{30}\)

A pupil first of his father, then of Abbe Vogler, he demonstrates, in these works, a much more limited means of expression than that achieved by Reicha. The individual parts are much simpler than Reicha's, and repetitious accompanying figures support solo passages with little attempt at independence of parts.\(^{31}\)

Laing asserts that neither Reicha nor Danzi knew the other's works due to the great distance between the two

\(^{26}\) Cambini, op. cit., Preface.

\(^{27}\) Laing, op. cit., p. 46.


\(^{29}\) Laing, op. cit., p. 46. \(^{30}\) Ibid. \(^{31}\) Ibid.
composers, from Stuttgart to Paris. He also states that although the works were composed during the same period, "Danzi's Quintets give the impression of having been composed about fifty years earlier than those of Reicha." (Perhaps Laing is considering the scoring of the quintets more than the form.) In contradicting this judgment, Josef Marx states, "Millard A. Laing errs in his claim that Danzi's quintets seem to have been written without any knowledge of those of Reicha. Of the nine quintets which Danzi has left us, three are dedicated to Reicha." (This writer has not been able to ascertain which three were dedicated.)

Whether or not Danzi knew of the other composer's quintets, it is certain that he did not take advantage of the information Reicha had about each instrument in the group. The wind instruments are used in a manner quite different from that found in the Reicha quintets. For example, the flute parts in Danzi's works do not cover the entire range of the flute. Like Cambini, Danzi uses the flute mainly in the middle or the low registers, with the high register rarely extending above \( g'' \). An example of the general use of the flute in both melodic and technical passages can be found in *Quintet, Op. 56, No. 2*, and in *Quintet, Op. 68*.

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32 Ibid.  
33 Ibid., p. 48.  
34 Cambini, *op. cit.*, Preface.  
No. 3\textsuperscript{36} (see Figs. 5 and 6). In these works none of the instruments has an extended or cadenza-like passage which displays its character or personality. In all the parts the technical passages usually consist of arpeggiated patterns with some use of scales interspersed. The oboe and the clarinet are treated in nearly the same manner as the flute, although the oboe has fewer technical passages than the other two instruments. \textit{Quintet Op. 56, No. 2} offers examples of Danzi's typical treatment of the clarinet and oboe (see Figs. 7 and 8). The horn and bassoon have very little melodic importance, with most of their passages consisting of eighth-note accompaniments (see Figs. 9 and 10).

It is important to note that Danzi does not try to use many different combinations of instruments to vary the texture; nor does he use unusual rhythms or meters to add interest. His treatment of the ensemble can at best be classified as conservative.

Anton Reicha

The most important figure in the early history of the woodwind quintet is Anton Reicha (1770-1836).\textsuperscript{37} His twenty-four quintets, published in four groups of six, opus numbers 88, 91, 99, and 100, made him famous in his own time due to


\textsuperscript{37}Laing, \textit{op. cit.}, p. 1.
their uncommon popularity.38 George Waln calls Reicha the "Father of the Woodwind Quintet," because he was the first composer to thoroughly examine the possible sonorities available in this ensemble.39 Now he is no longer known as the originator of the group.

Reicha, who was born in Prague, lived with a musician-uncle at Wallerstein in Bavaria. When the family moved to Bonn, where his uncle was appointed musical director to the Elector of Cologne, Reicha began playing second flute in the court orchestra. His uncle was not in favor of harmony lessons, so the young musician studied composition secretly by analyzing scores and discussing them with his friend Ludwig van Beethoven.40

From 1794 to 1799 Reicha lived in Hamburg where he began composing, and in 1800 he moved to Vienna, a stimulating atmosphere for a young musician. Here he wrote symphonies and chamber music, and was commissioned by Empress Maria Theresa to set a poem to music.41 Paris became his home from 1808 until his death. It was in this light that he wrote the famous quintets and the controversial treatises on theory which put forth his revolutionary ideas.42

38 Ibid., p. 63. 39 Waln, op. cit., p. 64.
41 Ibid. 42 Ibid., p. 167.
The first was a 'Traité de melodie, abstraction faite de ses rapports avec l'harmonie, suivi d'un supplément sur l'art d'accompagner la mélodie par l'harmonie lorsque la première est prédominante'. This appeared in 1814. It was followed in 1818 by the 'Traité d'harmonie pratique'. As a result of these pedagogic researches he was appointed professor of counterpoint and fugue at the Conservatoire, by the express wish of Louis XVIII. In 1826 we find the 'Traité de haute composition musicale' designed to follow immediately his first book.  

Several of the innovations which Reicha proposed in his works seem very advanced for his time. One of them was his orchestration and his willingness "to adapt his thought to the needs of the moment." He wrote a piece for wind band entitled "Music to celebrate the memory of the great men devoted to the service of the French nation." In this work he had the winds "divided into two groups in the style of the old concerti grossi." In the solo group were three flutes, two oboes, two clarinets, three first and three second horns, two bassoons, three first and three second trumpets, and three double basses; in the ripieno group were four oboes, four clarinets, and four bassoons. He believed that the model orchestra should include the following: sixty violins, eighteen violas, eighteen 'cellos, eighteen basses, twelve each of flutes, oboes, clarinets, bassoons, and horns, plus six trumpets, six trombones, and six pairs of tympani.

\[43\] Ibid.  \[44\] Ibid., p. 168.  \[45\] Ibid.  \[46\] Ibid.  \[47\] Ibid.  \[48\] Ibid., p. 169.
In writing fugues he did not believe that it was always necessary to answer the subject in the dominant: he thought that any key would be satisfactory.\(^{49}\) His compositions were criticized for a lack of "any fixed tonality"\(^{50}\) because he believed in polymodality and polytonality, "and even suggested that composers should use quarter-tones, these being in his opinion an almost exact approximation to the inflections of the speaking voice."\(^{51}\) He believed in using unusual time signatures and rhythm, such as five-eight and five-four time and different meters in each hand for a piano composition.\(^{52}\) Norman Demuth writes that

had Reicha been a really creative artist, he might well have effected a revolution. As it was, his theories remained those of a professor unable to justify them in practice and too revolutionary for any contemporary to adopt whole-heartedly.\(^{53}\)

Throughout his entire stay in Paris Reicha wanted to write a successful opera. However, after several failures, he resigned himself to the fact that he should no longer continue in this vein. In 1833 he wrote a detailed description of opera writing, *L'art du compositeur dramatique*, which included examples from his own works.\(^{54}\)

Even though his efforts in opera failed, he was not unsuccessful in every area of composition. His woodwind quintets, composed between 1810 and 1820, were widely

\(^{49}\)Ibid. \(^{50}\)Ibid. \(^{51}\)Ibid. \(^{52}\)Ibid., p. 170. 
\(^{53}\)Ibid., p. 172. \(^{54}\)Demuth, *op. cit.*, p. 171.
acclaimed and performed during a period when winds were far
behind the strings in chamber music popularity. 55 This lack
of music for woodwinds was one of the reasons that he de-
cided to write for this medium. He states these ideas in
his Autobiography:

Let us consider for a minute the twenty-four
quintets for wind instruments, truly novel in
style, which created such a sensation throughout
Europe and brought me much renown. At the time
there was a dearth not only of good classic music
but of any good music for wind instruments, simply
because the composers knew little of their tech-
nique. The effects which a combination of these
instruments could produce had not been explored.
Instrumentalists have made enormous strides in the
past twenty years, their instruments have been per-
fected by the addition of keys, but there was no
worth while music to show their possibilities.
Such was the state of affairs when I conceived the
idea of writing a quintet for a combination of the
five principal wind instruments (flute, oboe, clar-
inet, horn, and bassoon). My first attempt
was a
failure, and I discarded it.

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 which make up the first book.

I owe their success to those admirable musicians,
Messieurs Guillou, Vogt, Boufil, Dauprat and Henry
whose perfect rendition of them at public concerts
and private musicales started all Paris talking about
them. Encouraged by their success, I wrote eighteen
more, bringing the number to twenty-four. They are
published in four books. If the many congratulatory
letters I received can be believed, they created a
sensation throughout Europe. 56

The performers mentioned in the Autobiography were undoubtedly important in the success of the quintets, for each one was a virtuoso and famous in his own right. Joseph Guillou (1787-1853), the flutist, studied under Devienne at the Conservatory. As his student he won two second prizes and one first prize for his performances. After he was chosen to be a professor at the school in 1816, his playing was sometimes unjustly criticized because of partisan feelings toward his competitor, Tulou. Many of the criticisms may have possibly been the result of jealousy, for Guillou was undoubtedly an accomplished performer. Laing illustrates this with reviews by the flutist's contemporaries:

A reviewer discoursing on the orchestra of the German Opera in St. Petersburg remarks that "Guillou, Frenchman, first flutist, possesses much skill," but objects to Guillou's small tone and to his tendency to display his technique excessively. During his travels Guillou gave two solo performances at the Konigstadt Theater. A reviewer states: "His splendid skill found more applause than his tone, which often blared out too strongly. The staccato and double-tonguing of this virtuoso are splendidly skilled and accomplished. His reviewer at a Copenhagen performance declared that "Guillou is one of the first virtuosi of his instrument, and earned, to a great degree, the applause which was given him."

57 Rockstro, op. cit., p. 591.
58 Laing, op. cit., p. 51.
59 Ibid., p. 52.
The oboist, August-Gustave Vogt (1781-1868), was probably the most famous member of the ensemble.\textsuperscript{60} He traveled widely throughout Europe on concert tours and was highly praised by the reviewers for his technique and tone.\textsuperscript{61} Many articles in the \textit{Allgemeine musikalische Zeitung} mention Vogt's "virtuosity, skill, and exactness in handling the instrument."\textsuperscript{62} As previously mentioned he was one of the few oboists who preferred to use a simple key-mechanism, although he did have a key for $c'$-sharp, which was not common to all oboes at that time. One reviewer mentions his "complete equality of tone and intonation in the entire extent of the scale from G to two-line F, an effort in which almost all oboists fail" due to the coarse, uneven quality of the low register when keys are not provided for chromatic fingerings.\textsuperscript{63}

Jacques-Jules Boufil (1783-1868), the clarinettist, "was much less known among musical circles than the other members of Reicha's quintet of players."\textsuperscript{64} He was also considered by many critics to be the weakest performer in the group. "However, his position as first clarinettist of the Opéra Comique and possibly as a clarinettist of the Opéra itself indicates a high degree of professional achievement."\textsuperscript{65} It is interesting to note that this performer's name is not

\textsuperscript{60}\textit{Ibid.} \hspace{1cm} \textsuperscript{61}\textit{Ibid.}, p. 53. \hspace{1cm} \textsuperscript{62}\textit{Ibid.}
\textsuperscript{63}\textit{Ibid.}, p. 58. \hspace{1cm} \textsuperscript{64}\textit{Ibid.}, p. 54. \hspace{1cm} \textsuperscript{65}\textit{Ibid.}
mentioned in two of the leading books on clarinet: The Clarinet, by Oskar Kroll,66 and The Clarinet, by F. Geoffrey Rendall.67

The bassoonist, Antoine-Nicola Henry (1777-1842), was the oldest member of the quintet.68 He became assistant professor at the Conservatory in 1834, and before that time played in many professional groups in Paris along with other members of the quintet.69 His teacher, Etienne Ozi, in Nouvelle Méthode de Bassoon, "indicated a complete chromatic scale from the low B flat to d²."70 Laing points out, however, that there are no low B-naturals or C-sharps in Reicha's quintets, although there are several low C-naturals.71

Louis-François Dauprat (1781-1868), became assistant professor at the Conservatory when he was only twenty-one years of age.72 Being interested in composition, he was one of Reicha's most dedicated students and friends until the teacher's death.73 Laing mentions that Dauprat's shyness prevented him from receiving any personal honors or attention, although he occupied many important playing positions in Paris.74 He played on a special horn given to him by its

67Rendall, op. cit., pp. 89-125.
68Laing, op. cit., p. 55. 69Ibid., p. 56.
70Ibid., p. 62. 71Ibid., 72Ibid., p. 55.
73Ibid. 74Ibid., p. 60.
maker, Joseph Raoux, as a reward for winning first prize at the school. It was a hand horn crooked in the keys of G, F, E, E flat, and D, made particularly for soloists.  

"The horn parts of the Quintets are restricted to horns pitched in the keys of the special instrument."  

These artists had much to gain from playing Reicha's works because the composer knew each instrument so well that he made every part important not only in the texture of the tutti passages, but also important as a vehicle for technical display. Reicha was an innovator in chamber music circles for his use of these woodwind instruments. He also believed in the necessity of every composer studying the limitations of the instruments. In his Course of Musical Composition, translated by Arnold Merrick, Reicha gives the following advice:  

It is indispensable to be acquainted with the compass and powers of the instruments for which we would compose; and it is an important study which ought not be neglected.  

His treatment of the instruments was not the only different quality in his quintets. Reicha experimented with the forms and keys as well as the rhythms and tonalities in all his works. On first glance one would believe that he adhered to the customs popular during the classic period. Each of the quintets has four movements, the first movement  

75 Ibid.  
76 Ibid., p. 61.  
77 Ibid., p. 129.  
78 Ibid., pp. 73-85.
always in sonata-allegro form; the second movement in aria, a theme-and-variations, or an experimental form; the third movement always a dance form like the fast scherzo; and the Final in either rondo or sonata-allegro form. The key relationships between movements are not irregular; he nearly always chooses the relative major or minor keys or the subdominant or dominant for the key of the second movement. Within the movements, however, his choice of keys varies widely. He changes from major to minor freely; he utilizes keys previously thought unsuitable for winds, such as six sharps or six flats; and he modulates to far-distant keys within movements.

Thus Reicha represents, at the same time, the two periods in which he lived. His external key choices, as his general choices of design, are soundly based in the classic era, while within movements he handles both key relationships and designs with a freedom worthy of the late romantic period.

The forms he experimented with most are the scherzo and the slow movement forms. Some scherzos are regular in form; five quintets have regular scherzos with passacaglias in place of the conventional trios; four have two trios; and nine have no trios at all. In the slow movements he uses several forms: theme-and-variations, abbreviated sonata-allegro; rondo; and experimental forms which can almost be designated as fantasias.

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79 Ibid., pp. 73-79.  80 Ibid., p. 84.  81 Ibid., p. 83.

82 Ibid., pp. 83, 86.  83 Ibid., pp. 75-76.

84 Ibid., p. 76.  85 Ibid., pp. 75-76.
One use of his unusual rhythms can be found in the dance movements which have no trios. In these movements "fermate frequently interrupt the dance rhythm in a manner not in accordance with contemporary practice." In Quintets Nos. 15 and 16 he uses five-four time in each introduction in such a manner that "the unusual rhythm is made an integral part of the passage" (see Fig. 11).

These changes Reicha inserted into his works are only a few of the devices with which he experimented. Some of his most lasting effects were not in the areas of form or tonality, but in the scoring for the instruments. He was interested in each one's character, and this he developed with imagination.

The flute is used in its full range, from $d'$ to $b''\text{-flat}$ (Reicha felt that the $c'$ and $c'$-sharp were faulty notes). The flute parts of the quintets are generally full of "characteristic display" and "important soloistic activity." However, these parts are "no more spectacular than those of the oboe, clarinet, and horn, nor are their demands on technique out of proportion to those made on the other instruments." A fast tonguing passage in the first movement of Quintet No. 14 illustrates his knowledge of the

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86Ibid., p. 78. 87Ibid. 88Ibid.
91Ibid.
instrument's capabilities. An interesting effect is also derived from the unison passage in the measure preceding the flute's double-tonguing. (see Fig. 12).

The use of the highest note on the flute can be seen by examining Quintet No. 24, the first movement (see Fig. 13). Reicha must have known that his players were extraordinarily good or he would not have written the octave intervals for the whole quintet with the flute in its highest register. Another example of the high b'''-flat is found in Quintet No. 4. After the climactic chord the flute falls in arpeggios and scale patterns to its lowest note, d', all in the space of a few measures (see Fig. 14). Reicha was certainly not afraid to use every portion of the flutist's technique to bring new colors to the ensemble.

Particularly significant is the manner of achieving balance when the flute descends, in solo passages, to its weak but colorful lower register. The highest notes are employed both in solo and ensemble passages. When the high range is heard in solo treatment the shrill effect is lessened by full, concerted accompaniment; when employed in octaves with the lower instruments the high register provides a brilliant accentuation of the sound of the ensemble.92

Many of the slow movements which have variations exploit the "agile and flexible" qualities of the flute.93 Quintet No. 24 is an extended example of this scoring, with the flute's range being from a'' to its lowest note, d' (see Fig. 15).

92Ibid., pp. 146-147. 93Ibid., p. 147.
The oboe is also given opportunities to show its every mood. In Quintet No. 4, the opening movement has a lengthy oboe solo which carries it into its highest and lowest range. (see Fig. 16). The lyric qualities of the oboe are exhibited in the slow movement of Quintet No. 2, one of the most famous of the quintets (see Fig. 17). This solo is difficult in its slurred skips to a higher note diminishing the end of each slurred group. The "dramatic capabilities of the oboe" can be found in Quintet No. 19 in the Adagio.94 (see Fig. 18). Laing describes this passage as follows: "A strongly dramatic effect is obtained by the upward sweep of the thirty-second notes, which reach their climax on the high b flat. The forte-piano marking of the climax note adds to the effectiveness of the passage."95 The lowest notes of the oboe are not neglected. In the same quintet, a difficult passage occurs which requires the oboe to attack the lowest notes "making an effective contrast with the slurred upper portion of the phrase."96 The Andante of Quintet No. 23, which has the slow movement of variations, has a florid passage for the oboe equaling the flute's technical display (see Fig. 19). Laing gives a concise description of Reicha's treatment of the oboe:

In summarizing the treatment of the oboe it may be stated that Reicha uses the lower octave of the instrument in solo materials as freely as the higher

94 Ibid., p. 148. 95 Ibid. 96 Ibid., p. 149.
range. This flexibility of range is a definite advance over the handling of the instrument in the wind ensemble works of Mozart and Beethoven. Even the low c' is frequently employed in solo passages. The upper range extends to f. The oboe is freely exchanged with the clarinet and flute flute in lyrical passages, while in romantic-sounding solo materials of dramatic character the oboe is brought into the foreground as a favored soloist. The accompaniments for the oboe solos are characteristically much heavier than those supplied for the flute. Except for some indiscriminate use of the oboe as a member of the accompaniment, Reicha appears to have been thoroughly aware of the idiosyncracies of the instrument, both as to its technical facility and its peculiarly penetrating timbre.

The clarinet was used by Reicha as many composers before him had used it: in an accompanying role for the other instruments. However, he believed that the clarinet was also capable of different roles. In the virtuoso movement of Quintet No. 23, Reicha demonstrates his intimate knowledge of the instruments. "The clarinet variation stresses arpeggio figures, wide skips, and an extremely rapid downward-sliding scale." These are all devices which the clarinet could perform with good effect (see Fig. 20). The Finale of Quintet No. 2 has the clarinet ending the piece with a flourish (see Fig. 21), while the ending of the Andante of Quintet No. 23 uses the clarinet in its highest register as a climax to the building phrases of the coda (see Fig. 22). Laing illustrates the use of the clarinet and also Reicha's

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97 Ibid., pp. 154-155. 98 Ibid., p. 163.
99 Ibid., p. 100.
strange scoring in an example from Quintet No. 5, the Andante cantabile\textsuperscript{100} (see Fig. 23). After four measures of solo arpeggios by the clarinet, the horn alone enters on a low concert F as the root of a dominant-seventh chord. The fact that the other notes in the chord are missing gives an empty effect, especially when no other instruments enter before the clarinet finishes its phrase.

The horn parts in the quintets are more in keeping with the style of composition exhibited in the works of the horn virtuosi themselves.\textsuperscript{101} They are usually very difficult, employing ornaments which are more typically found in the other parts. Perhaps Reicha "felt that the ornamental devices helped to establish the horn as a full-fledged member of the ensemble of solo instruments."\textsuperscript{102} Examples of this usage can be found by examining the Adagio of Quintet No. 19 (see Fig. 24). Other devices used in the horn parts are "wide skips and rapid bursts of arpeggio notes," as seen in Quintet No. 12, the Larghetto movement\textsuperscript{103} (see Fig. 25). The highest note used in any of the quintets for the horn is concert pitch d\textsuperscript{'}\textsuperscript{104}. Its use is rare; however, when it is used the player is given time to prepare for the note, as in Quintet No. 10\textsuperscript{105} (see Fig. 26). One familiar example of Reicha's equal treatment of the instruments is found in Quintet No. 2. "The runs evidently conceived for the woodwind

\textsuperscript{100}Ibid., p. 159.  \textsuperscript{101}Ibid., p. 165.  \textsuperscript{102}Ibid., p. 171.  \\
\textsuperscript{103}Ibid., p. 172.  \textsuperscript{104}Ibid., p. 177.  \textsuperscript{105}Ibid.
instruments are assigned to the horn when needed, with little regard for the special problems involved in the performance of scalewise passages on this instrument."106 (see Fig. 27). In Quintet No. 15 he uses the low notes of the horn as a pedal point for a thick chordal passage in which the repeated notes are the driving force (see Fig. 28). In general, the horn parts would have been extremely difficult on the hand horn used by Dauprat. "Whether skipping up and down the tones of the harmonic series or capitalizing on the powerful low register of the instrument, they [the horn parts] display a boldness of horn style not commonly found in the leading classic models."107

The bassoon is treated by Reicha as the most flexible member of the quintet.108 It is used in duets with the other members as well as in solo passages.109 The beautiful singing style is exhibited in Quintet No. 10, in the slow movement. This whole phrase is a repetition of the flute solo found at the beginning of the movement (see Fig. 29). The bassoon is used more conservatively than the other instruments: the high notes, such as a', are used only in thickly textured passages; while the highest note, b'-flat, is not used at all in the quintets.110 The technical passages, although difficult, do not contain the long phrases of fast notes found in

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108 Ibid., p. 190. 109 Ibid. 110 Ibid., p. 197.
the other parts.\textsuperscript{111} A typical example of his use of the bassoon in its technical capacity is illustrated in Quintet No. 2, the \textit{Finale}, and in Quintet No. 22, the \textit{Andante} (see Figs. 30 and 31). Laing gives a summary of Reicha's use of the bassoon:

The bassoon is by no means confined to supplying bass parts for the ensemble. When used in virtuoso solo variations the bassoon is assigned parts slightly slower than those of the other instruments, yet of sufficient individuality to show the instrument to good advantage. The most effective display passages occur in movements in which the bassoon is given ornate material while the remaining instruments are confined to less spectacular parts. Thus Reicha avoids comparisons between the instruments. In continuous solo passages the upper range of the bassoon is most used. Accompaniments to extended solos of the bassoon are meticulously controlled to ensure proper balance.\textsuperscript{112}

Dynamics also play an important role in the effectiveness of his quintets. Laing comments, "Reicha's attempt to achieve balance by the adjustment of dynamic markings is unusual in the classic period, and, indeed, only within the present century has this technique been adopted as standard practice."\textsuperscript{113} The unusual devices he uses are the reverse of the normal procedure. In passages where a solo is used, the solo is marked \textit{forte}, and the accompaniment is marked \textit{fortissimo}.\textsuperscript{114} With these dynamic markings the performers must listen carefully so that the balance of the ensemble is maintained.

\textsuperscript{111}\textit{Ibid.}, p. 195. \hspace{1cm} \textsuperscript{112}\textit{Ibid.}, p. 202.
\textsuperscript{113}\textit{Ibid.}, p. 163. \hspace{1cm} \textsuperscript{114}\textit{Ibid.},
Reicha is also aware of the problem of texture encountered when composing for this ensemble. Rather than using all of the voices all of the time in a homophonic style, he exposes the various themes in different voices, with a varied combination of accompanying instruments. Without this contrast two problems are evident:

first, the ear tends to become surfeited with the richness of timbres when the entire ensemble or even three or four instruments are employed continuously over a period of time; second, [there is] the problem of allowing the players to rest without interrupting the impression of continuous flow. ... \footnote{Ibid., pp. 184-185.}

By careful manipulation of the instruments Reicha is able to avoid the problems which the other composers had encountered in writing for this combination.

The Quintets After Reicha

With all of his careful attention to this ensemble and its great popularity in performance it would be natural to think that the works had a lasting influence on the composers of the nineteenth century. This was not the case, however. Only two of his students published quintets: Henri Brod, who wrote two works, and Georges Onslow, composer of one quintet.\footnote{Cambini, op. cit., Preface.} "Only three more quintets of this half-century survive if only by name through catalog listings: S. Benzon, Op. 11, Heinrich Lindner. ... and Lickl's Quintet
The fact that these compositions did not attain any notoriety proves that the ensemble died with Reicha, not to be reborn until the Frenchmen began to take interest in it under Taffanel's guidance.

Conclusions

The history of the woodwind quintet is difficult to trace because it includes many factors. The mechanical development of the woodwind instruments and their use in chamber music and occasional music plus the inclusion of woodwinds in the orchestra led to the compositions for woodwind quintet.

The early composers for this ensemble, Cambini and Danzi, were not given credit during their own time for originating an important ensemble. Reicha's works were praised, but they had no lasting influence. It was not until the twentieth century that these composers' efforts would be recognized as being historically important.

The Wind Quintets, though largely forgotten today, occupy a significant position in the history of wind ensemble music. Mozart, in his wind-ensemble music, achieved the highest state of artistic excellence which the wind instruments have enjoyed. Aside from his masterpieces, however, and some few works by Haydn and Beethoven, wind works were largely produced by lesser composers, and were inferior, in the classic period, to the high standards set for other media. Reicha, an admiring student of the works of Mozart, sought to win wider recognition for the wind instruments by composing works which would more fully demonstrate their particular capabilities. He chose for his efforts a medium which he believed to be cogent with expressive possibilities—the combination of flute, oboe, clarinet, horn, and bassoon.  

APPENDIX
Fig. 1--Antonio Rosetti, Quintet in E-Flat, K.2b: 17, "Allegro".

Fig. 2--Antonio Rosetti, Quintet in E-Flat, K.2b: 17, "Andante".
Fig. 3(a)--Giovanni Giuseppi Cambini, *Quintet No. 3*, "Rondo."

Fig. 3(b)--Giovanni Giuseppi Cambini, *Quintet No. 3*, "Larghetto."

Fig. 4--Giovanni Giuseppi Cambini, *Quintet No. 3*, "Rondo."
Fig. 5--Franz Danzi, *Bläserquintett* in g-moll, Op. 56, No. 3, "Allegretto."

Fig. 6--Franz Danzi, *Quintet* in d minor, Op. 68, No. 3, "Andante."

Fig. 7(a)--Franz Danzi, *Bläserquintett* in g-moll, Op. 56, No. 2, "Allegro."

Fig. 7(b)--Franz Danzi, *Quintet* in d minor, Op. 68, No. 3, "Andante."
Fig. 8(a)--Franz Danzi, Bläserquintett in g-moll, Op. 56, No. 2, "Allegretto."

Fig. 8(b)--Franz Danzi, Bläserquintett in g-moll, Op. 68, No. 3, "Menuetto."

Fig. 9(a)--Franz Danzi, Bläserquintett in g-moll, Op. 56, No. 2, "Allegretto."
Fig. 9(b)--Franz Danzi, Bläserquintett in g-moll, Op. 56, No. 2, "Allegretto."

Fig. 10--Franz Danzi, Bläserquintett in g-moll, Op. 56, No. 2, "Andante."

Fig. 11--Anton Reicha, Quintet No. 16, "Andante"

Fig. 12--Anton Reicha, Quintet No. 14, "Allegro"
Fig. 13--Anton Reicha, Quintet No. 24, "Allegro"

Fig. 14--Anton Reicha, Quintet No. 4, "Allegro Assai"
Fig. 15--Anton Reicha, Quintet No. 23, "Andante with Variations."

Fig. 16--Anton Reicha, Quintet No. 4, "Allegro assai"
Fig. 17--Anton Reicha, Quintet No. 2, "Andante grazioso"

Fig. 18--Anton Reicha, Quintet No. 19, "Adagio"

Fig. 19--Anton Reicha, Quintet No. 23, "Andante with Variations"
Fig. 20--Anton Reicha, Quintet No. 23, "Andante with Variations."

Fig. 21--Anton Reicha, Quintet No. 2, "Finale"
Fig. 22--Anton Reicha, Quintet No. 23, "Andante with Variations."

Fig. 23--Anton Reicha, Quintet No. 5, "Andante cantabile"
Fig. 24--Anton Reicha, Quintet No. 19, "Adagio"

Fig. 25--Anton Reicha, Quintet No. 12, "Larghetto"

Fig. 26--Anton Reicha, Quintet No. 10, "Adagio"
Fig. 27--Anton Reicha, Quintet No. 2, "Allegro moderato."

Fig. 28--Anton Reicha, Quintet No. 15, "Andante"
Fig. 29--Anton Reicha, Quintet No. 10, "Adagio cantabile."

Fig. 30--Anton Reicha, Quintet No. 2, "Finale"
Fig. 31--Anton Reicha, Quintet No. 22, "Andante"
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