

Wind Chamber Music: *Winds with Piano and Woodwind Quintets: An Annotated Guide*

by Barbera Secrist-Schmedes

Reviewed By Rebecca Kemper Scarnati
Flagstaff, Arizona

As one who is always looking for chamber music, the new annotated guide by Barbera Secrist-Schmedes is a welcome source of information. Representing the most current source of information available, this bibliography includes works for both piano and winds, and woodwind quintets. Specifically, for two winds and piano Secrist-Schmedes lists one hundred and four works by fifty-seven composers, for three winds and piano twenty-six works by twenty-five composers, for four winds and piano thirty-four works by twenty-eight composers, for five winds and piano eighty-nine works by eighty-two composers, and finally eight hundred and ninety-five woodwind quintets by five hundred and seventy-three composers. The guide also includes a list of addresses and telephone numbers for all cited music publishers and record companies and includes an index by composer.

Each of the bibliographic entries provides standard information such as the composer's name, country and birth date, the name and date of the composition along with the arranger if there is one, the publisher, and the instrumentation. If the work was known by Secrist-Schmedes, the length of the composition is noted along with one recording and comments about the work or composer. In some instances there are many recordings of a piece, but only one is listed. A variety of topics are covered by her comments, such as stylistic traits, origin of arrangements, information on the composer, special difficulties, and where the piece might best fit on a program. Few of her annotations include all of this information and one cannot assume that a work that carries no comment about its difficulty means that it is easy. For example, there is no mention of the

difficult passages found in John Harbison's *Woodwind Quintet* and for George Rochberg's *Into the Dark Wood* there is no mention of the importance of the solo horn part. However, to annotate every piece would probably mean that the book would be too large, and more importantly, the author would be hard pressed to complete the project before it would become outdated. This writer noted that only the *Woodwind Quintet No. 1* of George Perle was mentioned and that three of the works from the Dorian Wind Quintet's 1990 CD by Adolphe, Tower, and Schifrin are missing. Perhaps the music is not readily available, one of Secrist-Schmedes criterion for inclusion in *The Guide* along with current publication. However, most works are there and you are sure to find some that you do not know. Other bibliographies do contain more individual listings, like *Woodwind Ensembles Music Guide* compiled by Hymie Voxman and Lyle Merriman published by The Instrumentalist Co. in 1973, but many of the listings are no longer in print and, of course, in the last twenty-four years a lot of important new works have been written. Nevertheless, the Secrist-Schmedes is a very thorough resource, especially for woodwind quintets.

Good news is that Secrist-Schmedes is working on a companion book on three to thirteen winds. An up-to-date bibliography on this music is desperately needed. In the meantime, if you are looking for music for winds and piano or woodwind quintet this writer recommends that you start with Barbera Secrist-Schmedes *Wind Chamber Music: Winds with Piano and Woodwind Quintets: An Annotated Guide*. (Published by and available from Scarecrow Press.) ♦