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Analysis of Woodwind Quintets Written by Women

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Table of Contents

2:	Elsa Barraine, <i>Ouvrage de Dame</i>
7:	Amy Beach, <i>Pastorale</i>
10:	Germaine Tailleferre, <i>Choral et deux Variations</i>
14:	Julia Wolfe, <i>On Seven Star Shoes</i>
18:	Chen Yi, <i>Feng</i>
23:	Valerie Coleman, <i>Tzigane</i>
28:	Augusta Read Thomas, <i>Avian Escapades</i>
32:	Asha Srinivasan, <i>Kaylvi</i>
38:	Bibliography

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As a music student at Peabody Conservatory, I am exposed to many facets of classical music every single day. One of my favorite genres of music is the woodwind quintet, and something I've noticed through my own study and performance of many of the standard woodwind quintets, is that they are all written by men. This paper aims to celebrate the work and achievements of women composers and take a deeper look at woodwind quintet repertoire that, while equally as complex and interesting as the canonical repertoire, is underplayed and underrecognized. This paper is organized chronologically, and considers works by Elsa Barraine, Amy Beach, Germaine Tailleferre, Julia Wolfe, Chen Yi, Valerie Coleman, Augusta Read Thomas, and Asha Srinivasan.

Elsa Barraine was a French composer in the mid-20th century. Originally a student of Dukas at the Paris Conservatoire, Barraine went on to become a Prix de Rome winner, French radio music recordist and sound mixer, and eventually Conservatoire faculty for sight-reading and analysis. Barraine was also an active member of the French resistance during WWII.¹

Barraine's quintet *Ouvrage de Dame* is an 8-movement piece that Barraine describes in her program notes as a "Theme and Variations".² As explained in the program notes at the top of the oboe part, each movement depicts a woman with a specific and unique personality (except for the final movement which is titled "Finale").³ The first movement, "Angelique", is meant to be played at 76 beats-per-minute. Throughout the whole movement, the clarinet and, as the piece progresses, other instruments join in as well, has a steady quarter note rhythm that gives the

¹ Andrieux & Briscoe, 2001

² Barraine, *Ouvrage de Dame*, 1958

³ There is no score for this piece. Throughout, I am referencing material from each of the individual parts.

piece a sense of always simply moving forward. The oboe has the melody throughout. The movement moves in and out of traditional sonorities. For example: the movement opens with a Dm9 chord in the flute (on A for the first two beats and then transitions to an F for the third and fourth beats), the clarinet (on Eb), and the horn (on D). This immediately creates an eerie feeling. When the oboe enters on beat 3 of the third measure, we are transitioned to a DM chord and the movement feels like it comes into focus before transitioning back to chromaticism with a Bb-C-D-Eb diatonic cluster chord. All of this creates the mellow and slightly eerie character of Angelique.

“Berthe” is the next movement. Barraine describes Berthe as being with “harsh assonance” in the program notes.⁴ This certainly comes across. While the flute, oboe, and clarinet are playing staccato off beats, the bassoon plays a repeated 16th-note rhythmic figure to give the movement forward momentum. The horn is the main instrument in this movement as it plays the melody and sets the character of Berthe as being aggressive and confrontational through the staccatissimo 8th notes and the quick octave jumps in the horn part.⁵



After “Berthe” comes “Irene”, described as “sinuous” by Barraine.⁶ The melody in the movement is traded of between the flute and the oboe. Beginning in the oboe, the melody is slurred with lots of jumps between the pitches. The contour of the melody goes up and down.

⁴ Barraine, *Ouvrage de Dame*, oboe page 1, 1958

⁵ Barraine, *Ouvrage de Dame*, horn page 1, 1958

⁶ Barraine, *Ouvrage de Dame*, oboe page 1, 1958

This speaks to the “sinuous” description as the melody is filled with curves and turns.⁷



The horn, bassoon, and clarinet parts also play entirely legato and offer counter melodies to the flute and oboe. For example: the bassoon at the second repeat plays a generally descending line in quarter notes that contrasts the generally ascending flute melody.⁸



“Barbe”, the next movement is described as a “fugato burlesque”, a parody fugue.⁹ Like a classical fugue, we begin with an entrance in one instrument, in this case the bassoon.¹⁰



After the bassoon, there is an answer by the clarinet, beginning Bb-A, a fifth above the Eb-D in the bassoon.¹¹



⁷ Barraine, *Ouvrage de Dame*, oboe page 2, 1958

⁸ Barraine, *Ouvrage de Dame*, bassoon page 1, 1958

⁹ Barraine, *Ouvrage de Dame*, oboe page 1, 1958

¹⁰ Barraine, *Ouvrage de Dame*, bassoon page 2, 1958

¹¹ Barraine, *Ouvrage de Dame*, clarinet page 2, 1958

After the clarinet, it's the flute back on the same key as the bassoon was. This movement is quick and light with staccato accents and lots of ornamentation. This speaks to Western Classical traditions of fast moving and heavily ornamented fugues like the ones of Bach in his *Well-Tempered Clavier*. As a parody, there are a lot of elements that are over exaggerated, like the large leaps in the theme and the extreme prevalence of the tail-motive. Additionally, while the theme and answers occur a fifth apart from one another, there is no consistent tonal center as there would be in a traditional fugue. The theme implies loosely the key of D in the head motive and F in the tail motive. However there is clear cadential motion at the end and there is a solid IAC on D major.

“Sarah” is a fast and aggressive movement similar to “Berthe”. Beginning with high neighbor-motion 16th notes in the flute, oboe, clarinet, and bassoon, this movement gives the melody to the horn. It's an aggressive melody with staccatissimos and a high register. The first excerpt below shows the clarinet part and the second shows the beginning of the horn melody.¹²

Vivacissimo ♩ = 100

The first staff of music is for the clarinet part, written in D major (one sharp) and 4/4 time. It begins with a forte (*ff*) dynamic and a tempo marking of Vivacissimo with a quarter note equal to 100 (♩ = 100). The melody consists of rapid sixteenth-note passages with frequent staccato accents and slurs. The second staff shows the beginning of the horn melody, also in D major and 4/4 time, starting with a forte (*ff*) dynamic. It features a few notes with staccato accents and a final note with a slur and accent.

All of the parts drive forward, creating a fast and almost frantic feeling that depicts the mood of Sarah herself. This movement is attacca into the next.

¹² Barraine, *Ouvrage de Dame*, clarinet page 2, 1958; Barraine, *Ouvrage de Dame*, horn page 2, 1958

“Isabeau” is the shortest of the movements, only 15 measure long. Isabeau is described as “Isabeau of Bavaria, with her conical headdress and floating veil”.¹³ This movement features the oboe (or, optionally, the English horn), who has a 15 measure long solo. The very reedy sound of particularly the English horn speaks to rustic sounds that would be found in the more rural parts of Europe, such as Bavaria. The clarinet is tacet in this movement. The oboe solo remains largely centered around the key area of Bb. The harmonizations in the other instruments are a little more abstract, but join together to walk through a cadential sequence in the last 6 measures of the piece. On beat two of the sixth measure from the end, there is a Bbm chord. On beat one of the fifth measure from the end, there is an implied V chord with an F (V) in the bassoon (bass) and horn, sustained C in flute, and a sustained Bb in the oboe. On the first beat of the fourth measure from the end, there is a deceptive cadence, with a Gb in the bass(oon) and a Bb in both the horn and the oboe (C is still sustained in the flute). Finally, in the last measure of the movement, there is a cadence in BbM.

“Leocadie” is described as a “sentimental spinster of olden times”.¹⁴ Her movement features complex runs in the clarinet throughout, and the flute is also featured as a melody instrument in the middle. This movement is pretty solidly in Eb major with some circle of fifth sequences scattered throughout. There is a clear cadence in Eb major at rehearsal letter C. This movement is slow and steady and the presence of a tonal center makes it feel traditional and timeless, similar to how an older spinster might feel.

The last movement, “Finale”, is the only movement not named after a female character. There are many movements in the movement that refer back to the previous movements, for example, the first three measures are exactly the same as the first three measures in the second

¹³ Barraine, *Ouvrage de Dame*, oboe page 1, 1958

¹⁴ Barraine, *Ouvrage de Dame*, oboe page 1, 1958

movement, “Berthe”. This is the longest movement by far and it equally features all of the instruments. The piece ends on a cadence on DM.¹⁵

Amy Beach was a prolific composer in the early 20th century. Regarded as the first American woman to succeed as a composer of “large-scale art music”, Beach made a highly acclaimed career for herself, first as a concert pianist and then as a composer. Before the age of two, Beach was able to sing, hold a tune, and even harmonize other melodies. A child prodigy, she made her concert debut on piano at the age of seven. As a young adult, she toured and soloed with many major American orchestras. When Beach married in 1885, she reduced her piano performances to just once a year, in respect of her new husband’s wishes. It was then when Beach changed her focus to composition.

Beach’s formal compositional training was very limited. Upon the advice of Austrian conductor/composer Wilhelm Gericke, (the conductor of the Boston Symphony Orchestra where Beach had soloed as a concert pianist) Beach taught herself the art of traditional composition. From 1886, the date of her first published composition, through her death in 1944, Beach published over 150 compositions, cementing her legacy as one of the most prolific composers of her time.¹⁶

Pastorale by Amy Beach is a 4-minute work for wind quintet.¹⁷ The piece is largely tonal and begins and ends in G major. One of the most common sonorities I found in this piece was Beach’s use of ninth chords. Not only does she use them in cadences (like in measure 6 where Beach cadences on a CM9 chord), but also as she harmonizes the different parts together (like a

¹⁵ Ensemble Latitudes, *Ouvrage de Dame*

¹⁶ Block & Bomberger, 2020

¹⁷ Beach, *Pastorale*, 1942

few measures later in measure 12 where the horn plays the E and G and the flute plays the B, D, and F# of a Em9 chord). These extended harmonies lend a jazz inspired sound to Beach's composition.

Though the piece begins in G major, Beach immediately begins to tonicize other keys, beginning with the measure 6 cadence on Cm9. She is a master at intentional tonal ambiguity. One example of this is the cadence in measure 10 where Beach lands on beat one with a clear cadence on G major, but on beats two a three, harmonizes E minor, so the question becomes, was that an AC on I or a DC on vi? Another example is the cadence in measure 38. If one counts the G as a chord tone, then the cadence is a A7 chord. However, if one treats the Gs as an anticipation in the horn and a suspension in the oboe, then the chord simply becomes Am.

The section of the piece from measures 25-30 demonstrates another way in which Beach plays with tonality. Beat 3.5-.5 of measure 25-26 ends on a D7 chord with an added G. This sets up the expectation that this section will cadence in G. However instead, Beach adds a beat of silence to the music and then creates a transition area with measures 27-29 until beat 1 of measure 30 which fully modulates into Eb major, the bVI of G.¹⁸

¹⁸ Beach, *Pastoreale*, page 4, 1942

In measure 66, Beach returns to the tonic key of G major. This is done with a horn melody into the downbeat of measure 66 that brings back B naturals and reprises the opening clarinet melody. Beach has an extended ending cadence where, beginning in measure 70, the oboe, clarinet, horn, and bassoon hold a G major chord and the flute plays the melody over top. In measure 73, the flute, oboe, clarinet, and bassoon provide dominant motion to a PAC in G major.

Rhythmically, *Pastorale* is in 6/8 and Beach employs a dotted 8th-16th-8th rhythm as the main rhythmic motive. This excerpt is the opening clarinet melody where Beach sets up the motive.¹⁹



Pastorale remains in 6/8 through the duration of the piece and the main rhythm doesn't change.

The wind quintet version of *Pastorale* is the second iteration of the work. Beach initially published it for flute, cello, and piano in 1921. Beach created the wind quintet version in 1942. The first version of *Pastorale* features the same rhythmic motive and main melody. However, Beach clearly changed many of the harmonies, most notably at the cadence points. The main key areas of G major and Eb major remain the same, but Beach introduces more drama in the wind quintet version by adding more key areas and extending certain cadences out longer (most notably the passage at measures 26-30 and the extended ending cadence).²⁰

¹⁹ Beach, *Pastorale*, page 1, 1942

²⁰ The Borealis Wind Quintet, *Pastorale for Wind Quintet*

Germaine Tailleferre was a French composer active throughout the 20th century. She is most famous for her role in the revolutionary composer group ‘les six’ that was active in the early 20th century. ‘Les six’ was a group formed by the composer, Erik Satie and later championed by Jean Cocteau: an avant-garde surrealist filmmaker, playwright, novelist, and critic. The group, made up of the composers Tailleferre, Poulenc, Auric, Durey, Honegger, and Milhaud, sought to champion ideals of French nationalism and focus their compositions on the stimuli of everyday life, instead of the grandiose ideas championed by German composers like Wagner and Strauss. Tailleferre in particular was known early on for her two-piano piece *Jeux de plein air* and her ballet *Le Marchand d’oiseaux* and her “talents fitted in perfectly with the prevailing spirit of Stravinskian neoclassicism, though she was also influenced by Fauré and Ravel, remaining in close contact with the latter throughout the 1920s”.²¹

Tailleferre’s quintet *Choral et deux Variations pour Quintette a vent*, was composed late in her life in 1979, long after ‘les six’ had disbanded. This piece is made up of three movements: a choral and then 2 variations on it: “Pastourelle” and “Rigaudon”.²² The “Choral” is largely in the key of Am. Made up of four 4-bar phrases, the movement is only 17 measures long. The first 4-bar phrase begins by tonicizing A Aeolian, but cadences in measure four in C major, the relative major. The second 4-bar phrase begins back in A Aeolian but cadences on VII by tonicizing G major. The third 4-bar phrase is the most interesting one because it very clearly modulates to D minor with the use of Bb accidentals. However, it cadences on an A minor chord, the minor v. The last 4-bar phrase begins on a tonic chord in D minor but quickly re-tonicizes back to the key area of A Aeolian to end on a PAC in A minor.

²¹ Orledge, 2001

²² Tailleferre, *Choral et deux Variations*, 2003

The “Pastourelle” variation is much longer than the “Choral”. The main melody is first presented in the oboe.²³

Allegretto

This melody is passed between the oboe, flute, and clarinet as the movement progresses.

Additionally, in this excerpt, you can see the eighth-note flute harmony. As the piece goes on, this harmony is passed between flute, oboe, clarinet, and horn. Additionally, this motive is developed into a closely related harmony here where we get upper or lower neighbors:²⁴

²³ Tailleferre, *Choral et deux Variations*, page 3, 2003

²⁴ Tailleferre, *Choral et deux Variations*, page 7, 2003

This movement begins in G major and stays that way until measure 41 when there is a modulation to Ab major. The section between measures 41-65 is played at a slower tempo, harkening back to the “Choral” with a thick texture and slowly shifting chords. At measure 59, there is another key signature change back to G major, however, this section reveals itself to be largely chromatic with quickly shifting accidentals that give this passage an despondent feeling. In measure 65, the melody in the clarinet restores the key of G major with the help of a D-dominant pedal in the bassoon and the horn parts. Measures 80 and 81 mark the final cadence, but the way Tailleferre express this cadence is non-traditional. In measure 80, the flute finishes the final melody on a G and the rest of the parts follow suit on different notes of a G major chord except for the horn who has an A. Measure 81, all parts cadence again on G major except for the horn who plays a C# and a G# making the ending feel very unresolved.²⁵

The image shows a musical score for five staves, likely woodwinds, in 3/4 time. The score is marked *pp* (pianissimo). The first staff has a melody starting with a quarter note G, followed by a half note A, and a quarter note B. The second staff has a melody starting with a quarter note G, followed by a half note A, and a quarter note B, with a chromatic line of eighth notes (G, A, B, C, D, E, F, G) in the first measure. The third staff has a melody starting with a quarter note G, followed by a half note A, and a quarter note B. The fourth staff has a melody starting with a quarter note G, followed by a half note A, and a quarter note B, with a chromatic line of eighth notes (G, A, B, C, D, E, F, G) in the first measure. The fifth staff has a melody starting with a quarter note G, followed by a half note A, and a quarter note B. The score ends with a final cadence in the fifth staff.

²⁵ Tailleferre, *Choral et deux Variations*, page 10, 2003

The third movement of this piece, the “Rigaudon”, is a stately sounding movement. The opening begins boldly with forte accented quarter-notes contrasted with light, *piano* staccato eighths.²⁶

Allegro **III. Rigaudon**

This movement is especially virtuosic for the flute player who plays the light and fast melody above the other instruments through virtually the entire movement. Occasionally, the oboe will chime in with a counter-melody but for the most part, the flute leads the movement.²⁷

²⁶ Tailleferre, *Choral et deux Variations*, page 11, 2003

²⁷ Tailleferre, *Choral et deux Variations*, page 19, 2003

As mentioned above, there is a lot of contrast in this movement between heavy and light, loud and soft, fast and slow. This becomes more and more prominent as the movement progresses. As the flute plays the light and fast melody, the other instruments (particularly the horn and bassoon) contrast the melody with heavier articulation and longer note values.

This movement begins in B major, modulates to the key of C# major beginning in measure 19 and cadencing in measure 22. It stays in C# major until measure 34 where it transitions back to B major and cadences in measure 44. The piece then modulates again into D major. The melody line is firmly in D major but the other instrument parts are harmonized non-traditionally. The horn and bassoon parts play in contrast to each other with the horn on a B and the bassoon on an A. In measure 54, the piece begins a modulation into A major that lasts until measure 66. In measure 67, we are solidly back in D major until measure 82 where the piece modulates back into B major. In measure 92 there is a quick cadence in C#major. In measure 93, we get our first minor section of the movement where Tailleferre tonicizes Ab minor but quickly returns to B major again to end the piece on a big PAC in B major.²⁸

Julia Wolfe is an American composer, a Pulitzer Prize winner, and co-founder of Bang on a Can. Her compositions seek to blend inspirations from several genres of music outside of classical including folk and rock. Recently, Wolfe has been premiering works that speak to the realities of American life. Her works have been played by orchestras all over the country, including such prestigious orchestras as the New York Philharmonic, Boston Symphony Orchestra, and the Chicago Symphony.²⁹

²⁸ 5th Wave Collective, *Choral et deux Variations*, 2019

²⁹ Wolfe, *Biography*

Wolfe's *On Seven Star Shoes* is a piece based on poetry. Here is the program note:³⁰

On Seven-Star Shoes was inspired by the poetry of the bohemian German-Jewish writer Else Lasker-Schüler. She was one of the few women associated with the Expressionist movement. Her words have a great sense of mystery and celebration.

— Julia Wolfe

The first thing I noticed about this piece is the distinct klezmer-like sound that Wolfe creates.

The rhythm is asymmetrical with each measure having a different time signature, beginning with 5/8 and then 3/4 and then 5/8 and 3/8 and so on. Additionally, the timbre created in the oboe and clarinet parts has a bright, wailing quality that is very distinctive of the klezmer style. Wolfe also employs a lot of grace notes and ornamentation that are common in the traditional folk melodies of the klezmer style. This speaks to the German-Jewish music traditions that match the heritage of the poet who inspired this work.³¹

The image shows a musical score for five instruments: Piccolo, Oboe, B♭ Clarinet, F Horn, and Bassoon. The score is marked 'BRIGHT' and 'ff' (fortissimo) at the beginning, and 'sfz' (sforzando) at the end of the line. The time signatures are 5/8, 3/4, 5/8, and 3/8. The Piccolo part starts with a '1.' marking. The Oboe and B♭ Clarinet parts have a 'ff' marking. The F Horn and Bassoon parts have 'ff' and 'sfz' markings. The score is written in a key signature of one sharp (F#) and a common time signature of 5/8.

Wolfe's use of dramatic dynamic contrast throughout the piece is especially notable. She asks for great contrasting dynamics, often going from *fortissimo* to *piano* in the span of a couple of measures. In the example above you can see how the piece begins at *fortissimo* and at the end of the line, the instruments switch to *piano*. There are also many quick and dramatic crescendos

³⁰ Wolfe, *On Seven Star Shoes*, 2020

³¹ Wolfe, *On Seven Star Shoes*, page 1, 2020

and decrescendos within the space of one or two measures. This sort of dynamic contrast creates things like echo effects, and speaks to surrealist ideals where nothing remains as it was.³²

Wolfe uses expanded instrumentation in this piece. She begins the piece by having the flute play the piccolo. The flute player switches back and forth from flute to piccolo several times. Additionally, in the middle of the piece, measure 78, she has the Bb clarinet switch to bass clarinet. By having the piccolo and the bass clarinet, Wolfe is able to expand the register of the piece, creating options for unique sounds and timbres not otherwise achievable.

Wolfe also uses many mood descriptors for her lines. Words such as ‘bright’ (measures 1, 35, 52, 57, 110, 136, and 184) are used to describe passages that are typically high in the range and dominated by the flute, oboe, and clarinet; ‘dark’ (measures 41, and 87) are used to describe passages of oboe melody, low in the range and heavy on ornamentations; ‘floating’ (measures 33, 53, 62, 101, and 112) that are used to describe mid-range legato passages that recur to contrast the faster or more aggressive lines; ‘funky’ (measure 78) that describe the first bass clarinet entrance where the instrument plays a rhythmic line with lots of *sforzandos* and syncopation; and ‘insistent’ (measures 168, and 188) that describe passages at the end of the piece where all instruments have driving, marcato eighth notes.

³² Wolfe, *On Seven Star Shoes*, page 2, 2020

Throughout the piece, Wolfe plays with the contrast between legato and marcato. At the beginning of the piece, the two articulations are interspersed with each other, with legato melody lines in the oboe and clarinet, and rhythmic and articulated lines in the accompanying figures in the flute, horn, and bassoon. Beginning in measure 41 with the oboe solo, legato lines begin to take precedence. A new melody is introduced in measure 53 (instructed ‘floating’) that extends the note lengths and prioritizes slurs and legato articulations.³³

The image shows a musical score excerpt from measures 41 to 54. The score is written for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hrn.), and Bassoon (Bn.). The key signature is one sharp (F#) and the time signature is 4/4. In measure 41, the oboe and clarinet play a 'floating' melody marked 'p' (piano) and 'mp' (mezzo-piano). The flute, horn, and bassoon play rhythmic and articulated lines. In measure 53, a new melody is introduced in the oboe, marked 'mp'. The score continues through measure 54.

Starting in measure 113, Wolfe begins to introduce the idea of *fortississimo*, marcato, rhythmic unity. This comes directly after a ‘floating’ legato passage.³⁴

The image shows a musical score excerpt from measures 112 to 113. The score is written for five instruments: Piccolo (Pc.), Oboe (Ob.), Clarinet (Cl.), Horn (Hrn.), and Bassoon (Bn.). The key signature is one sharp (F#) and the time signature is 4/4. In measure 112, the piccolo plays a 'floating' melody marked 'sub. pp' (sub-pianissimo). The oboe, clarinet, horn, and bassoon play rhythmic and articulated lines. In measure 113, a new melody is introduced in the piccolo, marked 'fff' (fortississimo). The score continues through measure 113.

³³ Wolfe, *On Seven Star Shoes*, page 4, 2020; Wolfe, *On Seven Star Shoes*, page 5, 2020

³⁴ Wolfe, *On Seven Star Shoes*, page 9, 2020

As the piece moves towards conclusion, Wolfe adds more and more rhythmically united passages which eventually take over, leaving only one instrument at a time playing legato melodies. Eventually, in measure 201, the rhythmic lines take over completely and finish the piece. She continues with her dramatic dynamic changes up until the end of the piece too, beginning in measure 201 at *fortissimo*, increasing to *fortississimo*, and then dropping all the way to *pianissississimo*.³⁵

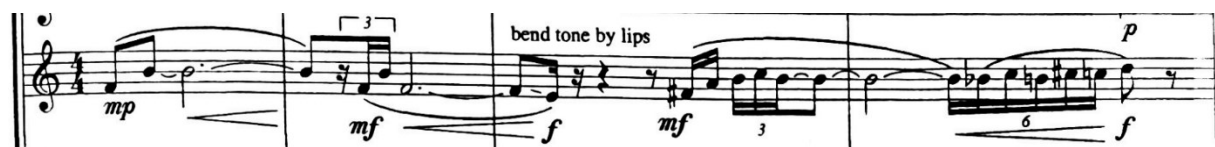
The image displays two systems of musical notation for the piece 'On Seven Star Shoes'. The first system, labeled '201.', shows five staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hrn.), and Bassoon (Bn.). Each staff begins with a dynamic marking of *ff* (fortissimo) and transitions to *fff* (fortississimo) by the end of the system. The second system, labeled '205.', shows the same five instruments. The dynamics are marked as *sub pp* (sub-pianissimo) at the beginning of the system and *pppp* (pianississimo) at the end. A large diagonal watermark 'Copyright © by New York' is overlaid on the score.

Chen Yi, originally from China, is a Missouri-based composer and faculty member at the University of Missouri Kansas City. Commissioned by numerous orchestras and a recipient of many awards and prizes, Chen has led a highly successful, acclaimed career. (Chen also used to be on faculty at Peabody Conservatory!)³⁶

³⁵ Wolfe, *On Seven Star Shoes*, page 17, 2020; The Aspen Wind Quintet, *On Seven Star Shoes* 1986

³⁶ Chen Yi, *About Chen Yi*

Feng for Woodwind Quintet by Chen Yi is a two movement work. The first movement is designated as “Introduction” and the second is “Rondo”.³⁷ Some notable elements of the first movement include Chen’s use of pitch bending in all instruments, and complex rhythms that include sextuplets, quintuplets, and triplets. Both are evident from the beginning of the movement, which opens with an oboe call that begins on a tritone leap. Chen instructs the player to bend the pitch with their lips, imitating traditional Chinese instruments. She also introduces the sextuplet rhythm that becomes prevalent throughout this movement and creates a sort-of improvisational feel to the playing.³⁸



Through the whole movement, there are 88 tritone leaps, 54 of which ascend, 20 of which descend, and 14 of which ascend and then descend immediately (like in measure 2 of the oboe solo, shown above). All 14 of the tritones that ascend and then descend immediately resolve down a half step, either by pitch-bend or by fingering. The sheer number of times this interval is played, gives the movement a nontraditional sound.

Chen writes a fair number of unison passages in this movement, the most exciting of which occurs between measures 22 and 32. In these measures, we are given two competing lines: the unison flute, oboe, and clarinet vs the unison horn and bassoon. The flute, oboe, and clarinet line consists of running slurred sixteenth notes that gradually ascend in register. They break from unison in measure 27 to hold a Bb-A-Ab chromatic cluster chord and continue the rest of this

³⁷ Chen Yi, *Feng for Woodwind Quintet*, 1999

³⁸ Chen Yi, *Feng for Woodwind Quintet*, page 1, 1999

passage with unison rhythm but with this intervallic distance (oboe a half-step lower than the flute, clarinet a half-step lower than the oboe) between them. In measure 27, when the higher instruments break pitch unison, the horn and bassoon enter in unison with each other. In contrast to the legato and high register line that the flute, oboe, and clarinet introduced, the horn and bassoon play loud and heavily accented. All the instruments break all semblances of unison in measure 32. Another interesting unison passage happens between measures 38 and 42. Here, the flute, oboe, and clarinet play in unison at the octave but sometimes one of the instruments will leave out a note while the others keep playing. In measure 40, the oboe drops out leaving the flute and clarinet to finish the line. In measure 41, the flute and clarinet drop out and the oboe and bassoon enter in unison until measure 42.

The movement ends with a long flute solo that brings back elements from the opening oboe solo. The flute holds lots of sustained pitches, plays the ascending/descending tritone leap from measure 2 in the oboe solo, and pitch bends. The flute is also instructed to play with wide vibrato at certain places. This is a cool effect that makes the flute stand out over the other instruments who enter interspersed throughout and also imitates chinese instrumentation.

Movement 2, "Rondo", is an incredibly virtuosic work for all instruments. The demand on the players is high as the music is challenging in rhythm, range, and timing. As the title suggests, the movement closely resembles traditional Rondo form. There is an A section (measures 1-42), a B section (42-68), an A' (69-107), B' (108-126), and A'' (127-end). There are no key areas to distinguish the sections, all differences lie in melodic content.

Section A is opened by the bassoon and horn who introduce a hocketed, running ostinato-like figure that, overall, consists of 9 eighth-notes so the effect is a pushing back of the rhythm

over time. This figure nearly saturates the aggregate with only a C, E, and G missing from the line.³⁹

The C and the G are introduced into the chord in measure 3 in the clarinet and flute, along with another D in the oboe. The E makes a 16th note appearance on beat 1 of measure 5 to saturate the aggregate fully. In measure 7, the flute, oboe, and clarinet begin to play some of the complex rhythms that we saw in the first movement, only faster in this one.⁴⁰

The ostinato-like figure continues through the section, switching into the clarinet and flute in measure 14 so that the horn and bassoon can have their turn at the rhythmic material. In

³⁹ Chen Yi, *Feng for Woodwind Quintet*, page 7, 1999

⁴⁰ Chen Yi, *Feng for Woodwind Quintet*, page 7, 1999

measure 28, the ostinato figure is broken down into motives. Also in measure 28, a new extended technique is introduced: flutter tonguing.

Section B begins in measure 42 with a dramatic shift in mood and melodic content. Here, the dynamic drops to *pianissimo*. There are five-note-long neighbor motion sixteenth-note accompaniment figures in the clarinet and flute while the horn introduces a new and slow melody that includes an augmented version of the opening ostinato figure in measure 45. This melody serves to nearly saturate the aggregate again between measures 42 and 51, with the only notes missing being A# and D#. The oboe picks up the melody in measure 51. The section builds in intensity as it goes, expanding in dynamics, instrumentation, and range, until measure 69, where the A' section occurs.

The A' section begins with the return of the ostinato-like figure in the horn and clarinet. In measure 73, the bassoon takes over from the clarinet so that the upper three winds can resume the rhythmic passages. It is mostly the same as the initial A section, with slight instrumentation changes throughout. Additionally, this makes the horn and bassoon parts more complex rhythmically because more of the burden of the fast rhythms is shared through the instrument parts.

The B' section begins in measure 108. This section heralds a return of the 16th note neighbor figures from the previous B section, but in the bassoon and oboe this time. The long melody is doubled in the flute and clarinet at the 2nd octave. This is a short section whose purpose seems to be to build on the previous B section, with line doubling, registral expansion, and dynamic level increase.⁴¹

⁴¹ Chen Yi, *Feng for Woodwind Quintet*, page 16, 1999

The last section, A'', begins in measure 127. This section also includes more line doubling right from the beginning where both parts of the ostinato figure are doubled: the longer part in the clarinet and oboe, and the shorter part in the horn and bassoon.⁴²

The flute is given a transposed reprise of the horn melody from measure 42 to play over top of this. This section feels climatic. Each instrument is given its chance to come to the front of the texture and as this section progresses, the texture gets thicker and thicker. Then gradually increases the density of notes and the stretch of the register in both directions. In measure 168, the instruments join together in unison for a final, heavily accented line. The unison breaks in measure 173, but the flute, oboe, and clarinet remain together and raise the register higher, and

⁴² Chen Yi, *Feng for Woodwind Quintet*, page 17, 1999

the horn and bassoon remain together and drop the register down lower. The piece ends on a powerful fortissimo unison B-F tritone, the exact same interval that began the entire piece.⁴³

Valerie Coleman is a living composer and flutist based out of New York City. Her compositions span many instrumentations, and she is in high demand as a symphonic composer. Coleman is also breaking new ground for African American women as her piece, *Umoja*, was performed by the Philadelphia Orchestra (in Carnegie Hall no less) marking the first time that a living African American female composer's work was performed by that orchestra. Founder and former member of the woodwind quintet Imani Winds, Coleman has long since cemented herself as a major figure in chamber music today. This ensemble has been highly successful and even has its own exhibit in the Smithsonian National Museum of African American History and Culture in Washington, D.C.⁴⁴

Coleman has several pieces for woodwind quintet but the one I'll be focusing on is *Tzigane*. This piece aims to tell a fast-paced story of a journey through Eastern Europe by way of the Romani.⁴⁵ One of my favorite parts about this piece is that each instrument part gets a plethora of solos. I like that everyone gets their chance to shine, and as a horn player, I find this equality refreshing.

The piece is broken up into several defined sections. The opening begins with an energetic rip upwards from the flute, oboe, clarinet, and bassoon. Then, the bassoon and horn take over the texture with a heavily accented and largely diatonic melody line that begins with a dramatic E-A P4th interval. The other instruments stagger their entrances in through the entirety

⁴³ The Pan Pacific Ensemble, *Feng for Woodwind Quintet*, 2016

⁴⁴ Coleman, *About*

⁴⁵ Coleman, *Tzigane*, 2011

of measure 8 and then join to form a counter melody to the established one that repeats in the horn and bassoon. This counter melody is made up scalar motion and the three parts are stacked in P4ths with each other. This introduction section ends in measure 18 (or rehearsal letter A) with a cadence on A major.

The second section (measures 18-28) is largely defined by a dramatic pause that occurs in measure 28. While the instruments are seemingly gearing up for a new melodic structure beginning in measure 18, they are actually building up to a mini climactic point in measure 27 where the register is expanded in both directions, the dynamic spectrum is pushed to the extreme, and all of the instruments play a unison rhythm. All this ends abruptly on measure 28 where we are given a full bar of rest, and then a brand-new melody begins to pick up in the clarinet and horn in the following measure.

This new section is smoother and more mysterious than the previous sections. Coleman achieves this feeling by leaving the instruments low in the register and keeping the articulation very legato and slurred. The section begins with a melody in the clarinet and horn parts. This melody consists of a Phrygian tetrachord in the clarinet and a major tetrachord in the horn (which switches to become a G-F#-Eb-D tetrachord on the way back down in measure 30).⁴⁶

Cl.
Hn.

mp *legato but with tension*

mp

⁴⁶ Coleman, *Tzigane*, page 3, 2011

The instruments trade off the melody transposed to different keys. Amidst this, the bassoon and horn trade off an ostinato rhythmic figure that holds a steady pulse.

At rehearsal letter B, or measure 45, a new section is ushered in by spritely eighth notes in all of the instrument parts. The bassoon has a virtuosic solo through this whole section that is made up of large interval leaps and fast-moving sixteenth notes. The runs are mostly scalar in motion with influences from the melodic minor scale and descending augmented intervals that sound very eastern European in nature. Above this, the other instruments continue with eighth notes. This section ends in measure 59, at rehearsal letter C, with a big cadence on a DM6/4 chord.⁴⁷

The bassoon enters first after the cadence with an ostinato rhythm very similar to the one played in the section between measures 29-44. However, the pitch motion is largely inverted:

The first example shows the ostinato as it appears in measures 29-44 and the second shows the ostinato as it appears in measures 60-79.⁴⁸

⁴⁷ Coleman, *Tzigane*, page 4, 2011

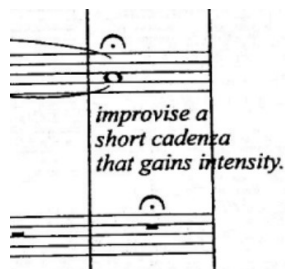
⁴⁸ Coleman, *Tzigane*, page 3, 2011; Coleman, *Tzigane*, page 4, 2011

The beginning of this section features a few measures of flute solo before diving into an extended oboe solo that begins in measure 68. This solo has the most eastern European sound yet in the piece. Coleman achieves this with her ornamentation of the melody: the trill and the strategically placed 16th and 32nd notes. Also contributing is the direction to take that same oboe melody up the octave the second time it is played. This solo sounds quasi-improvisational due to the prevalence of the ornamentation, and this harkens back to folk traditions in Eastern Europe.

After the oboe solo is finished, there is a brief transition area where the upper winds take over the ostinato rhythm from the bassoon and then the horn plays a modified and transposed version of the first two measures of the oboe solo. The horn plays this couple of times in different transpositions, and it recurs later in the piece. At rehearsal letter E, or measure 96, the horn's solo ends and it takes up the ostinato rhythm. The clarinet comes in with a highly ornamental melody that is closely related to the original melody and sounds almost improvisational. The bassoon takes the melody next in measure 108 with another highly ornamented part. The clarinet comes back in the ornamented melody and all the parts build in intensity until they reach a cadential point in measure 124.

A long flute solo begins in measure 128. That ends in another cadential area in measure 145 when the flute solo sustains a high A. After the flute climaxes, the oboe and the clarinet are given a duet to play, the instruments trade around melodies some more. Then, in measure 174, the clarinet is given the instruction to "improvise a short cadenza that builds in intensity". As previously mentioned, improvisation is a big part in a lot of folk cultures. Most music was passed down aurally, there was no written music for new generations to work with. As is such, many traditions (including the original Western Classical tradition!) developed systems of

improvisation. For Coleman to instruct her players to directly improvise is a very smart way for her to bring traditional cultural elements into her music.⁴⁹



The piece picks up with high intensity after this point. After a brief unison passage between all of the parts except for the clarinet, the bassoon jumps in with a driving rhythm and the horn picks back up the same melody that occurred in measure 88 . The sharp articulation in the upper winds and the fast tempo really make the piece feel like it's building in intensity. The piece accelerates to the end with no more cadential areas. Coleman employs many of the same tricks as before with her smart use of ornaments and quicker notes, and the largely improvisatory feel of the especially the clarinet and oboe lines. The piece ends on a group P4 interval on A-D.⁵⁰



⁴⁹ Coleman, *Tzigane*, page 12, 2011

⁵⁰ Coleman, *Tzigane*, page 17, 2011; Imani Winds, *Tzigane*

Augusta Read Thomas is a Chicago based living composer. A Pulitzer Prize finalist, former composer-in-residence at the Chicago symphony, and leader in many music associations, Thomas has made a name for herself as being one of the foremost and active living composers of our time. Thomas is currently a Professor of Composition in Music and the College at The University of Chicago.⁵¹

Avian Escapades is a three-movement work where each movement corresponds to a different bird. Movement one is titled “Hummingbirds”, movement 2 is “Swans”, and movement 3 is “Canaries”. This piece was originally written for brass quintet and titled: *Avian Capriccio* however, Thomas adapted it for woodwind quintet in 2016. Below is the first set of program notes to the instrumentalists. As is evident in these notes, Thomas is wanting the players to emulate the attitudes of the birds prescribed by the titles of the movements.⁵²

If it is helpful to have abstract images in mind and ear as you hear the music, for movement #1, please imagine the musicians as playful, capricious, virtuosic hummingbirds darting around a garden, whizzing across multifaceted, rapid-changing chord progressions in a bebop-like fast tempo. For movement #2, swans majestically floating in a lake, as the morning sun gradually rises, are infused with Bill Evans' impressionist harmony and trademark rhythmically independent, singing melodic lines. For movement #3, please envision active, jaunty and alert canaries crisscrossing the perfumes of Charlie Parker's *Yardbird Suite* and *Ornithology*.

As is suggested in the program notes, the first movement, “Hummingbirds”, is light and fast-paced. Opening with an ascending run in the flute and clarinet, this movement is characterized by the contrast between the passages of chromatic sixteenth note runs and the passages made up of chords built between all the instruments holding out long sustained pitches.

⁵¹ Thomas, *About*

⁵² Thomas, *Avian Escapades* 2016

In the passages that are made up of the chromatic sixteenth notes (measures 1-24, 37-50, 73-105, 120-150, 170-207, and 238-262), the mood is lively. In most of these sections, the players hocket sixteenth notes. In the sections made up of the sustained pitches, typically the instrument parts will enter staggered. In the sustained passages, we see more chromatism between the lines.

While there are a few cadential points in this movement, the most important one happens at rehearsal letter V, or measure 204. Here is the first time we are introduced to a faster rhythm than a sixteenth note: the flute and the oboe are given sixteenth note triplets. The dynamic level is *fortissimo*, and the register is high. The bassoon is given a solo one measure after V to contrast this high register playing from the flute and oboe. Additionally, Thomas builds up to letter V by slowly raising the register of the parts in the measure prior, and by slowly increasing the dynamic level. Directly before V, there is a rest that Thomas uses to increase anticipation to the high point of the piece. This section at V is short and leads directly into a sustained passage that, while it begins at letter W (measure 208), it does not fully take hold until letter X (measure 215) because of the dramatic extra sixteenth note calls that Thomas includes (more dramatic than any of the sustained passages so far).

Movement 2, “Swans”, shares some similarities with “Hummingbirds”, but is stylistically very different. Where “Hummingbirds” is fast and light, “Swans” is slow and heavy. However, like “Hummingbirds”, “Swans” has a lot of contrast between the sustained passages and the articulated and rhythmically complex passages. Opening with a series of rubato solos, “Swans” builds in complexity as it goes, developing rhythm, register, and tonality. The first cadential area happens in measure 26, a rehearsal letter C. The flute, oboe, and clarinet build to a loud and shrieking high point marked as intense in the score on notes E, F, and C. The horn and bassoon drop out to allow this moment to come to fruition before the bassoon comes back in with a new

solo on beat 3 of measure 26, low in the register and on a Bb to contrast the other parts and add more chromatism.

Another interesting climactic moment happens in measure 47. This measure contains the most rhythmically complex material out of the entire movement. It builds on the rhythm of the horn solo that begins at rehearsal letter F, measure 43. This measure is loud and aggressive, and it reminds me of the swan's temperamental nature. The chord – G#, D#, C, F, and F# - makes up a G# dominant 7th chord with an added F pitch.⁵³

The image shows a musical score for a solo section, consisting of four staves. The top staff is marked 'solo' and begins with a horn solo. The music is in a key with one sharp (F#) and a 4/4 time signature. The score includes various dynamic markings: *f* (forte), *ff* (fortissimo), *mp* (mezzo-piano), and *f* (forte). There are also performance instructions: 'blazing and stately' and '(ff sempre)'. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. The bottom three staves appear to be for other instruments, possibly woodwinds or strings, with similar dynamic markings and rhythmic complexity.

The third movement harkens back to the first movement in a lot of ways. Just like the 16th note passages in the first movement, the third movement has passages where all of the instruments are hocketing. Also like the first and second movements, the third movement has several passages where all of the instruments sustain notes for a long period of time, breaking up the faster passages. These sustained passages often precede cadence areas, like in measures 57-60, or at rehearsal letter G. This cadence area is marked by a *sforzando* in all parts but the horn and followed immediately by a new solo in the clarinet.⁵⁴

⁵³ Thomas, *Avian Escapades*, page 20, 2016

⁵⁴ Thomas, *Avian Escapades*, page 24, 2016

The image shows a musical score for a guitar solo, marked 'G' in a box. The score consists of six staves. The first staff is labeled 'solo' and has a 'G' in a box above it. The music is in 4/4 time and features a sequence of chords with dynamic markings: *f*< *ff* ardent and cantabile, *mp*, *sfz*, and *ff* assertive. A blue vertical line is drawn through the score, and a blue curved line is drawn above the first staff, connecting the first and second measures.

The last cadence of the entire piece is also preceded by sustained notes, specifically, a C-ninth chord with the seventh in the bass. This extended jazz harmony speaks to some of the inspirations that Thomas names in the program notes.⁵⁵

Asha Srinivasan is an American composer currently based out of Wisconsin. A graduate of several prestigious schools (including Peabody Conservatory!), Srinivasan is currently Associate Professor of Music at Lawrence University in Appleton, WI. Inspired by the Carnatic tradition that she heard and learned in her childhood in India, Srinivasan seeks to blend Indian Classical music with Western Classical music to create a unique and multi-faceted sound.⁵⁶

Kaylvi is a 2018 piece that is based on a guitar solo titled *Infinite Ephemera* that Srinivasan wrote in 2010. It was commissioned by the Pan-Pacific Ensemble and recorded on their studio album: *Ironhorses*. In the program notes, Srinivasan explains her intention behind

⁵⁵ Thomas, *Avian Escapades*, 2016; Blair Woodwind Quintet, *Avian Escapades*

⁵⁶ Srinivasan, *About Asha Srinivasan*

the piece to be “a constrained sense of reaching for some goal that is never achieved, or a question (“kaylvi” in Tamil) that is never quite answered”.⁵⁷

This piece is highly chromatic and focuses on a large scale expansion of register and a build of intensity through dynamics and tempo. Srinivasan explains in her program notes, that the main motive of the piece is the four note motive: Ab-G-B-C#. This motive first occurs in full in the flute in measures 23 and 24. A few other important pitches in this piece are D, Eb, and E. While not members of Srinivasan’s main motive, these pitches do have significant prevalence in this piece. When they are present, they often function to add more chromaticism to Srinivasan’s main motive, specifically by expanding outwards from the note C#. Additionally, D and Eb are present in the first of Srinivasan’s three main cadences, and E is present in the second.

In order to create the effect of an “unanswered question” Srinivasan uses rests and fermatas generously including full measure rests with fermatas. Often in this piece, she will say something musically and then pause with a fermata or a fermata rest. This speaks to her desire for the piece to feel “unanswered” in the sense that Srinivasan is giving us silence instead of a musical response to each of her statements. This breaks the energy of every phrase and leaves us wanting more.

The opening statement is marked to be played “Like distant points of light”. Srinivasan creates this effect with a *sforzando* and immediate decrescendo to *pianississimo* in the entries of the Clarinet and English horn. There is notable dissonance here with a competing C# and D (C# from the main motive and D as a chromatic expansion from it). This is followed by a pause, and then we have a *pianissimo* melody and *pianississimo* entrances with the instruction “like resonance”. The dissonance continues as Srinivasan emphasizes the tritone relationship between

⁵⁷ Srinivasan, *Kaylvi*

C# and G. The entries in the English horn and the clarinet begin in unison on C# and then expand outwards from each other, up to D in both parts and then down to G in the clarinet. The flute and bassoon are added on Gs which is a tritone away from the C# that returns the clarinet. G and C# are two of the notes in Srinivasan's main motive. The whole effect of this passage creates a mysterious atmosphere that, although interspersed with passages of high energy and clear direction, continues throughout the piece and recurs at the end.⁵⁸

Like distant points of light ♩=72

The musical score consists of five staves, each for a different instrument. The top staff is for Flute/Piccolo, the second for Oboe/English Horn, the third for Clarinet in Bb, the fourth for Horn in F, and the fifth for Bassoon. The music is in 4/4 time with a tempo marking of ♩=72. The Flute/Piccolo part begins with a half note G4, followed by a half note C#5, and then a half note G4. The Oboe/English Horn part begins with a half note C#4, followed by a half note G4, and then a half note C#5. The Clarinet in Bb part begins with a half note C#4, followed by a half note G4, and then a half note C#5. The Horn in F part begins with a half note C#4, followed by a half note G4, and then a half note C#5. The Bassoon part begins with a half note G2, followed by a half note C#3, and then a half note G2. Dynamics include *sfz > ppp*, *ppp like resonance*, *pp*, *p*, and *> pp*.

There is a *piu mosso* in measure 10. Here, the piece gains momentum with an increase in instrumentation, new staccato articulation markings in the horn and bassoon, and increased dynamics. Measure 19 marks the first of Srinivasan's most important cadential areas with a C#-D-Eb-G-Ab chromatic chord held on a fermata and a sudden change of mood following. The fermata chord has three of the notes of the main motive plus an Eb and a D which function to add more chromaticism and expand outwards from the C#.

⁵⁸ Srinivasan, *Kaylvi*, page 1

This next section beginning in measure 21, marked “calmer”, is the first section where Srinivasan really starts to incorporate guitar-like texture and effects. The English horn and the clarinet are given ascending octave leaps that are instructed to be played “like a guitar strum”.⁵⁹

Another effect that mimics guitar sounds occurs in the clarinet part in measure 27. Here, the clarinet is given rapidly accelerating Abs that alternate between two different fingerings to create two different timbres. This ends on a trill. This effect is similar to a guitarist rapidly strumming multiple strings but a single note, or bisbigliando.⁶⁰

This accelerating single note effect happens in all of the parts in measure 32 and again in the flute in measure 70. In measure 41, the flute plays slap tongue that emulates the sound of a tap string guitar stroke.

One interesting motive through the middle of the piece is a descending minor third: G to E. It is first introduced in the horn in measure 33 but recurs in all of the instrument parts and especially at cadence parts like measures 43-44, 46-47, and at 83-84, the second of Srinivasan’s most important cadences (which ends with a fermata over the note E). The motive is

⁵⁹ Srinivasan, *Kaylvi*, page 3

⁶⁰ Srinivasan, *Kaylvi*, page 4

also expanded beginning in measure 52 in the horn to a major third, notes G and Eb, which occurs in addition to the minor third original motive.

In measure 85, a faster section starts begins again, building on the energy from the previous one, and the minor third motive goes away. This section is defined by irregular meters and some hocketing in all of the parts. It is percussive and rhythmic and it functions as the build up to Srinivasan’s major goal area and third important cadence, measures 147-151. Here, the faster and more rhythmic melodic sections “break through” (in Srinivasan’s words) the slower and more mysterious sections that are filled with fermatas and rests.

This section climaxes at the goal area in measures 147-151, where the instruments play the main, four-note motive in unison at *fortississimo*. This is also dramatized with a sudden slowed tempo change as the fast, rhythmic section finally asks their question and it is then left unanswered with a fermata on the C# and a two beat rest immediately after, that dissipates all of the energy generated. The motive is played again immediately after and then again, is followed by almost an entire bar of rest.⁶¹

The image shows a musical score for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The score is for measures 147-151. The tempo is marked 'Maestoso' with a quarter note equal to 72. The key signature has one flat (Bb) and the time signature is 4/4. The score features a four-note motive in unison across all instruments. The motive consists of a half note G4, a quarter note Ab4, a quarter note Bb4, and a half note C#5. The score includes dynamic markings of *fff* and a 'slow to fast' tempo change in measure 150. The score ends with a fermata on the C# note in measure 151, followed by a two-beat rest.

⁶¹ Srinivasan, *Kaylvi*, page 20

This section is Srinivasan's goal area because, not only is the main motive featured prominently, but the register is also fully expanded and saturated, with the highest notes in the flute, the middle notes in the horn, and the low notes in the bassoon. The dynamic is the loudest it's been the entire piece. In addition, the sudden slowing of the tempo contrasts the fast tempo of the build up to the goal area and this dramatizes the section even more.

A final fast section occurs between measures 152 and 178. Srinivasan describes this as "a final gasp of high energy". This cadences on unison/octave Abs (a note in the main motive). The motion from here to the end of the piece is slow and chromatic, with instructions like "Energy completely dissipates", "Relaxed", and "Like a long, final exhalation". There is one final "With intensity" section, but the instruction refers to the chordal complexity and the dynamic, rather than speed. The final cadence of the piece features just the oboe and the clarinet on octave Gs (another note in the main motive and a tritone away from the pitch that started the entire piece) holding a long fermata. This closes out the piece with same hesitant and ethereal-like qualities that it opened with.⁶²

Though certainly lengthy, this paper is a drop in the bucket in comparison to the sheer quantity of woodwind quintets out there written by women. Sometimes it can seem hard to break out of the canon and find something new to play or to listen to, so a lot of these pieces go unplayed and unrecognized. I hope to continue to study and celebrate more works written by women as I continue my career in music and bring more awareness to complex and beautiful music written by underrepresented composers.

⁶² The Pan Pacific Ensemble, *Kay/vi*

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