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HEADLINE: Rare Find From the **Dorian Wind Quintet**

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The highlight of yesterday's concert by the **Dorian Wind Quintet** at NIH's Masur Auditorium was a delectable wind quintet by Josef Foerster.

Josef who? even an experienced observer might ask.

Well, that's Josef Bohuslav Foerster, a Czech composer who lived from 1859 to 1951. This listener confesses to being one of those who knew nothing about Foerster before yesterday's concert. Now one wants to hear more. This quintet is a fully developed four-movement work, written in 1909, with traces of the composer's Czech predecessors Dvorak and Smetana, but it is cast in a quite individual idiom--genial and richly scored, with some surprising harmonic twists.

The finest movement is the second one, a slow movement in which Foerster anticipated some of the serene autumnal splendor of the wind compositions that Richard Strauss would write a few decades later in his old age.

Foerster's scherzo also is charming, with a beguiling folk-style tune in its trio. The last movement is an antic scamper, with even a mock fugue as part of the fun.

Just as Dvorak did, Foerster relished woodwind textures with their combination of the rich and the tangy. The quintet was played with great style.

Regarding another fine quintet on the program, Elliott Carter announced in the notes that he took an opposite view of the winds (flute, oboe, clarinet, horn and bassoon). He set out, he says, "to emphasize the individuality of each instrument and make a virtue of their inability to blend completely."

The result is a delight, albeit a brief one. This two-movement work is not so much Carter the complicator, as we have come to know his works, as Carter the tease. It sounds a bit like neoclassical Stravinsky, but is more relaxed--with a large serving of jazz in the last movement. It was a virtuoso performance.

Before that, there was some transcribed Bach and a reduction of Mozart's C-minor wind serenade, which was written for eight players.
