A GUIDE FOR THE PREPARATION, ANALYSIS AND PERFORMANCE OF THE BRASS QUINTET LITERATURE OF THOM RITTER GEORGE, WITH THREE RECITALS OF SELECTED WORKS BY BACH, BITSCH, HANDEL, TORELLI, SUDERBERG, KETTING AND OTHERS

William J. Stowman, B.S., M.A., M.M.E.

APPROVED:

Major Professor

Minor Professor

Committee Member

Dean of the College of Music

Dean of the Robert B. Toulouse School of Graduate Studies

A GUIDE FOR THE PREPARATION, ANALYSIS AND PERFORMANCE OF THE BRASS QUINTET LITERATURE OF THOM RITTER GEORGE, WITH THREE RECITALS OF SELECTED WORKS BY BACH, BITSCH, HANDEL, TORELLI, SUDERBERG, KETTING AND OTHERS

DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

William J. Stowman, B.S., M.A., MME.

Denton, Texas

May, 1998

Stowman, William J. A Guide for the Preparation, Analysis, and Performance of the Brass Quintet Literature of Thom Ritter George. Doctor of Musical Arts (Performance), May, 1998, 72 pp., 52 bibliography.

An examination of the musical style, compositional techniques and performance practice issues of American Composer Thom Ritter George with special attention paid to his Quintet No. 4 written in 1986. The document also includes a short history of brass instruments in chamber music, history of the brass quintet in America, discussion of the role of the trumpet in the quintet, overview of the composers contributions to music and brass quintet, and background information on the composer.

A detailed analysis of Quintet No. 4 is provided. Issues of performance practice are discussed through theoretical analysis and in interviews with the composer.

Thom Ritter George (b. 1942) received his Bachelors Degree and Master of Music Degree at the Eastman School of Music and holds the Doctor of Musical Arts Degree from The Catholic University of America. He has served as composer and arranger for the United States Navy Band in Washington, D.C. and as the Music Director and Conductor of the Quincy, Illinois Symphony Orchestra. Currently, he is Music Director and Conductor of the Idaho State Civic Symphony and Professor of Music at Idaho State University. He has written over 300 works ranging from simple songs to large symphonic compositions. His interest in writing for brass instruments dates from the early 1960's, the period of his association with the great trombone teacher, Emory Remington.

TABLE OF CONTENTS

University of North Texas

College of Music

presents

A Graduate Recital

WILLIAM J. STOWMAN, *trumpet*

accompanied by

Gabriel Sánchez, *piano*

assisted by

Kurt Gorman, *trumpet* • Tom Brantley, *trombone*

John Rauschuber, *horn* • Richard Morgan, *tuba*

Monday, June 19, 1995 5:00 pm Concert Hall

Suite in D ..... G. F. Handel

Overture
Gigue
Air (Menuetto)
March (Bourée)
March

Legend ..... Georges Enesco

Caprice ..... Joseph Turrin

- Intermission -

Concertino ..... Jacques Castérède

Allegro energico
Andante sostenuto
Allegro

Believe me, if all those endearing young charms ..... Traditional
arr. Stowman

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

University of North Texas

College of Music

presents

A Graduate Recital

WILLIAM J. STOWMAN, *trumpet*

assisted by

Bradley J. Genevro, *clarinet* • Steven R. Dube, *trumpet*

Nina Schumann, *piano*

Monday, June 16, 1997 6:30 pm Recital Hall

Intrada . . . . . Otto Ketting

Chamber Music VII . . . . . Robert Suderburg

1. *calls and echoes, allegro*
2. *calls and echoes, adagio, andante*
3. *procession, closing-call*

— Intermission —

Sonata No. 2 . . . . . Giuseppe Aldrovandini

Allegro
Adagio
Allegro

Sinfonia con Tromba . . . . . Giuseppe Torelli

Allegro
Adagio
Allegro
Allegro non troppo

Double Concerto for Clarinet and Trumpet . . . . . Gordon Jacob

Allegro
Largo
Allegro vivace

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

University of North Texas

College of Music

presents

A Graduate Recital

WILLIAM J. STOWMAN, *trumpet*

assisted by

Bradley J. Genevro, *clarinet* • Steven R. Dube, *trumpet*

Nina Schumann, *piano*

Monday, June 16, 1997 6:30 pm Recital Hall

Intrada . . . . . Otto Ketting

Chamber Music VII . . . . . Robert Suderburg

1. *calls and echoes, allegro*
2. *calls and echoes, adagio, andante*
3. *procession, closing-call*

— Intermission —

Sonata No. 2 . . . . . Giuseppe Aldrovandini

Allegro
Adagio
Allegro

Sinfonia con Tromba . . . . . Giuseppe Torelli

Allegro
Adagio
Allegro
Allegro non troppo

Double Concerto for Clarinet and Trumpet . . . . . Gordon Jacob

Allegro
Largo
Allegro vivace

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

University of North Texas

College of Music

presents

A Graduate Recital

WILLIAM J. STOWMAN, *trumpet*

accompanied by

Gabriel Sánchez, *piano*

assisted by

Larry Jones, *trumpet* • Steven Dube, *trumpet*
JemmiLou Rye, *soprano* • Masako Kikuchi, *violin*
Norio Koizumi, *violin* • James H. Hammond, *viola*
Jeffrey A. Lang, *'cello* • Wayne Foster, *harpsichord*
Jason Worzbyt, *conductor*

Monday, March 4, 1996 5:00 pm Concert Hall

Fanfare for St. Edmundsbury . . . . . Benjamin Britten

Sonata . . . . . Thom Ritter George
I. Agitato
II. Adagio (Night Song)
III. Vivace assai e Scherzando

Concerto . . . . . J. Neruda
I. Allegro
II. Largo
III. Vivace

— Intermission —

Cantata No. 51 . . . . . J. S. Bach
No. 1 Arie
No. 2 Recitativ
No. 3 Arie
No. 4 Choral

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

CHAPTER I

A BRIEF HISTORY OF THE BRASS QUINTET

Evolution of an Ensemble

The term brass quintet refers to a chamber ensemble of five players, usually consisting of two trumpets, one horn, one trombone and a tuba or bass trombone. Many believe that the birth of the modern brass quintet occurred in 1954 with the inception of the New York Brass Quintet. [1] This event was, however, foreshadowed by the beginning of the New York Brass Ensemble in 1947.[2]

The existence of a brass chamber ensemble is not entirely a twentieth-century idea. While the modern brass quintet has emerged during the mid 1900's, other ensembles and events throughout history serve as pre-cursors to the genre and provide a significant foundation for more recent developments. Consorts of instruments have existed since at least the Renaissance.[3] The research of David Whitwell proves the existence of small civic wind bands in Medieval Western Europe during the twelfth century. These musicians were employed as watchmen who guarded the cities during the night against attack,

---

[1] William Brown, "School Brass Quintets," Instrumentalist (August 1992): 67.

[2] William Jones, "The Brass Quintet: An Historical and Stylistic Survey" (D.M.A. diss., University of Kentucky), in progress.

[3] William Brown, "School Brass Quintets," Instrumentalist (August 1992): 67.

predators, rogues and especially fire.[4] Eventually, these musicians, referred to in England as "waits," took on other duties such as playing fanfares to announce the time during darkness and aubaudes to warn lovers of the impending sunrise.[5]

These musicians were civic employees and played for various events such as banquets, whippings, floggings and weddings.[6] By the fifteenth century, these groups had evolved into ensembles consisting of shawms and slide trumpets or trombones. In addition to their performance of tower music, they played regular public concerts. These concerts represent the first real use of the word "concert" as well as the beginning of "art music."[7] Titles for these musicians vary with each country and language. Whether referred to as *carrocio*, *pifferi*, *trombetti*, *stad pijpers* or *scalmeyers*, these musicians provided the foundation upon which modern brass ensembles were based.

Another noteworthy stage in the evolution of the ensemble occurred during the fifteenth century at the hands of the aristocracy. This was a time of great enthusiasm for instrumental music, especially wind music, and the courts provided many opportunities for music-making.[8] The atmosphere of the court demanded an organized system of music. Clear distinction between different types of groups was necessary. The terms "haut"

---

[4] David Whitwell, "A Concise History of the Wind Band," (Northridge, California: Winds, 1985), 23.

[5] Ibid.

[6] Ibid.

[7] Ibid.

[8] Ibid., 31.

(loud) and "bas" (soft) were used to designate the type of ensemble required for each particular event.[9] Other references from the fifteenth century reveal the use of trumpet or trombone choirs that were used for special occasions.[10]

During the Renaissance, the concept of "haut" and "bas" was replaced by the notion of consorts or families of instruments which allowed for a more homogenous sound.[11] With the addition of lower voiced instruments, the ensembles acquired a darker sound now considered more pleasing than the characteristic bright sound of the Medieval groups. Coincidentally, the families of instruments used in Renaissance consorts were often made by the same maker, therefore intonation was greatly improved.[12] The following quotation illustrates the fervor with which the Renaissance nobleman approached the idea of consorts.

> If you would have your kennels for sweetness of cry then you must compound it of some large dogs that have deep, solemn mouths . . .which must as it were bear the bass in consort, than a double number of roaring and loud-ringing mouths which must bear the counter tenor, then some hollow, plain, sweet mouths which must bear the mean or middle part and so with these three parts of music you shall make your cry perfect. (Whitwell, 1985, 50)

After mid-century the notion of the broken consort began to appear. The practice of mixing members from various consorts originated to compensate for inherent weaknesses in the groups. Whitwell points out that the trombone consort, which lacked a capable

---

[9] Ibid., 31.

[10] Ibid., 40.

[11] Ibid., 50.

[12] Ibid.

upper voice, and the cornet consort which lacked an adequate bass voice, were combined to make one of the most popular broken consorts of the sixteenth century[13]. Extant literature of civic wind bands during the sixteenth century provides examples of pieces, some of which required four or five players.[14]

The Baroque period offers further illustrations of the use of brass instruments grouped together for performance. Perhaps the most noteworthy are the German Stadtpfeifer's performance of *Abblasen*, chorales and hymns performed from civic or church towers.[15] One famous Stadtpfeifer is Gottfried Reiche (1667-1734),[16] who in the preface of his collection of music for civic wind bands, relates the spiritual beauty and power of this music.[17] Another important figure from Leipzig is Johann Pezel (1639-1694).[18] Pezel provides an important link to the modern quintet in that several of his works, transcribed for the modern instruments, have become standard in the repertoire.

The Renaissance and Baroque periods offer several treatises that influenced the development of instruments, music and performance practices. Michael Praetorius (1571-1621) and Daniel Speer (1636-1707) are two examples of authors who made significant

---

[13] Ibid., 51

[14] Ibid.

[15] Ibid., 142.

[16] Edward Tarr, "The Trumpet," (Portland, Oregon: Amadeus Press: 1988), 105

[17] Whitwell, 142.

[18] Edward Tarr, "The Trumpet," (Portland, Oregon: Amadeus Press: 1988), 105.

contributions via treatises during this time.[19] The *Syntagma Musicum* of 1619 by Michael Praetorius is often considered the most important treatise because of the information it contains concerning instrumentation and performance practice.[20] The second half of the eighteenth century was focused on the development of the orchestra and on writing for solo instruments as opposed to chamber groups.[21]

It is quite possible that the nineteenth-century's foremost contribution to the development of brass instruments has more to do with industry than music. In 1815, the valve was invented allowing instruments to play chromatically. In 1844, Hector Berlioz produced an monumental treatise on orchestration and instruments titled *Grand traite d'instrumentation et d'orchestration modernes* that provided great insight into the development and capabilities of the instruments being utilized. The Berlioz treatise is especially helpful when discussing the use of the trumpet and cornet-a-piston.

During the late nineteenth century, developments in the United States came by way of the concert bands such as those under the direction of John Philip Sousa and Henry Fillmore. Great technical facility was displayed by artists like Herbert L. Clarke, Arthur Pryor and Patrick Gilmore.[22] Additionally, brass bands gained popularity in the United States as illustrated by the publication of the American Brass Band Journal by G.W.E.

---

[19] Francine Kay Sherman, "The American Brass Quintet: Values and Achievements" (D.M.A. diss., University of Oklahoma, 1992), 2.

[20] Ibid.

[21] Ibid.

[22] Sherman, 3.

Friederich (1821-1885) which provided five-part selections for brass ensembles. This collection was a significant influence in the development of the modern quintet because the pieces are still being performed today.[23]

Another contribution to the brass literature was provided by a group of composers writing in St. Petersburg, Russia during the nineteenth century including Ludwig Maurer (1789-1878), Alexander Aliabev (1787-1851) and Anton Simon (1850-1916). Perhaps the most widely known composer is Victor Ewald (1860-1935) who wrote pieces in the style of late Classicism. Ewald's compositions are especially important to the modern quintet's repertoire.[24] However, like the others, he composed works for ensembles of varying size and instrumentation.[25]

Bernard Fitzgerald suggests that the quartet for two cornets, horn and trombone may prove to offer the best tonal balance and contrast. Of the sextet, Fitzgerald states that the sound of the ensemble may be uncharacteristically full and not offer the opportunities of shading and nuance. He concludes that the brass quintet may become the standard.[26] Mary Rassmussen, in her writings of 1960, describes the evolution of the ensemble as follows:

---

[23] Jones, 13.

[24] Ibid.

[25] Ibid.

[26] Bernard Fitzgerald, "The Small Brass Ensemble,"The Instrumentalist 6 (1951): 22-25.

> In the thirties, it was the brass sextet, which is still with us, although apparently fading rapidly. In the forties and early fifties it was the brass quartet of two trumpets and two trombones or of two trumpets, horn and trombone. In the fifties it was the large brass choir. Now, in the sixties, the brass quintet seems to be the most popular. (Rasmussen p. 85)[27]

The brass quintet is well-suited to the twentieth-century for many reasons. The size of the brass quintet is ideal considering economic conditions. Physical mobility is accompanied by an equally flexible repertoire that makes the group accessible to a wide variety of performance situations. Small communities that cannot afford a symphony orchestra, can manage to present several chamber music performances a year. Perhaps the greatest reason for the existence of the brass quintet is the players themselves. As musicians became better educated, they searched for performance outlets.[28]

The Modern Brass Quintet

The evolution of the ensemble can be traced back many centuries. The model of the modern brass quintet in chamber music was established during the mid-twentieth century. According to Michael Brown, Chairman of the Fine Arts Division at Indiana Wesleyan University, the rise of the brass quintet has been "strong and consistent." He, like many others, credits Robert Nagel and Harvey Philips with the birth of the genre.[29] In 1954, these men, along with John Ware, Ted Weis, Julian Menken, Harvey Philips and Joseph

---

[27] Mary Rasmussen, "Reviews," Brass Quarterly 4 (1960): 85.

[28] Arnold Fromme, "New Interest in the Brass Quintet," Music Journal 23 (1965): 56.

[29] Brown, 67.

Novotny, founded the New York Brass Quintet.[30] Through international tours and numerous recordings, the New York Brass Quintet has generated enthusiasm for the brass quintet and made paramount contributions to its growth and development. Their performances not only exerted an impact on audiences, but inspired brass players everywhere to take advantage of the potential of their instruments in chamber music.[31]

Another ensemble worth noting is the American Brass Quintet, founded in the 1950's by trombonist Arnold Fromme and bass trombonist Gilbert Cohen. Initially, this group was formed to present concerts for young audiences. Eventually, the founders started another group under the same name and focused on serious chamber music. The original American Brass Quintet ultimately became the Metropolitan Brass Quintet in 1962.[32]

Instrumentation

The standard instrumentation of the modern brass quintet -- two trumpets, horn, trombone and tuba -- was established by the New York Brass Quintet during the early 1950's. However, due to demands of repertoire and available instrumentation, substitutions are possible. A baritone or trombone can be used in place of the horn and sometimes a bass trombone takes the place of the tuba. In fact, The American Brass Quintet regularly utilizes the bass trombone in place of the tuba.

---

[30] Sherman, 5.

[31] Brown, 67.

[32] Sherman, 6.

The size of the brass quintet affords a demanding musical experience for the performer. Much like performing with an orchestra or larger wind ensemble, playing in a brass quintet can demand great physical and musical effort. However, in most cases the chamber music experience proves more demanding due to the individual demands placed on the performers.

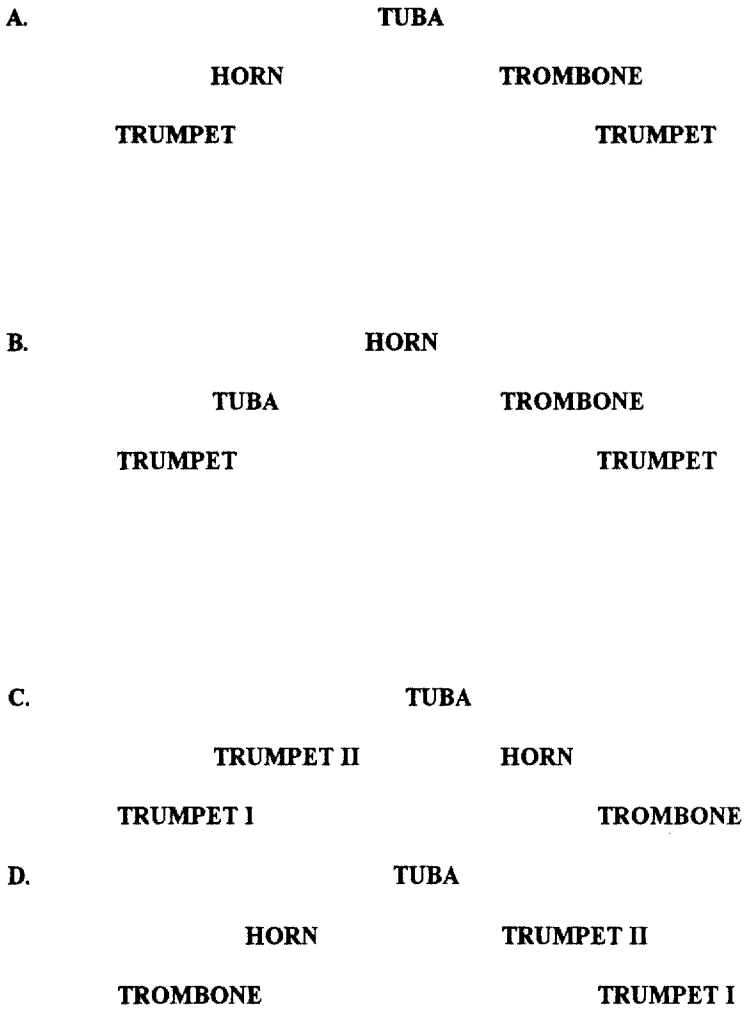
While the instrumentation is fairly standard, the seating is not. Quintets often employ one of several different seating arrangements each with advantages or disadvantages.[33] These variations in seating were developed to overcome two basic problems: the direction of the horn and tuba bells and the varied strength or weaknesses of certain players. Due to the construction of the horn, the bell is directed to the rear and right of the player. Likewise, different tuba designs create left or right angled bells. The bells of the cylindrical instruments, the trumpet and trombone, face forward. Variations in seating are used to accommodate these differences and create a more balanced sound. In addition to the characteristics of the instruments themselves, the strengths and weaknesses of the players must be considered. A strong performer on horn, for example, has the potential to create balance problems if seated in the front stage-right position. Likewise, the same situation can occur if a weak second trumpeter is seated directly across from the first trumpeter. The following illustrations offer some alternatives in terms of seating.[34]

---

[33] Charles Decker, "Beginning A Brass Quintet," The Instrumentalist 32 (March 1978): 92-95.

[34] Guy Kinney, "The Brass Quintet: Is An Educator's Horn of Plenty," Music Educators Journal 67 (1980): 42.

Figure 1. Seating arrangements for the brass quintet.



The Role of the Trumpet in the Brass Quintet

Chamber ensembles, despite their constitution, share certain qualities. Performers have a responsibility to manage individual parts that are virtuosic in nature yet conform to and blend with the ensemble. Individual demands coupled with the responsibility to work within the ensemble makes performing with a chamber ensemble a rewarding experience. The string quartet is comprised of two violins, viola and 'cello and is considered by many to be the definitive chamber music ensemble. Parallels can be drawn between the string quartet and brass quintet. Perhaps most obvious is the presence of two identical treble instruments to maneuver the uppermost parts of the score. The violins in a string quartet are expected to match one another yet become soloists on demand. The same is true of the trumpets in the brass quintet.

Trumpeters have additional concerns as well. Composers customarily specify the key of the trumpet to be used and transpose the part accordingly. However, many trumpeters today will make their own decisions concerning the instrument to be used. Many performers choose to play the C trumpet exclusively while others consistently choose the B-flat instrument for use in the quintet. Often, this decision is governed by non-musical issues such as the order of the program and/or the convenience of alternating instruments. The best results are achieved when the two trumpeters agree on the key of the instrument to be used. This is not always possible when the smaller instruments are designated for only one player.

Advances in the repertoire demand that trumpeters perform on a variety of instruments pitched in keys other than B-flat and C. In recent years, trumpets in B-flat, C,

D and E-flat have been consistently used in the brass quintet. The same is true of the piccolo trumpet in B-flat or A. Another instrument that has found rebirth in the quintet is the flugelhorn. While this instrument is often reserved for jazz and some solo performances, the quintet provides the performer with the opportunity to play flugelhorn within an ensemble setting.

The ensemble has become so common in America that many universities and colleges support a faculty brass quintet. This development has placed new demands on performers and teachers. Knowledge of the brass quintet repertoire is imperative for all university-level instructors. Brass players auditioning for a college-level teaching or orchestra position should be knowledgeable about the repertoire of the brass quintet because this type of playing will likely be a part of their duties.[35]

Arnold Fromme, founder of the American Brass Quintet states the following in reference to the benefits of the brass quintet:

> There are few, if any, musical activities as beneficial as chamber music for the development of sound musical instincts and intelligence. There are few areas of performance as satisfying and rewarding to the player. The responsibility of carrying a part by oneself, of maintaining rhythmic stability and ensemble precision without the aid of a conductor is invaluable training. Of even more help in the intensifying and accelerating of a student's development is the fact that, in performing chamber music, the student is playing a part that is soloistic and it's demand and at the same time requires all the discipline of exposed and extended ensemble playing. Even more important, is the fact that this part music be played and phrased with the utmost of musical intelligence and imagination and the awareness of the relationships between the part and the composition as a whole. Chamber music should be a part of the syllabus of every brass department in our nation's colleges and conservatories. (Fromme 1965, 90)[36]

---

[35] Tunnell, 14.

[36] Arnold Fromme, 90.

There is speculation that it was the envy of brass players towards their colleagues who enjoyed performing with string quartets that started the movement toward the brass quintet.[37] Much like the string quartet and woodwind quintet, the brass quintet represents an important vehicle for performers. The brass quintet, being the youngest of the three ensembles, battles for prestige and acceptance among musicians.[38] One of the major developments that justified the existence of the group was the development of its own repertoire.

Development of a Repertoire

The brass quintet has inspired the development of a vast amount of literature and the past fifty years have witnessed outstanding contributions to the repertoire. Michael Tunnell recognizes two periods of development: the early period (1938 - 1960), and the late period (1961 -1980). The year 1938 represents the earliest known publication specifically written for the standard brass quintet instrumentation: *Prelude and Gavotte* by Albert Schmutz. The 1960 marks the year that Gunter Schuller's *Music for Brass Quintet* was written. The appearance of this piece is considered by many to be the most significant turning point in the history of the ensemble.[39]

---

[37] Ibid., 55.

[38] Ibid.

[39] Tunnell, 14.

Transcriptions and the Early Repertoire

The limited repertoire of the brass quintet prevented consideration of a full-length recital until after World War II. The work of one man was paramount in the development of the repertoire. Robert King of North Easton, Massachusetts began editing and publishing a great deal of Renaissance and Baroque music for modern brass ensembles.[40] These two epochs produced a large amount of literature that proved accessible for transcription. King used many of these four and five part pieces for his adaptations.[41] Contrapuntal music from the Baroque also provided Mr. King with the raw materials for his transcriptions. In fact Robert King's annual publication *The Brass Players Guide*, contains over 100 works by J. S. Bach arranged for brass quintet. The catalog lists other transcriptions and original brass works of the period.[42] Due to musical trends and practices, fewer transcriptions from the Classical and Romantic periods exists. However, original compositions from the time period are available.[43]

Other publishers soon followed King's lead and began to produce the same type of transcriptions. Within a relatively short period of time, a large body of literature evolved for brass instruments. Some of the literature was written expressly for brass quintet and some was arranged for open instrumentation that could be performed by mixed ensembles

---

[40] Fromme, 56.

[41] Brown, 67.

[42] Ibid.

[43] Ibid.

with varied instrumentation. King's arrangements characteristically allow several possibilities for additions or substitutions of instruments. Some of the composers whose compositions are represented in this group are Josquin de Pres, Heinrich Isaak, Heinrich Fink, Claudio Monteverdi, Giovanni Gabrieli, Giovanni da Palestrina, Johann Schein, Samuel Scheidt, Anthony Holborne, William Byrd, John Dowland, Henry Purcell and others.

Prior to World War II, composers such as Paul Hindemith (1895-1963), Alexander Glazounov (1865-1936) and Hector Villa-Lobos (1887-1959) composed brass chamber music. After World War II, the repertoire experienced significant growth at the hands of several composers, many of whom were able to contribute to the repertoire through the process of commissions. This financial commitment to the ensemble and its artistic development would have a lasting effect on the brass quintet.

Commissions

Commissions helped promote interest in writing for the brass quintet. In fact, the International Trumpet Guild, like many other professional performer's organizations, sponsors composition contests for various genre. The brass quintet has been the focus of that activity on several occasions. The New York Brass Quintet is responsible for the creation of several works that have become standards in the repertoire including Malcolm

Arnold's *Quintet*, published in 1961 and Vincent Persichetti's *Parable for Brass Quintet* composed in 1968.[44]

Other active quintets in the United States have become involved in commissioning. The American Brass Quintet, as of 1992, has had 60 pieces written for them,[45] including Whittenberg's *Triptych* written in 1962 and Elliot Carter's *Quintet* written in 1974.[46] In addition, The Ohio Brass Quintet, The New Mexico Brass Quintet and The St. Louis Brass Quintet have all contributed to the repertoire through commissions. Other groups such as community music organizations, school programs and professional music fraternities have commissioned various composers to write pieces, some of which have become standard and important parts of the repertoire. Gunther Schuller's landmark composition, *Music for Brass Quintet* published in 1960, was the result of a commission from the Elizabeth Sprague Coolidge Foundation at the Library of Congress.[47]

The Annapolis Brass Quintet has made great contributions in the area of commissions. This ensemble, founded in 1971 by former members of the Naval Academy Band in Washington, D.C. describes their vision concerning repertoire.

---

[44] Tunnell, 93.

[45] Sherman, 57.

[46] Tunnell, 93.

[47] Ibid.

> Our philosophy in the ABQ has always been that for brass quintets to survive and be accepted as a legitimate medium, we must play and encourage the composition of as much original material as possible. (Robert Suggs, 18)[48]

This attitude reflects great vision, and the result of their pursuit of new literature allowed the Annapolis brass quintet to present seventy-five premieres and sixteen recordings during their existence as a professional ensemble. Unfortunately, the Annapolis Brass Quintet disbanded in 1993 due to the difficulty of surviving in today's difficult market as an independent organization.[49]

During the 1970's the following brass-related organizations emerged: International Horn Society (founded in 1970), The International Trombone Association (founded in 1971), the Tubists Universal Brotherhood Association (founded in 1973) and the International Trumpet Guild (founded in 1974). The annual conferences of these groups provide performance opportunities for many brass chamber ensembles, including the brass quintet.[50] William Hill, former brass instructor at Georgia State University, led the organization of the Annual Symposium of Contemporary Music for Brass held at Georgia State University in Atlanta. Due to competitions and commissions, this event was a catalyst for brass quintet performance and composition from 1964 through 1975.[51]

---

[48] Robert Suggs, "The Annapolis Brass Quintet 1971-1993," The International Trumpet Guild Journal 13 (1993): 18.

[49] Suggs, 17.

[50] Tunnell, 94.

[51] Ibid., 95.

The year 1965 saw increased activity in composition for the brass quintet. During the five year period between 1965 and 1969, at least seventy-five pieces were written and/or published. This represents a significant increase over the previous five year period,[52] indicating that the ensemble was established and had gained the necessary acceptance to expect future growth. The popularity of the ensemble is due to it's unique instrumentation, it's value as an educational vehicle and it's potential role in the development of American art music. These attributes guaranteed that the brass quintet would play an active role in American music during the twentieth century.

Many composers have received from commissions by one of the many active professional brass quintets functioning today, and as a result of their compositions, become well-known. Malcolm Arnold, Gunther Schuller, Elliot Carter, Vincent Persichetti, Morley Calvert, John Cheetham and more recently Jan Bach have all enjoyed notoriety due in part to their compositions for brass quintet.[53] Other composers such as Ulysses Kay, Leonard Bernstein, Ingolf Dahl, Alan Hovhaness, Vladimir Ussachevsky, Henry Cowell, Alvin Brehm and Gordon Jacob have also been hailed for their contribution to the quintet repertoire.[54]

A name that does not appear on the aforementioned list is that of American composer Thom Ritter George. Interestingly, all of the brass quintets written by George

---

[52] Ibid., 97.

[53] Tunnell, 15.

[54] Fromme, 56.

were the result of commissions by professional brass quintets in the United States. His *Brass Quintet No. 1* was commissioned by the Eastman Brass Quintet, *Quintet No. 2* by the New York Brass Quintet, *Quintet No. 3* by Phi Mu Alpha Sinfonia Fraternity, *Quintet No. 4* by The Ohio Brass Quintet and *Brass Quintet No. 5* by the St. Louis Brass Quintet. His *Fanfare No. 7* was commissioned by the New Mexico Brass Quintet.

The purpose of this document and accompanying lecture recital is to illuminate the brass quintet literature of Dr. Thom Ritter George so that it may be programmed, studied, performed and enjoyed. It is literature of outstanding craft and quality and deserves a place on among the standard repertoire of the genre.

CHAPTER II

THE MUSIC OF THOM RITTER GEORGE

Background and Personal History

The following biographical information was supplied by the composer.

American Composer Thom Ritter George (b. June 23, 1942) discovered his great interest in music, particularly composition and orchestral conducting, as a boy growing up in Detroit, Michigan. He wrote his first composition when he was ten years old and conducted his first orchestral concert at the age of 17. During his high school years, he was a composition student of Harold Laudenslager, a pupil of Paul Hindemith.

Dr. George entered the Eastman School of Music in 1960 and studied composition with Thomas Canning, Louis Mennini, Wayne Barlow, John LaMontaine, and Bernard Rogers. Thom Ritter George's first published works date from this period of conservatory study and include his *Sonata for Baritone Horn and Piano*, *Concerto for Bass Trombone and Orchestra*, *Hymn and Toccata* (band), *Brass Quintet No. 1*, Proclamations (band), and *Concerto for Flute and Orchestra*.

After earning Bachelor's (1964) and Master's (1968) degrees from the Eastman School, Dr. George accepted an appointment as Composer/Arranger for the United States Navy Band in Washington, D.C. During his military service, he also conducted the United States Navy Band in performances both in Washington and on tour. He was a frequent performer at The White House during the administration of President Lyndon B. Johnson. Dr. George's Washington years marked the creation of his *Western Overture* (band), *Sinfonietta* (orchestra), *Six Canonic Sonatas*, *Sonata for Clarinet and Piano*, and *Sonata for Flute and Piano*. These last two titles were additions to his series of sonatas written for every orchestra instrument. When at the Eastman School of Music, Thom Ritter George was a member of the conducting class of Dr. Paul White, Associate Conductor of the Rochester Philharmonic. Dr. George continued his training in Washington, D.C. with Lloyd Geisler, Associate Conductor of the National Symphony.

After completing his Doctor of Musical Arts degree at the Catholic University of America in 1970, Thom Ritter George was appointed Music Director and Conductor of the Quincy Symphony Orchestra (Quincy, Illinois). While serving in Quincy, Dr. George did advanced conducting studies with Boris Goldovsky (opera conducting) and Sir Georg Solti, Conductor Laureate of the Chicago Symphony Orchestra. New scores continued to come from his Quincy desk: *First Suite in*

F(band), *The People, Yes* (soloists, chorus, and orchestra), *Pastorale* (flute and organ), the two ballets Four Games (orchestra) and *Erica* (orchestra), Sextet (euphonium and woodwinds), and *Brass Quintet No. 4.*

Thom Ritter George moved to Idaho in 1983 as Music Director of the Idaho State Civic Symphony and Professor of Music in Idaho State University's Department of Music. Dr. George has led the Idaho State Civic Symphony in more than 140 programs featuring a wide repertoire and many internationally recognized artists. To celebrate it's sixtieth anniversary, the orchestra commissioned Dr. George to create his Concerto No. 3 for Piano and Orchestra which was premiered in April 1995 under the composer's direction.

Other significant works from his Idaho period include *Second Suite in C* (band), *Suite for String Orchestra* ("On Old English Songs"), *Sonata for Trumpet and Piano, Sonata for Alto Trombone and Piano, Violin Sonata No. 3, Piano Sonata No. 3, Six American Folk Songs* (flute and piano), *Second Rhapsody for Orchestra ("Westward Journey"), Trio NO. 1* (violin, violoncello, and piano), and *Tubamobile.*

As a composer, Dr. George has won the Edward B. Benjamin Prize, two Howard Hanson Awards, the Seventh Sigvald Thompson Award, and has received annual awards from the American Society of Composers, Authors, and Publishers since 1965 for his contributions to American music. He has composed more than 350 works, many of which recorded. His compositions are published by Boosey and Hawkes, G.Schirmer, Southern Music Company, Accura Music, Shawnee Press, and TUBA Press.

Thom Ritter George is a member of Phi Mu Alpha Sinfonia Fraternity, National Band Association, American String Teachers Association, American Symphony Orchestra League, and the American Society of Composers, Authors, and Publishers (ASCAP). He is listed in many references including Who's Who in America, the World Who's Who of Musicians (Cambridge, England), and Bernard Garaude's Dictionary of Conductors (Toulouse, France).

In 1973, he received the Quincy College Citation for Meritorious Service. The Pocatello Music Club honored Thom Ritter George in 1988 with their award "For Community Service Through Musical Excellence." In October 1995, the Idaho State University Alumni Association named Dr. George and his wife Patricia as recipients of the prestigious Idaho State University Achievement Award.[1]

---

[1] Correspondence from Thom Ritter George to William Stowman, August, 1997.

General Compositional Style and the Brass Quintets:

An Interview with the Composer

Dr. George contends that there are many influences on his writing. He names the classicists, especially the First Viennese school of Haydn, Mozart and Beethoven as his favorites. In addition, he comments that twentieth-century composers Paul Hindemith and Igor Stravinsky influenced his style and composition.

The composer considers his brass quintet writing to be very representative of his style. He refers to the quintets as "core" pieces, having written them throughout his career. The quintets are very characteristic of what he is interested in doing as a composer. Dr. George is interested in all musical forms and prior to his quintet writing composed for brass in the form of ensemble pieces and solo sonatas. As the result of the commissioning process, he was given the opportunity to compose brass quintets.

Four of the brass quintets are written in a four movement scheme and *Quintet No. 5* follows a five movement scheme. Dr. George thinks a great deal about the relationships of movements and how they work together to affect the whole of the work. In his opinion, the typical character of the four movement scheme with the emphasis on the large first movement, a slow second movement, a light scherzo-like third movement and a light fast finale can be altered in an effective manner. His concept of formal design includes a light, "conversational" opening movement, a light hearted scherzo as the second movement, a slow dramatic third movement and a fourth movement that receives a great deal of attention to create a strong, solid close to the work. In this regard, *Brass Quintet No. 4* serves as an ideal example of the composers vision for multi-movement works.

Dr. George's writing of "multi-movement, complete, fully-formed works"[2] reflects his belief that the brass quintet was, and is, in need of pieces to legitimize the repertoire. He believes one of the reasons for the difficult beginning and long period of acceptance for the quintet is that the group could not "stake it's claim" to a substantial and significant repertoire.

In general, Dr. George's brass writing is very idiomatic. He is a violinist but has enjoyed many working relationships with brass players during his career. As a composer he has sought out the opinions of brass players and established outstanding facility for brass writing. Idiomatic treatment of all instruments is characteristic of his writing.

Dr. George is quite particular in his scores in regard to notation. He encourages players to pay close attention to dynamics, articulations and especially tempo markings. He does not consider the ability to play above the marked tempo license to do so. He has conceived specific musical ideas to exist at specific tempos and feels strongly about their interpretation within reasonable margins. Dr. George attempts to make the music "fool-proof" through careful notation of note length, tempo, articulation and style.

Dr. George comments that the instruments available to players today are much better than during the early years of the quintet. Furthermore, he congratulates modern brass players for the formation of guilds, the dissemination of literature and their overall advancement as musicians. All of these have aided in the growth of the genre and the development of the repertoire. Brass players, through their diligent work during the

---

[2] Thom Ritter George, phone interview by author, August 27, 1997.

twentieth-century, have proven their ability to participate in chamber music and surpass their former role of providing harmonic support in an orchestral setting.

In reference to the instruments in general, Dr. George states that " . . .the brass are beautiful instruments. They have the same mobility as other instruments, they are capable of performing dynamics, and playing expressive music." However, he comments that "the brass do not share the range capabilities of the violin and cello."[3]

Publication of the Brass Quintets

Dr. George is interested in finding a reputable publisher that will distribute all five quintets. He considers the set of five to be "unified" and he is not interested in having them published by separate companies. While he is aware that a well-known company is able to distribute the product, he remains concerned about the idea of a large publishing house handling the quintets. Several of his works for larger ensembles and some selected solo and chamber music are carried by various publishers. However, he has experienced negative issues with certain companies. For example, when a publisher decides to discontinue printing a piece, the composer is sometimes unable to secure the copyright for that piece and distribute it on his own. Likewise, he has concerns regarding the effectiveness of smaller companies to distribute music to a large enough market. *Quintet No. 2* was published at one time by G. Schirmer. However, when that company was purchased by another corporation, the piece was discontinued.[4] Currently, Dr. George is

---

[3] Thom Ritter George, phone interview by author, August 27, 1997.

[4] Correspondence from Thom Ritter George to William Stowman. August, 1997. Hereafter referred to as Correspondence with George.

working to publish other materials, and if comfortable with the results, will consider submitting the brass quintets for release.[5]

The Brass Quintets: An Overview

Thom Ritter George's name is relatively unknown to many musicians. His anonymity is due in part to the fact that his brass quintets cannot be purchased through a publisher. Anyone wishing to purchase one of his quintets must contact him directly since he personally handles their distribution. The five brass quintets and one fanfare for brass quintet represent an important contribution to the repertoire. The works are four or five movements in length and provide great variety. These pieces offer significant programming opportunities in terms of quality and effectiveness. Likewise, the craft with which the pieces have been constructed serves as an excellent model for the genre.

This document focuses on the composer's *Brass Quintet No. 4*. However, general information concerning the other quintets is provided in the form of the composer's program notes. The following information was received in correspondence from Dr. George and represents his concise thoughts on each of the quintets.

Quintet No. 1

> Thom Ritter George's *Brass Quintet No. 1* was composed in the summer of 1965. The composer revised the work in 1978, and it is in this form that the music is best known today. The score was created for the Eastman Brass Quintet's 1965 South American tour and is one of the composer's most widely played works. *Quintet No. 1* is in five brief movements and employs musical ideas which are simple and clear.
>
> The opening Allegretto is a short march in three-part song form. The same form is used in the following *Allegro molto* which has the character of a scherzo. Here the

---

[5] Thom Ritter George, Phone interview by author, August 27, 1997.

horn and second trumpet play a quiet musical dialogue in the A sections surrounding the more brilliant rhythmic drive of the B section. The movement ends quietly.

The third movement, Adagio ma non troppo, is not only at the physical center of the quintet, but is the expressive center of the piece also. This aria tests the sustaining powers of the brasses. The horn and tuba are featured in important solos. A fiery ritornello opens the fourth movement, *Molto vivace e con fuoco*, breaking the contemplative mood of the preceding movement. Each instrument has a short cadenza of its own with the exception of the trumpets which play a duo-cadenza. After each cadenza, the ritornello is played. The movement leads without pause to the finale.

Like the opening movement, the last movement has the qualities of a march, but no actual themes are quoted from the beginning movement. The development section does quote thematic material from the second movement, thereby unifying the quintet as a whole.[6]

Brass Quintet No. 2

Brass Quintet No. 2 was composed from May 1971 to July 1972 in Quincy, Illinois. The work is in four contrasting movements and has no programmatic connotations. The piece was written at the request of the New York Brass Quintet and was first played by this ensemble in 1972.

"First, I wanted the work within recognized classical formal structures. This is in keeping with my general philosophy of composition and desire to be involved with the great time continuity of composition itself.

Second, I wanted the work to present technical and musical challenges to advanced performers.

Third, solidity and craft must take preference over effect.

Fourth, the partwriting itself should be as independent as possible. Instruments should have individual roles and personalities."[7] February 10, 1974, Quincy, Illinois.

Brass Quintet No. 3

Brass Quintet No. 3 was commissioned by the Upsilon Phi Chapter of Phi Mu Alpha Sinfonia Fraternity, Northeast Missouri State University in Kirksville, Missouri. The piece was written in 1977.[8]

---

[6] Correspondence with George.

[7] Ibid.

[8] Ibid.

The composition is in three movements. The first movement, *Vicace* is in 6/8. The primary motive is an articulated rhythmic theme based on repeated eighth notes. This is coupled with a second theme that is more legato and horizontal in nature based on a melodic half-step interval. This movement shows great dynamic range and is characterized by it's dance-like rhythms.

The second movement is marked *Adagio* and begins with a lyrical, quiet horn solo with muted accompaniment. The triplet figure from the first movement is retained within the otherwise sustained texture. The composer's instructions include *sonore* and *sotto voce* to indicate character of the music.

Movement III consists of a Theme and Variations on "Hey, Then, Up Go We." A melody taken from a collection of English folk songs serves as the inspiration for this movement. After the original statement of the theme, ten variations follow.

Brass Quintet No. 4 will be discussed in detail in Chapter III.

Brass Quintet No. 5

Brass Quintet No. 5 was written during the period of December 31, 1985 to February 1, 1986 for the St. Louis Brass Quintet, an ensemble of virtuosi who specialized in playing all the brass chamber music of the composer. The Saint Louis Brass Quintet has issued recordings of *Quintet No. 1* and *Quintet No. 4*. The piece is in three movements, the first of which is marked *Vivace giocoso*. Here, the composer uses sonata- allegro form as a framework of the major themes, both of which are lively and energetic. The musical ideas are scored to produce a marked dialogue between the instruments of the quintet.

Eschewing the expected *Adagio* as a contrasting second movement, Dr. George provides a *Grazioso* in the form of a minuet. The central section of this movement is unusual because the trumpet players are not only asked to put in mutes and play their music at the softest possible dynamic level, but they are instructed to point their bells to the back of the stage. This distant trumpet music is answered antiphonally by the unmuted horn, trombone, and tuba playing rich harmonies.

The final movement, "Introduction and Rondo," begins with a stately Adagio in the character of a recitative. This impassioned introduction leads directly to the rondo, written in the bright tempo marking of *Allegro con spirito*. Technically, the rondo is an example of "sonata-rondo" form, since the central section develops the principal theme rather than introducing new and contrasting thematic material. As this optimistic music progresses, the quality of dialogue between the instruments, first heard in the opening movement, returns and increases the musical excitement.

Near the end, a few important chords from the "Introduction" are heard once more before the music increases in speed and sounds the final notes of the coda.[9]

Fanfare No. 7

Thom Ritter George's *FANFARE NO. 7* was composed on a commission from the New Mexico Brass Quintet for their 1988 European Tour. The members of the New Mexico Brass Quintet had specifically asked for a brief work to open their concerts in a special way.

Players are initially heard playing solo entries of the main theme from back stage. After coming on stage and taking their seats, we hear the next entry from back stage as another player starts moving toward the performing area. The order of the entries is Trumpet I, Horn, Tuba, Trumpet II, and finally Trombone.

Since this score was intended to be used as the first on a concert, the composer chose musical materials in the mood, length and design of a fanfare. These qualities were combined with contrapuntal techniques which highlight individual entrances and spacial effects desired by the New Mexico Brass Quintet. A contrasting musical section is played after all players are in place, and the opening theme returns once more at the end of this brilliant fanfare.[10]

---

[9] Ibid.

[10] Ibid.

CHAPTER III

ANALYSIS OF QUINTET NO. 4

This portion of the document will focus on the compositional techniques used by the composer as well as some of the more functional and structural aspects of the music. Since virtually no information concerning these works has been published, the information presented was obtained through means of the author's analysis of the scores and interviews with the composer. As previously stated, Dr. George is currently teaching in Idaho and was used extensively as a source of information.

For this study, a combination of analytical techniques has been employed. Concepts for analysis will be drawn mainly from the following authors: Paul Hindemith, Edward T. Cone, Bruce Benward and Jan Larue. A compilation of issues presented by these authors yields the following list of criteria by which *Quintet No. 4* will be viewed and discussed: form, melody, vertical structure (harmony), rhythm and texture. In addition, other topics concerning performance practice issues will be discussed. These topics include technique, range, endurance, equipment and ensemble problems.

This presentation is intended to bring together historical, theoretical and compositional elements as well as performance practice issues relevant to *Quintet No. 4* with the intention of providing the information necessary to facilitate well-informed performance. This information is not intended to define the perfect interpretation.

In his program notes for the piece, Dr. George relates the following.

Quintet No. 4 was first played by the Ohio Brass Quintet, which commissioned the work for their concerts. The score was written in January and February 1982 in Quincy, Illinois, and is considered my most introspective work for brass quintet. The music brings together in one piece many musical gestures which I have favored throughout my career as a composer. But beyond its technical make-up, *Quintet No. 4* blends a reminiscent sweetness with an exuberance of purpose, resulting in a musical score of light, dark and depth.

The opening *Moderato* is in three-part song form. The abandonment of sonata-allegro form or other large forms for the first movement underlines my fondness for beginning multi-movement compositions simply, rather than creating the type of massive first movement heard in the music of the Classicists or Romantics. This music is conversational in nature, much like the texture used in the great string quartets.

A driving *Presto con fuoco* follows immediately on the quiet close of the first movement. This second movement derives much of its power from a four-note rhythmic motive, first heard in the trombone and later heard in other instruments. On top of this recurring motive, longer musical lines are spun out.

The third movement, marked *Mesto* ("sad"), is again in three-part song form. The long musical lines are voiced by the brasses playing with mutes. The mutes not only provide a softening in volume, but they enhance blending and supply an important change of tone color. The trombone and horn have expressive solos in this section of the score.

The final movement, *Vivace*, is in 6/8 meter and follows the general outline of sonata-allegro form. Here the music is optimistic and happy. But in recapitulating the principal theme near the end, a bold formal move is made, changing the meter to 2/4 and making the tempo *Con spirito*.[1]

Dr. George indicates several key points that describe his writing style in general and more specifically, his writing style in this work. He states that the music "brings together in one piece many musical gestures which I have favored throughout my career as a composer."[2] He refers not only to thematic or harmonic gestures, but gestures on a large scale as well. Several of his most practiced techniques are revealed in this work.

Dr. George suggests that tonal centers are of the utmost importance. Of particular

---

[1] Correspondence from Thom Ritter George to William Stowman, August, 1997.

[2] Ibid.

interest is his use of quartal and quintal harmony and their integration into triadic harmony. He has no interest in attempting to be triadic stating that "the great triadic age has passed."[3] In direct connection with the harmonic scheme, the composer states that the sense of line is also very important. Characteristically, lines are spun-out, each with it's own destiny.[4]

Quintet No. 4 displays many sections that are described by the composer as "conversational" in nature. He recalls the great string quartets of the Classical period and their conversational nature. This gesture has become a trademark in Dr. George's music. He is quite interested in resolutions, and has thought a great deal about resolutions in music and the tendencies of consonance and dissonance. This piece displays a technique referred to by the author as " implied resolution." This technique will be discussed further in the analysis of Movement III. Another prominent gesture is the use of silence. On several occasions in this work, the composer uses silence to emphasize or illuminate resolutions or significant formal activity.[5]

In addition to the more common gestures discussed thus far, other techniques used in this work will be discussed within the context of the various movements. The use of third-relationships, multiple rhythms, dramatic dynamic changes and variations in thematic material will be discussed and illustrated through analysis.

---

[3] Thom Ritter George, Phone interview by author, August 27, 1997.

[4] Ibid.

[5] Ibid.

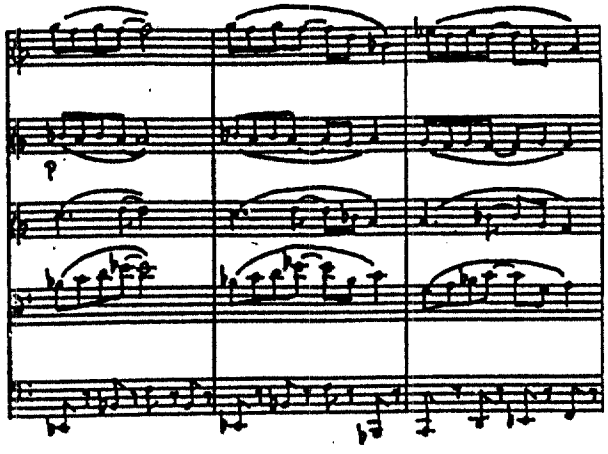
Analysis of Movement I

The composer's description of this work "blending a reminiscent sweetness with exuberance of purpose" is manifested in the opening of the first movement. He manipulates the thematic material through harmonic means and creates a relaxed, yet determined atmosphere which allows the listener to gradually become immersed in the work. His description of the beginning of the work relates to one "opening a door" and slowly becoming immersed in the activity of the room. This relaxed opening was chosen in reaction to the usual sonata-allegro openings that demand the audiences attention.

Melody

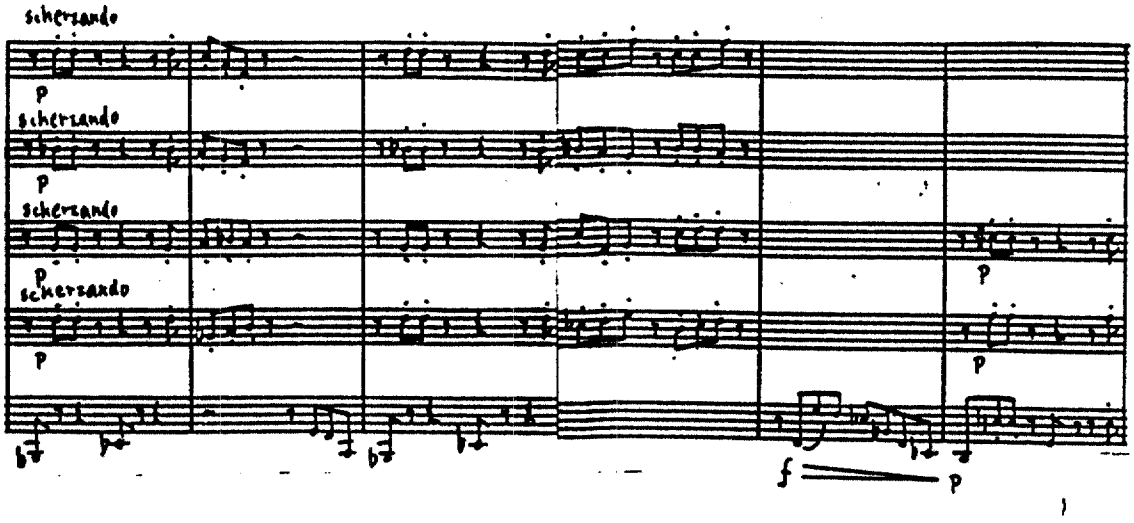
Movement one displays great economy of thematic material. There are two basic themes used in this portion of the work. The primary melodic cell is three measures long and is initially stated in the sixth measure of the piece. The cell is always presented as a *tutti* statement. See Example 1.

Example 1. Movement I, measures 6-8. Primary melodic cell.



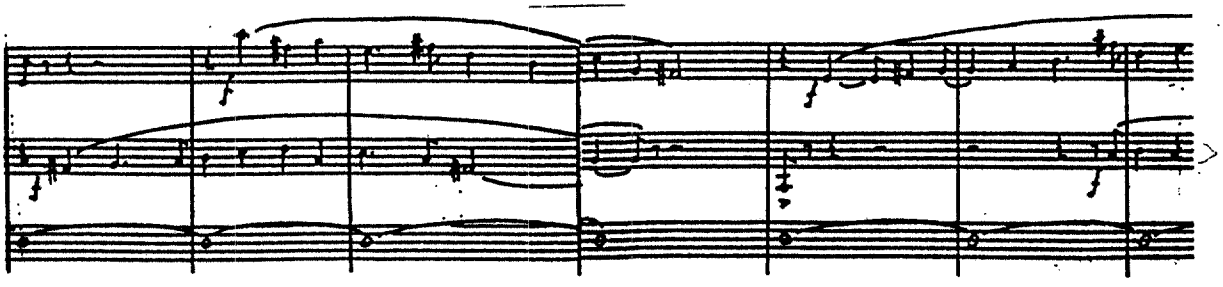
The cell is stated fourteen times during the course of the movement but remains interesting due to the composers varied treatment. He manipulates the thematic material through modulation and by altering the texture. Textural changes are achieved through changes in articulation and register. After the initial statements of the primary melodic material, the composer presents a scherzando section. This section is comprised of new material which is used to introduce the thematic cell presented in a new way. The accompaniment and articulation are quite different thereby creating a significant change in texture and mood. This section is characterized by pizzicato-like articulation, lighter orchestration and interplay between the instruments. See Example 2.

Example 2. Movement I, measures 22-27. Beginning of Scherzando



The development or middle section of the first movement is based on new thematic material. While the initial theme was a short cell, the B theme is a long scalar line that is legato. See Example 3.

Example 3. Movement I, measures 53-60.



Dr. George is fond of counterpoint and displays his ability through well-crafted counterpoint in this section of the work . The initial statement of the B theme is presented

by the second trumpet while the counterpoint is provided by the first trumpet. As this section progresses, the equality of the two voices increases and one cannot easily determine which part is being performed by the principal player. The theme is presented in G, progresses to A-flat and the final moments are in A. The trumpets subside and the horn provides a melodic link back to the primary melodic cell. In terms of melodic content, the remainder of the movement alternates between legato presentations of the primary melodic cell and scherzando sections in the pizzicato style.

It is interesting to note that the composer treats the primary cell in both legato and *scherzando* or *pizzicato* fashion and eventually, at measure 95, treats the *scherzando* material in the legato style associated with the primary cell. This economical use of thematic material allowed the composer to sustain interest and create variety while only using three short melodic ideas.

The movement comes to a close after a final statement of the primary melodic cell transposed a perfect fifth lower than the first statement. This is followed by sustained chords and a rhythmic punctuation.

Dr. George describes this movement as conversational in nature, much like the great string quartets. In addition to the conversational melodic gestures, third relationships in harmony and melody occur with great frequency. However, economy of theme and variety through manipulation are the important elements of the first movement. The success of this approach is due to the composers creative manipulation of the other musical elements in conjunction with the melodic material.

Harmony

The composer pays careful attention to tonal centers. All other elements are affected and controlled by harmonic intentions. Movement I begins in G minor. The G tonal center is not only significant for this movement, but will eventually reveal itself as the primary tonal center for the entire piece. Analysis reveals the composers fondness for quartal and quintal harmony. Basic triads are not common and short passages that pass through other keys are a constant source of interest. In addition, third relationships are prevalent. By using third-relationships, the composer can avoid the typical dominant/tonic relationship that tends to sectionalize the score. Through the interview process, Dr. George explained that he almost never ends a movement or composition in a key other than the starting key. This movement is no exception.[6]

The first twenty-two measures of the work are rooted in G. The primary melodic material is stated, and the tonic is established through root movement and melodic outlining of the G minor scale. Despite a short passage through E flat, G is confirmed as the tonal center. The second theme area begins in measure 22 and is in the style of a scherzando. The tonal center shifts to B flat, the relative major, thereby displaying a third relationship between the two key areas. An intervallic passage in the tuba part outlines another third relationship and the tonal center is shifted to D. Starting in measure thirty-two, the primary melodic material is stated in B minor and is articulated. The composer explains the shift to B minor as another third relationship as well as an opportunity to use

---

[6] Ibid.

key symbolism naming the present tonic as the "key of death."[7] Another link provided by the tuba in measure 36 changes the key to D for the restatement of the primary melodic material. In this case, the transition serves as the dominant for G minor nine measures later ending with a passage through E flat much like the opening of the movement.

Measure fifty-one marks the arrival of the secondary theme and a modulation to E minor. This is the first appearance of this tonal center and provides great contrast to the other portions of the movement. The statement in E minor is nine measures long followed by a rise to F. Another nine measures brings the key of F sharp and in five more measures the tonal center rises to G minor for the recapitulation of the main theme. This statement, not unlike the first, has a brief encounter with E flat but remains in G. In fact, the movement continues from measure seventy-four through measure 110 in the key of G. A new statement of the scherzando section is in B minor. This movement of a third quickly resolves back to G and the piece finishes ten measures later. However, the last chord is an "inconclusive G" according to the composer since there is no third scale degree present.[8] This quartal gesture is characteristic of the composer's harmonic intent.

Rhythm

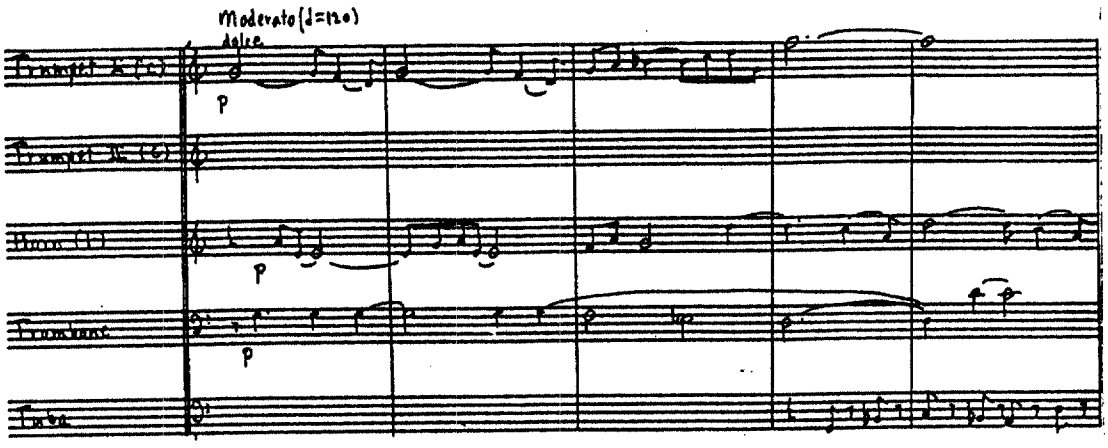
Four particular rhythmic features create interest in the first movement. The score does not indicate a meter signature and the movement alternates between 4/4 time and 3/4 time. See Example 4.

---

[7] Ibid.

[8] Ibid.

Example 4. Movement I, measures 1-5. Mixed meters



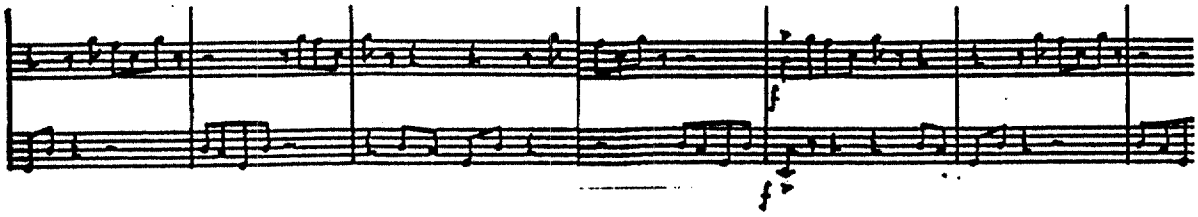
The composer believes that mixed meters contribute to the continuity of the music.[9] Regular time patterns are much more predictable and tend to sectionalize music with regularly occurring metric cadences.

The second noteworthy rhythmic feature is the ostinato pattern used throughout the movement. Performed mainly by the tuba and trombone, it is often displaced by one beat or ½ beat thereby creating a hemiola affect during certain sections. In each case, where the displacement occurs, the melodic content of the figure does not change. This treatment is similar to the isorhythmic technique found in the motets of the twelfth-century. The talea or rhythmic figure changed while the color or pitch sequence remained the same. The rhythmic integrity of the piece is enhanced by this subtle manipulation of the ostinato pattern and greater continuation is achieved. See Example 5.

---

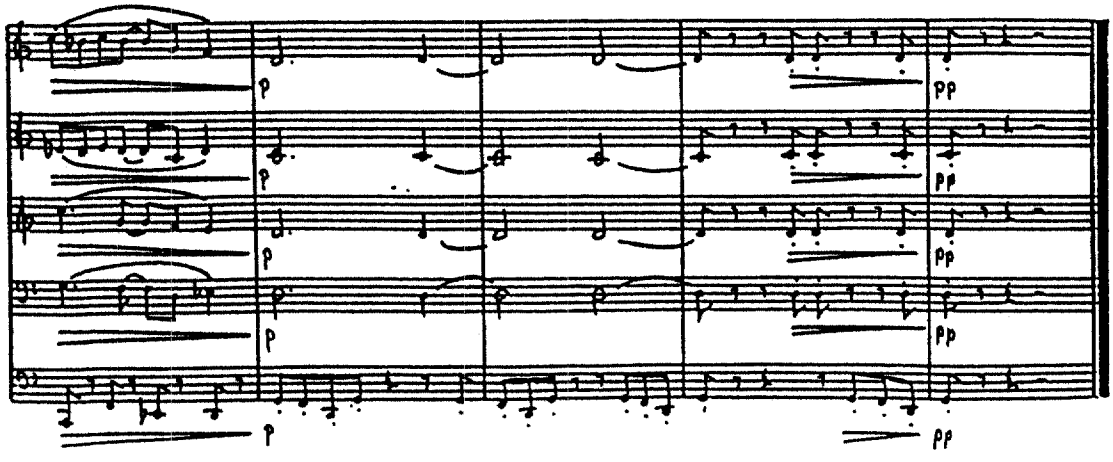
[9] Ibid.

Example 5. Movement I, measures 51-60. displaced ostinato figure



The third rhythmic feature is the use of syncopation. The constant use of eighth-note syncopation in this movement becomes thematic in nature. Specific instances include important structural locations in the movement. For example, the scherzando sections all begin with an eighth-rest on the down-beat. This section occurs five times during the course of the movement and represents an important part of the work. In addition to the scherzando sections, the composer suggests the eighth-rest pattern in measures 1, 9,18, 57, 60, 61, 69, 74, 90,91, 95, 97, 100, 102, and eventually 126 and 127, the final measures of the movement. The significance of the eighth rest does not become clear until the composer uses the pattern to end the movement. At that instant, its role as a unifying element becomes obvious. See Example 6.

Example 6. Movement I, measures 123-127. Eighth rest pattern to end movement.



The scherzando sections in the first movement provide great variety. The essence of these sections is the rhythm. In contrast to the legato nature of the primary melodic cell, the rhythmic nature of the scherzando moves the piece forward and creates a sense of direction. Subsequent movements may be more overtly rhythmic, but the clever use of rhythmic elements in movement one plays a great part in its success. In addition, rhythmic patterns are greatly affected by variations in articulation. Staccato and legato treatments of the same passage highlight the rhythmic content of the movement.

Form

The composer abandons the larger sonata-allegro form for the first movement. The first movement is in three-part song form. This form was selected is to de-emphasize the first movement and permit the listener to gradually be immersed in the music. Tonal centers govern the form in this movement. The A section is in G minor, the B or middle section starts in E minor and moves chromatically back to G minor for the return of the A material.

Performance Practice Issues for Movement I

The performance of Movement I presents some specific challenges that should be addressed with articulation perhaps the most significant. The economical use of thematic material in this movement is facilitated by varied treatments of the melodies. Staccato and legato sections require great attention on the part of the performers to achieve uniform interpretation of the short and long notes. Dr. George is quite meticulous about notation and the articulations are very clearly marked. The most challenging sections are those

written in the *scherzando* style. Interpretation of note-length in these passages is crucial, and the musical line is the most important issue. During the course of the movement the scherzando theme is presented in legato style, and the legato theme is presented in the *scherzando* style. Alterations in articulation must be convincing.

Of equal importance are dynamic considerations. The composer diligently marks the score with specific directions in regard to volume and shaping of lines through dynamics. Proper interpretation of the printed dynamics will facilitate a balanced musical performance in which primary and secondary melodic material are presented in the correct relationship to one another. Careful attention must be given to the beginnings and endings of lines where the composer has been specific about diminuendi. In these cases, the shape of the line is directly connected with the quality of the resolution.

The movement opens in and often returns to the tonal center of G. During the first few measures, unison playing is required and good intonation in octaves is critical. In addition, the harmonic structure of the work is based on quartal and quintal harmonies. For the player accustomed to performing music based on triadic harmony, the tuning of these open fourths and fifths may prove challenging. It is important to note the common use of third relationships in the work. The harmony progresses most often by third and the usual harmonic anchor, the dominant, is consistently avoided. This is important because the perception of certain chord members as dissonant may prevent confident performance of the work. Once accustomed to the constant avoidance of the third and the regular addition of "non-harmonic tones" such as the second and sixth scale degree, the harmony and intonation may be better maneuvered.

The equality of the parts should be noted. Similar interpretation of melodic passages is imperative because all players serve principal roles at various times during the course of not only the movement but throughout the entire work.

No meter signature appears at the beginning of the piece but the movement constantly mixes measures of 4/4 and 3/4 time, creating asymmetrical phrases In addition to changing meter, the composer uses an isorhythmic technique. The notes in a four-note rhythmic group are displaced by one beat on each successive repetition. The trombone and tuba players keep these figures in strict time with a consistent articulation. These rhythmic techniques are intended to provide continuation to the movement. The performance of these sections must be seamless in terms of articulation and accurate in terms of pulse.

Analysis of Movement II

Movement II displays the composer's inclination to switch the normal order of the interior movements of a large work. In reaction to the usual slow movement followed by a *minuet* or *scherzo*, Dr. George writes an *Allegro* movement with a "masculine, active theme" before the slower folk-like third movement.[10] In general, movement two is fast-paced creating a great deal of excitement. The second movement is conversational but in a much different context than movement I. The melodic lines are longer and are stated over a driving, rhythmic ostinato that relentlessly pushes through eleven different tonal

---

[10] Ibid.

centers. As the analysis reveals, this movement displays great craft on the part of the composer and it's construction is worthy of detailed examination.

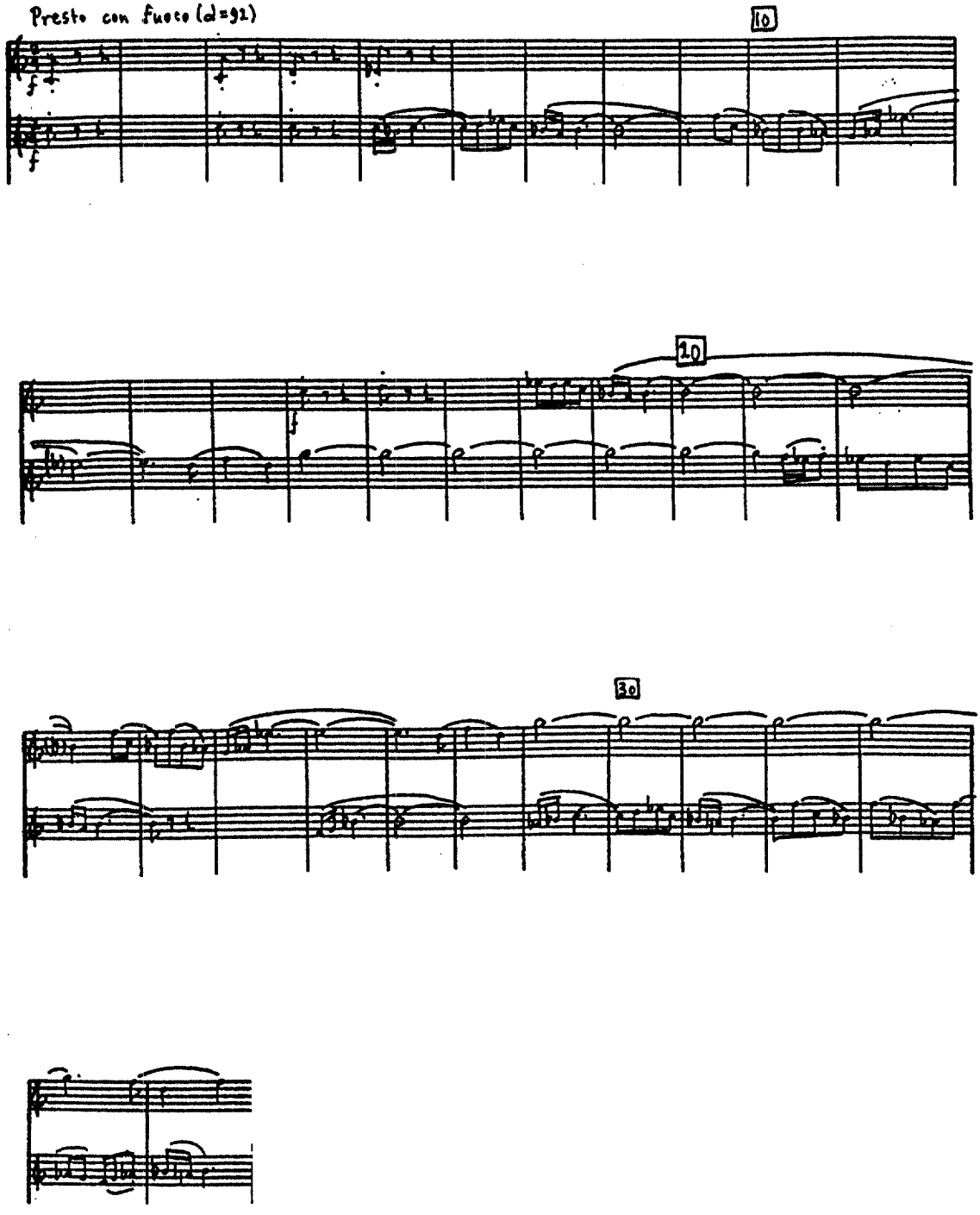
Melody

The melodic material in the second movement, while very intense and tuneful, is basically a vehicle for the harmonic excursion planned by the composer. There are two themes in the second movement. Both of these melodies consist of an equal amount of sustained tones and angular leaps. The primary theme, first stated by the second trumpet with counterpoint provided by the first trumpet, is initially stated in C minor. Movement II begins with and is driven by a constant rhythmic motive. The primary theme, while fairly legato, is, in the words of the composer, "spun-out over the rhythmic ostinato."[11] The melody is angular and is characterized by an opening sixteenth note flourish that re-occurs several times during the course of the melody's thirty-one measure duration. In keeping with the third relationships and the use of the number three in this work, the articulations in the primary theme divide the passage into groupings of three notes. See Example 7.

---

[11] Ibid.

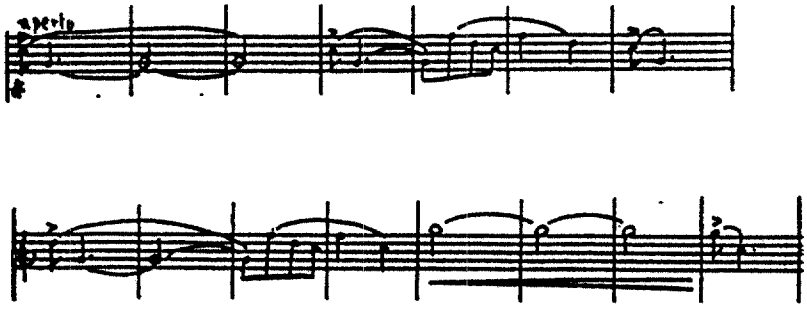
Example 7. Movement II, measures 1-35. A theme



The A theme is presented four times, in three keys by three different instruments. The theme is stated in C minor by the second trumpet and is thirty-one measures in length. The second statement is presented by the tuba in E minor and lasts twenty-six measures. The first trumpet makes the twenty-seven measure third statement in A- flat minor and the last statement of the a theme is made by the second trumpet in the original key of C minor. The varying lengths of the melodic statement are due to the nature of the melody. Sustained notes in the interior and end of the motive are adjusted for each presentation.

The B theme of the second movement is similar in scope to the first but displays appreciable differences. The most notable characteristic of the second theme is the recurring perfect fifth. See Example 8.

Example 8. Movement II, measures 73-87. Recurring perfect fifth.



The second theme is more scalar in nature than the angular primary theme thereby providing contrast within the movement. The second theme is stated six times in six different keys. The tuba is the only instrument in the group who is not provided with an opportunity to present the second theme. The exposition of the second theme is presented

by the horn in the key of F major. The horn is an appropriate choice considering the call-like character of the melody. The horn plays the tune in its middle register where ease of tone production facilitates a warm, full sound characteristic of such a melody. This statement is accompanied only by the ostinato played by the tuba and trombone. The second statement is presented by the second trumpet one half step higher in the key of F# major. The second trumpet is in its low register, and the tone quality is very similar to that of the horn. Unlike the initial statement, however, counterpoint is added in the first trumpet part. Statement three is presented by the horn in the key of B major while the first trumpet provides a descant. The fourth statement is played by the trombone in the key of A major with counterpoint by the horn and first trumpet. After furnishing counterpoint for the previous four statements of the theme, the first trumpet plays the melody in the key of B flat major above the ostinato in the horn and tuba parts. The final statement of the B theme is presented by the trombone in the key of B minor with counterpoint again by the horn and first trumpet. This is the only statement of the B theme in minor while all of the A theme is stated in minor.

Harmony

Movement II is constructed with such great craft that the melody, rhythm and harmony are all equal partners. The harmonic structure of this movement deserves special attention. The movement is designed as a mirror image of itself or a "palindrome" and uses this structure to create intensity. The movement begins and ends in C minor. However, during the course of its 229 measures, melodic statements are made on each of

the twelve tones of the chromatic scale except for C- sharp. This is accomplished by moving in half-steps in a very systematic manner. He uses two techniques; first, the driving ostinato provides frequent opportunities to modulate one half-step at a time. In addition, he uses the two melodic statements found in the movement to declare each shift of tonal center as it occurs.

The longest statements in any key are in E minor and A flat minor and are twenty-six and twenty-seven measures respectively. The E minor statement is presented by the tuba and the

A- flat minor statement is by the trombone. Both statements are of the A theme.

Third relationships are evident in this movement as well. A scalar interjection consisting of three notes occurs throughout the movement. The initial statement of this three note motive occurs in measures three, four and five and uses the first three notes of the C minor scale. As the tonal center shifts so does the thematic material and three note interjection. The last statements of the pattern are descending as opposed to the initial statements that were presented in an ascending pattern. The palindrome is evident here as well.

Another noteworthy observation involves the motor-like ostinato which is first stated in A flat. When the tonal progression arrives at the center of the palindrome, the composer pauses briefly before changing keys and allows the motor-like ostinato to reiterate the A-flat tonal center for a short period of time. This pause represents the only section without melodic material in the entire movement.

The following chart represents the sequence of melodic statements, the key in which they are presented and the instrument on which it is performed:

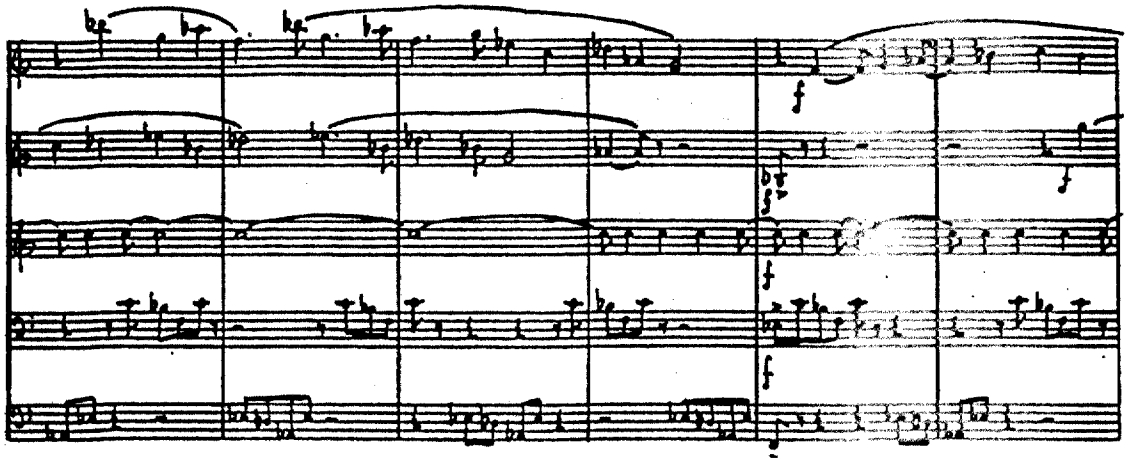
Measure	Melodic material	Tonal center	Instrument
001-004	ostinato	C minor	trombone
005-035	A theme	C minor	trumpet II
036-042	ostinato	D and E flat	horn
043-072	A theme	E minor	tuba
073-088	B theme	F major	horn
088-103	B theme	F sharp major	trumpet II
103-117	B theme	G minor	horn
118-119	ostinato	A flat minor	trumpet II
119-145	A theme	A flat minor	trombone
146-149	ostinato	A flat minor	trumpet I
150-164	B theme	A major	trombone
165-179	B theme	B flat	trumpet I
180-193	B theme	B minor	trombone
194-222	A theme	C minor	trumpet II
223-229	coda	C minor	horn/trombone

Rhythm

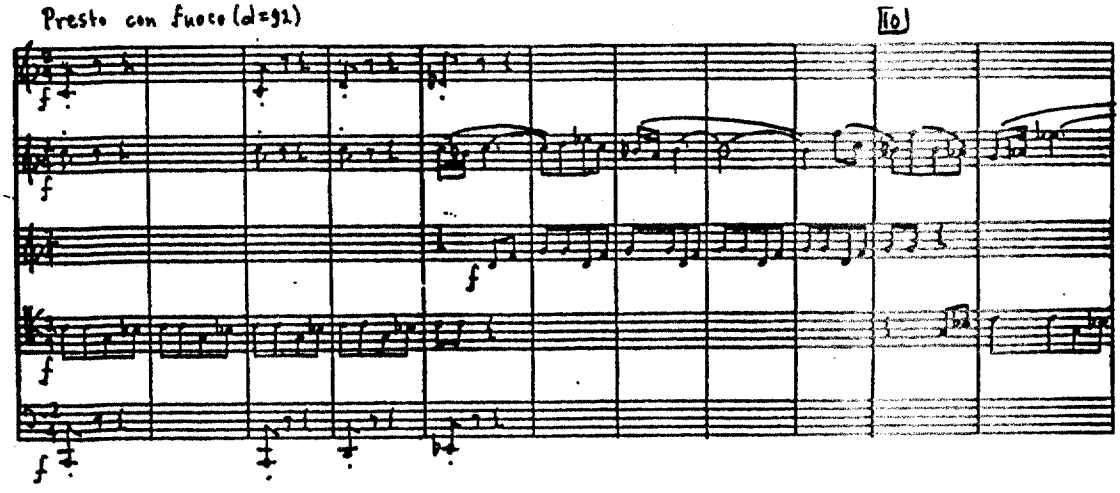
Perhaps the most palpable element in the second movement is rhythm. The movement commences with an ostinato that continues throughout the movement. During the statements of the second theme, the rhythmic pattern moves from the recurring eighth-note pattern to off-beat pattern. This repetitive motif was foreshadowed in movement one by the recurring four-note pattern set in isorhythmic style. The composer uses derivatives of previous patterns to establish new patterns, as in this case, and often telegraphs rhythms to appear in later movements.

See Examples 9a and 9b.

Example 9a. Movement I, measures 61-66. Isorhythmic accompaniment



Example 9b. Movement II, measures 1-11. Repetitive motif derived from isorhythmic pattern in Movement I presented by trombone and horn.



There are two other important rhythmic gestures in Movement II. The melodic material is articulated in three-note patterns within the phrase. This division of the melody is quite obvious to the listener and is consistent with the composer's attempt to apply third-relationships throughout the work. The other gesture, a three-note accompanimental figure is used to support the melody, appears several times during the second movement. This three-note pattern is initially based on the pitches C, D and E flat and appears in

transposed form throughout the movement. While the pitches change, the pattern is consistently three notes.

See Example 9b.

Form

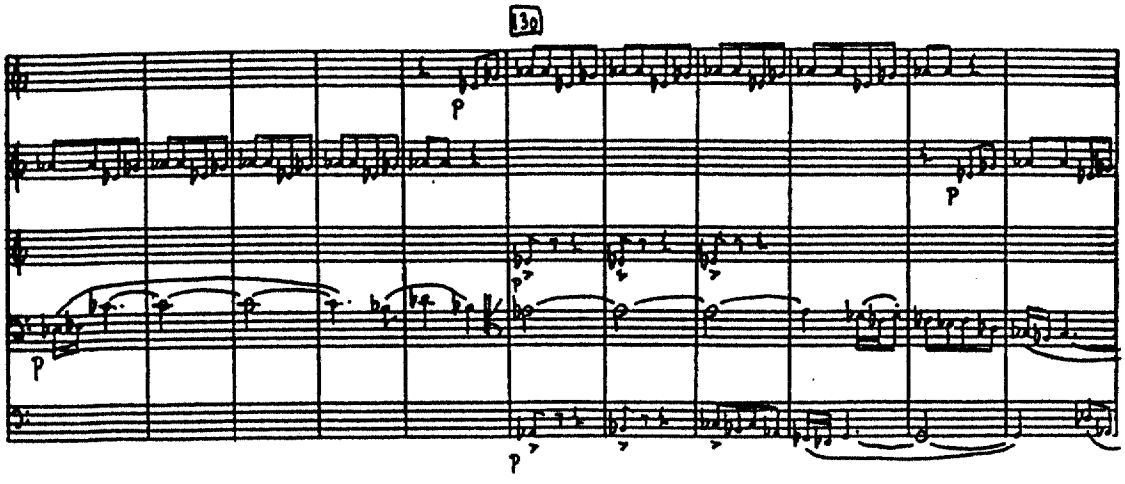
The form of Movement II is based on a palindrome. In this movement, the form is governed by the tonal centers and melodic statements. Study of the chart provided in this chapter concerning the tonal centers and melodic statements of the second movement, reveals that the key centers progress chromatically through all twelve pitches except for C sharp. Further investigation shows that the melodic statements are presented in the form of a palindrome. The melodic statements represented by the letters A and B and the ostinato pattern represented by the letter O appear as follows: O A A B B B A B B B A O. The only deviation from the palindrome is the second statement of the A theme at the beginning.

Performance Practice Issues

Analysis of the second movement reveals rhythm as the most important factor. Performance of the various rhythmic elements will prove to be the most challenging aspect of this movement. The ostinato figure must be presented in perfect time in order to provide clarity to the other parts. The melodic statement is rhythmically difficult and must have a steady ostinato to provide support. The performance difficulty is caused by the distribution of the ostinato pattern throughout the ensemble. As the melody is passed from instrument to instrument, so is the ostinato pattern. The pattern is usually presented

by two instruments at once. Each of the instruments in the pairing plays a fragment of the ostinato, usually four measures, and then is answered by the other. Dr. George stated the pairing of instruments to perform the ostinato was based on the support that pair might offer to the melody. The pairs of instruments must agree on articulation and maintain a steady pulse throughout the passage. Performance of these ostinato passages in pairs proves to be quite challenging and should be treated with the utmost care. Dr. George comments that the instruments performing the ostinato must "interface in order to achieve a seamless texture."[12] See Example 10.

Example 10. Movement II, measures125-135. Alternating accompaniment pattern.



Dr. George commented on the equality of the instruments, especially the trumpets, during this movement. At some point in the second movement, each instrument is given the melody. In the case of the trumpets, George sees them as interchangeable and does not hesitate to place melodic material in the second trumpet part. He referred to the

---

[12] Ibid.

recommended seating arrangement of the quintet which enhances the equality of those two parts.[13]

The composer uses Italian terminology exclusively. He suggests that it is the most universal language for musicians and that often provides the clearest description of his intentions. Dr. George uses the term *bruscamente*, which means rough or harsh. He states that he will search extensively for terminology that fits specific situations. While not a common term, this word is appropriate for the aggressive style needed during this movement. Likewise, he uses the term *aperto* literally meaning "open" in the horn and trumpet parts. This term is not intended to mean open after a muted passage, but is in regard to style. Dr. George wants these particular sections to be played in a stylistically open manner.[14]

Analysis of Movement III

Movement three provides the listener with an opportunity to learn some things about the composer. It is quite evident that he has a love for beautiful folk-like melodies. In fact, Dr. George spoke of a collection of English folk tunes that he has referred to many times during his career. This collection has provided him with thematic inspiration for several works and at times he has used actual melodies from the collection. For the third movement of this work, he uses the collection of tunes as a model on which he bases his original melody. He explains that these folk tunes are the "type of theme I

---

[13] Ibid.

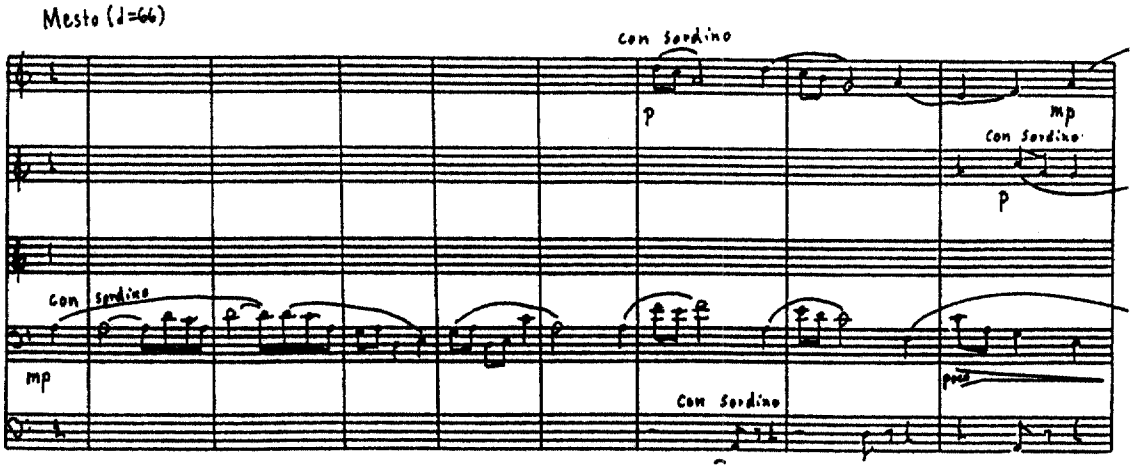
[14] Ibid.

have grown to love."[15] In addition, the harmonic structure of this movement reveals the composers interest in the Classicists. Dominant-tonic relationships evident in the bass line are his way of paraphrasing the simple harmonic structure of the period.

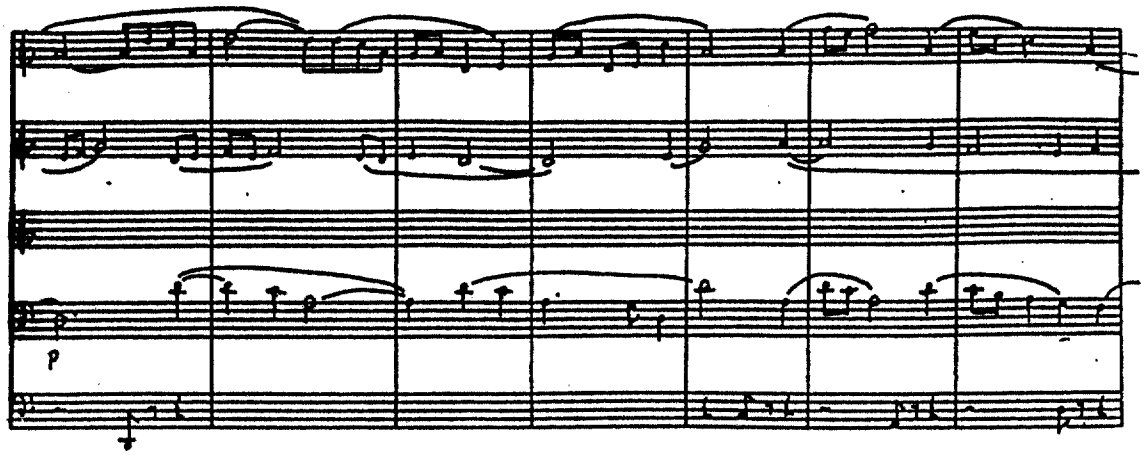
Melody

Movement II begins with a statement of the A theme in the trombone marked *mezzo-piano* and muted. The trombone plays the plaintive melody alone for five measures before the first trumpet enters with an statement that echoes the initial statement. In measure eight, the second trumpet joins the conversation. The melody is in D dorian and is very much in the style of an English folk song. See Example 11.

Example 11. Movement III, measures 1-15. Trombone melody.

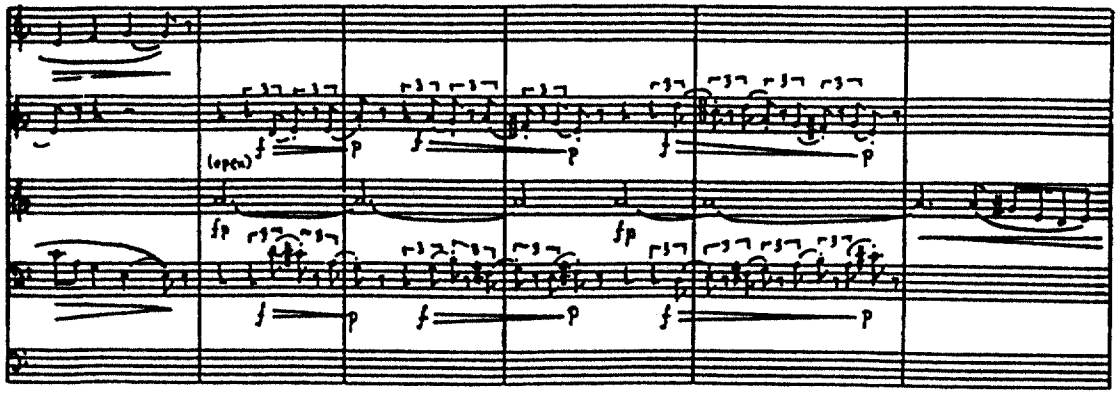


[15] Ibid.



The legato sustained principal theme is decorated in measure seventeen by the addition of a triplet-figure stated by the second trumpet and trombone. The horn, which has been silent up until this point, enters playing a sustained D that is actually the first note of a long melodic idea. This section, through the addition of C sharps in the melodic material, moves to D major from the D dorian established in the opening bars. The triplet melodic element adds momentum to the piece. Discussion with the composer revealed that the secondary theme represents "written-out grace notes" and are an attempt to manipulate consonance and dissonance within a melodic line. See Example 12.

Example 12. Movement III, measures 16-21. "Grace note" effect in second trumpet and trombone.



While the horn performs the long and sustained melody, the triplet "grace-note pattern" continues to move the piece forward in D major. The tuba, which has been silent until this point joins the trio in measure twenty-eight. The tuba and horn share thematic material and the second trumpet and trombone are paired together. The principal theme is then played by the first trumpet in measure 37 and unlike the first statement, this presentation of the theme is not muted. The trombone takes over the principal theme in measure forty-two and converses with the first trumpet and then second trumpet for nine bars before finishing alone in measure fifty-three. The movement ends with the trombone sustaining a D. The triplet figure is being played by the first trumpet and horn and the tuba provides a low D on the down beat of measure 55.

In general, the movement is based on two thematic elements. The principal theme is legato in nature and provides opportunity for counterpoint between voices. The secondary theme is based on a triplet figure and is in contrast to the principal theme. Both are subject to changes through the composers harmonic variations. It is important to note that the themes are recapitulated in this movement in the reverse order of their presentation. Therefore, the thematic events occur in the following sequence: A B B A.

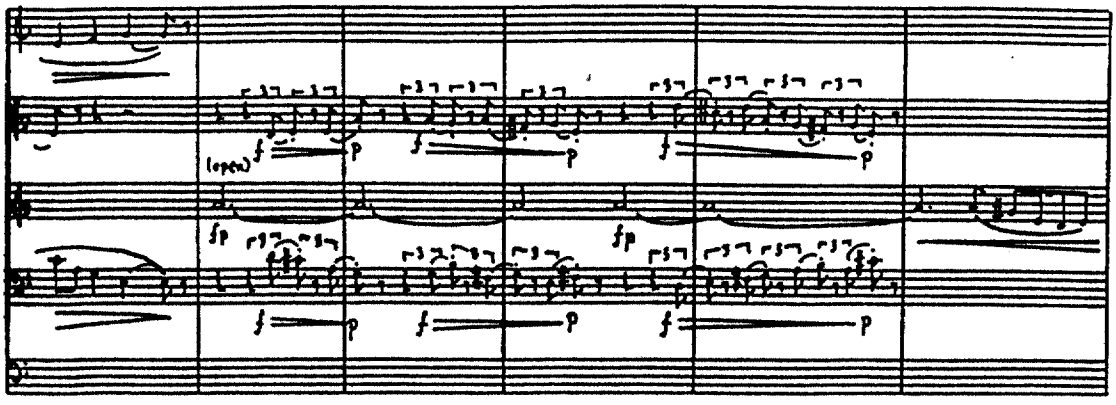
Harmony

The harmonic scheme of movement three is uncomplicated. The principal theme is stated in D dorian. This tonal center is evident due to the many A's and D's in the melodic line and B naturals in the trumpet and trombone parts within the first fifteen measures. The secondary theme changes to D major with the introduction of the leading

tone, careful manipulation of resolutions, and the use of a D pedal point. The principal theme returns in D minor and the movement ends in D major.

While the harmonic vocabulary of Movement III is basic, two additional elements are present and deserve discussion. The composer's manipulation of resolutions in this movement is intriguing. Immediately following the initial statement of the second theme, he moves to the key of D major. The resolution of the initial four-bar statement occurs without the re-articulation of the tonic or the actual resolution of the outer voices. The first use of this technique, referred to by the author as "implied resolution" occurs in measure twenty-one. See Example 13.

Example 13. Movement III, measures 17-21. Resolution in horn pedal point.



This same technique is used at three other times in the movement with the most notable usage occurring in the closing measures of the movement. In this instance, the trombone is sustaining and the triplets are performed by the first trumpet and the horn. In addition, the tuba plays a D on the downbeat of the last measure to emphasize tonic. In each of these cases, a pedal has been used to remind the listener of tonic while the outer voices drift away from tonic and then move towards resolution.

The topic of resolution has been of interest to the composer for some time. Through other compositions, he has established a technique whereby he provides enough tonal information that the resolution is heard even when it is not written out. The resolution used in this movement is a result of the unwritten resolution discussed here.

The other noteworthy element in this movement is the use of grace notes. The second theme is based on a triplet figure which represents "written-out grace notes." This provides Dr. George with a means to control consonance and dissonance within the melodic and harmonic scheme of the movement. During this portion of the interview, he recalled his former teacher Bernard Rogers who described grace notes as the "salt and pepper in music."[16]

In keeping with the classical elements in this movement, the composer uses the tuba to emphasize the dominant-tonic relationships used in this portion of the work. While normally avoiding this relationship, the composer uses it here as a gesture to paraphrase the great Classical masters he admires.[17]

Rhythm

In terms of rhythm, the third movement is based on two ideas. The legato main theme which consists of quarter-notes and a few eighth-notes and the second theme which is based on an eighth-note triplet figure. In addition, this movement uses the mixed meter system employed in Movement I by inconsistently alternating between 4/4 and 3/4 time.

---

[16] Ibid.

[17] Ibid.

Form

The form of the third movement is a simple one governed by the tonal centers. This movement is based on two melodies and two tonal centers. The principal theme is stated in D dorian thereby establishing the first section of the piece. Upon the entrance of the B theme, the tonal center switches to A lydian. The return of the A theme is in A minor and the Coda is in D. The dominant tonic relationships are quite evident and dictate the formal structure of this movement. The presentation of the melody and tonal centers is as follows:

measures	melodic statement	tonal center	instrument
01-16	A theme	D dorian	trombone
17-36	B theme	A lydian	trumpet II, trombone
37-53	A theme	A minor	trumpet I
54-58	Coda	D dorian	trombone

Performance Practice Issues

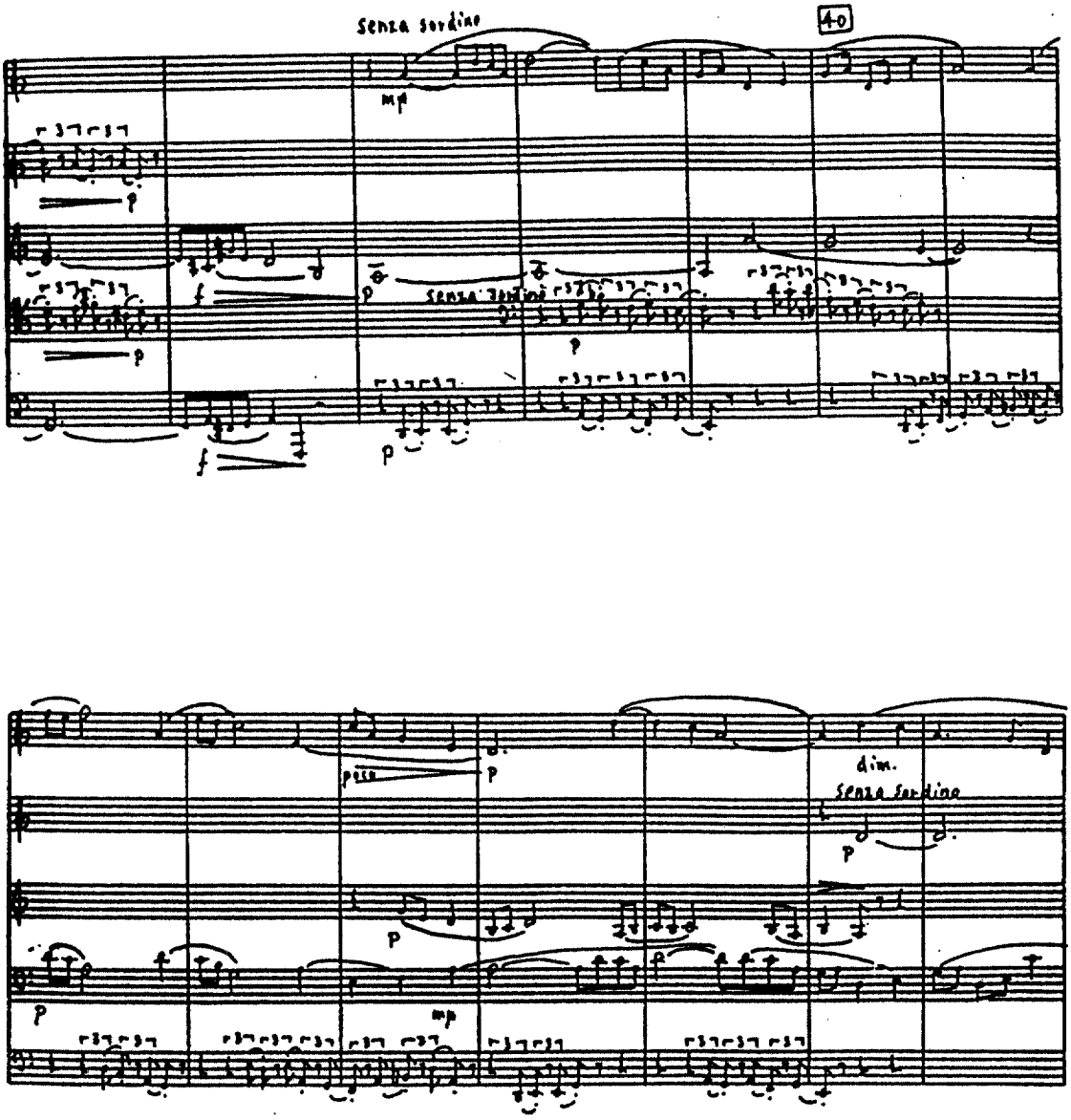
Due to the nature of the melodic material in the third movement, the performers must devote their attention to interpretation of the melodic gestures in terms of phrasing and articulation. The folk-like melody or a derivative of it is performed by each instrument at sometime in the movement. Interpretation of the line must be consistent. The composer has meticulously marked the phrasing of the legato melody. These markings should aid in the performance of the A theme. The phrasing of the B theme is

also clearly defined. The triplet-based figure that initially occurs in measure seventeen, is marked with slurs to group the notes together into two-note elements. The articulation of this figure is compounded by the careful notation of dynamics throughout the line. The interpretation of the line should demonstrate the difference between the legato style of the A theme and the more articulate quality of the B theme. The combination of sustained sounds and fragmented figures creates an interesting texture in the work.

In addition, the use of mutes is prominent in this movement. The initial statements of the A theme are muted and the B theme is muted throughout. While the harmonic intervals involved do not create significant intonation concerns, the use of the mutes may cause some difficulty. Due to the nature of this movement, performers may be tempted to use cup mute in place of straight mute. Dr. George states that his notation of *sordino* refers to the straight mute for trumpet and trombone. The characteristic sound of these mutes enhances the difference between the A and B theme. In addition, the change of tone color, due to the mutes, is a new sound for the piece.

A final note on the performance of Movement III. This movement is characterized by variations in orchestration. While the piece is based on only two main ideas, the composer re-orchestrates these ideas several time. This is an important issue in regard to performance practice. The musicians must be cognizant of the interpretation of the themes. Likewise, balance must be observed as the lines are exchanged between voices. The A theme is often exchanged in such a fashion that the melodic instrument becomes the accompanimental instrument without a break in playing. See Example 14.

Example 14. Movement III, measures 35-48. Melodic exchange between tuba, trumpet and trombone.



Analysis of Movement IV

The fourth and final movement of *Brass Quintet No. 4* represents the composer's decision to make the final movement of a major work the most important. In this movement, he utilizes sonata-allegro form for the first time. This is the first appearance of 6/8 meter. This movement is marked *Vivace* and is, in the words of the composer, "optimistic and happy."[18] The movement has three basic melodic elements. The A theme is march-like and active, the B theme is legato and linear in nature. The third melodic element is a derivative of the A theme set within the context of 2/4 time thereby changing the complection of the theme. Movement IV is in the key of G, the same as Movement I. In general, this movement provides an appropriate close to the work through its melodic elements, harmonic structure, rhythmic content and formal considerations.

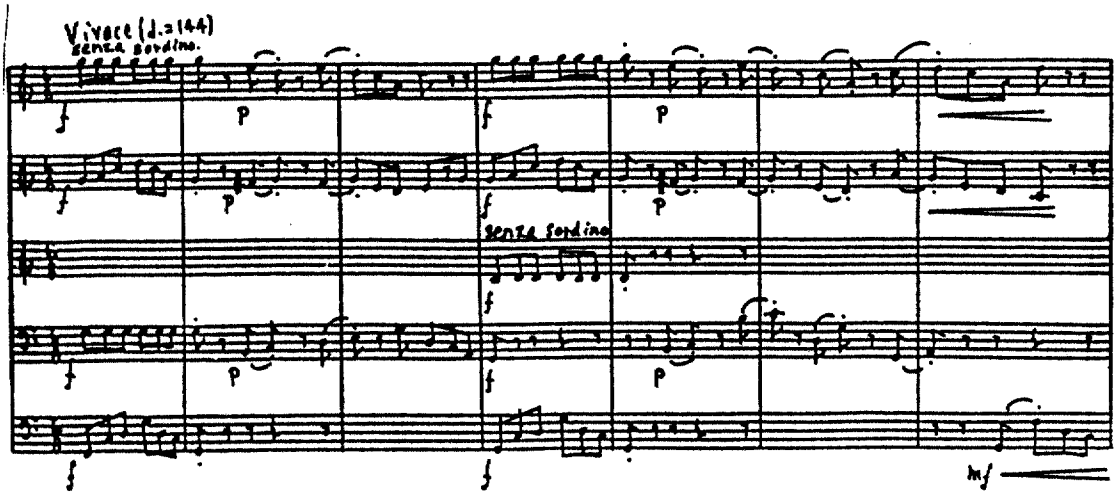
Melody

Three main themes characterize this movement. The A theme is in 6/8 in a march-like character. In addition to its repeated eighth note element, it contains a two-note slurred pattern that is reminiscent of the triplet pattern in the third movement. See Example 15.

---

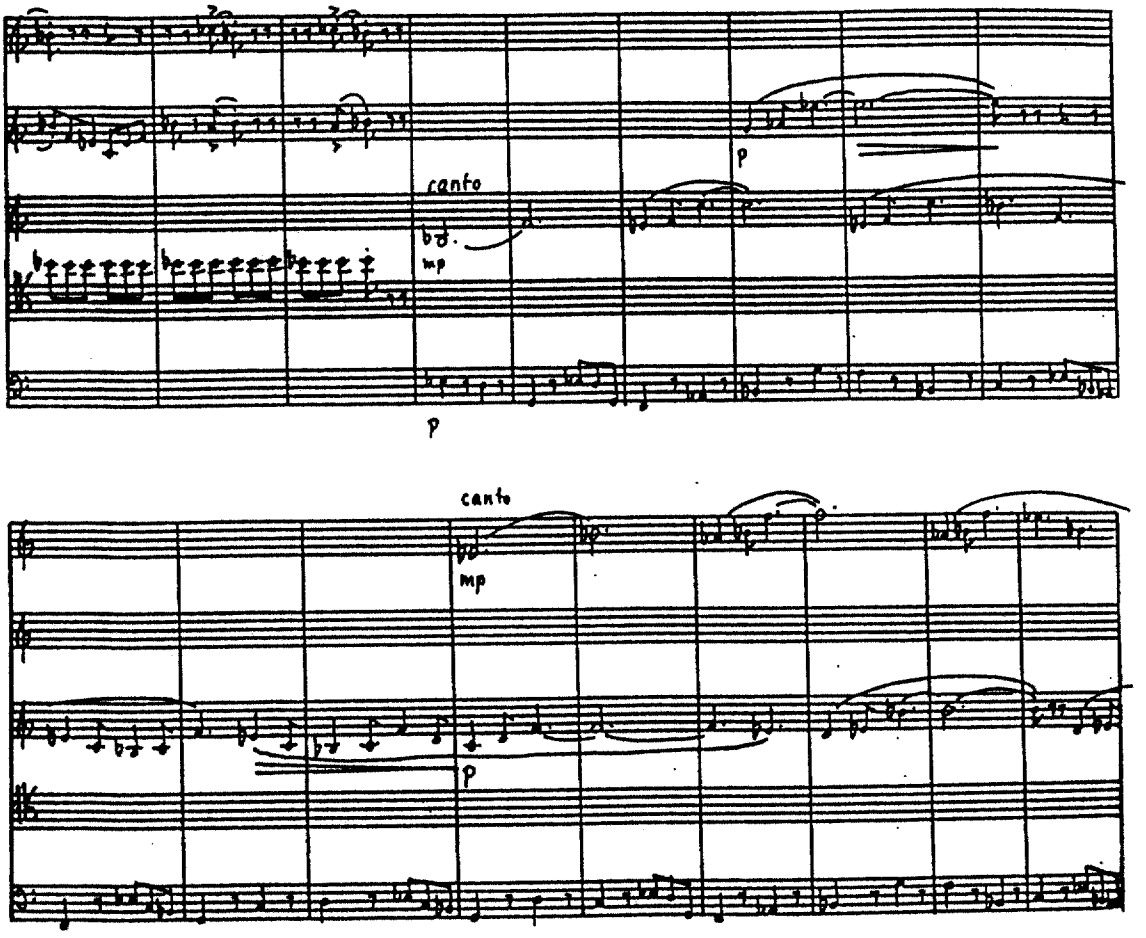
[18] Ibid.

Example 15. Movement IV, measures 1-7. Melodic elements.



The A material is thirty-four measures in length. The B theme is stated for the first time in measure thirty-five. This theme, marked *Canto*, begins with an ascending perfect fifth and eventually ascends to a major ninth above the first pitch. The theme is legato in nature and is distinguished by slurs that enhance the linear aspect of the line. The first statement of the theme is presented by the horn with counterpoint added by the second trumpet. The second statement of the B theme is presented by the first trumpet in the original key. See example 16.

Example 16. Movement IV, measures 32-49. B theme in Horn with trumpet.



Dr. George compares the writing in this movement to the conversational quality of the great string quartets of the Classical period.[19] This conversational quality is achieved through a significant amount of counterpoint.

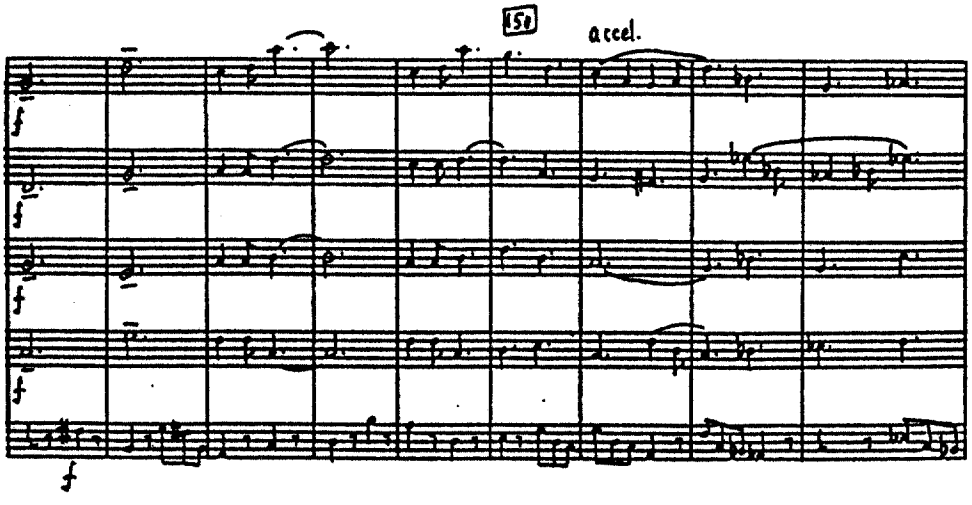
The B theme is stated three times. The first two statements are in E-flat and the last is in E major. This leads to the return of the A theme and a false recapitulation which

---

[19] Ibid.

is used to *segue* into the development section. The development is based on fragmentation of the A and B themes. After an extensive development, the composer uses an extended transition similar to the one used to introduce the B theme earlier in the movement. In this case, he employs the melodic material to introduce the *tempo risoluto* in measure 127. This section presents elements from both melodic statements together. At this juncture, the *canto* or B theme is articulated. In measure 145, the *canto* theme is presented as the first *tutti* statement of the entire work. The dynamic marking is *forte*. See example 17.

Example 17. Movement IV, measures 145. Tutti statement of *canto* theme.



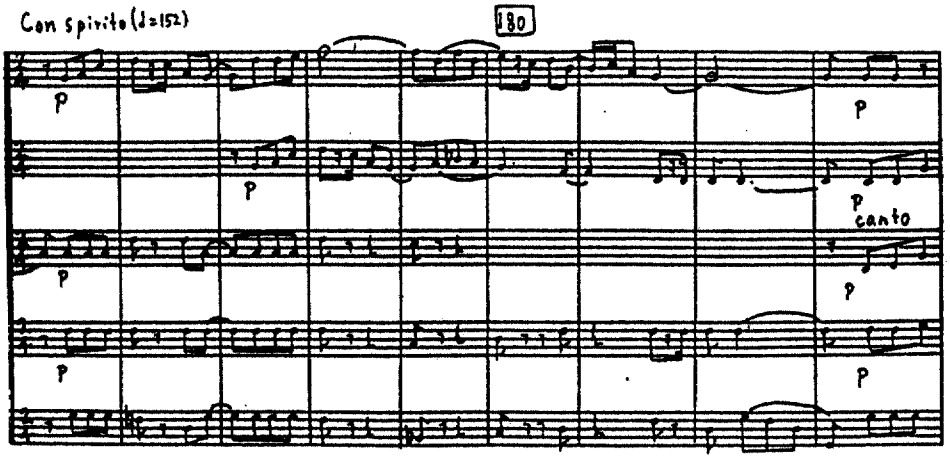
Following this statement, fragments of both themes are used to build into the final section of the work. This section is marked *con spirito* and the meter changes to 2/4. The melodic material in this section is a derivative of the A theme manipulated to fit into a 2/4

rhythmic scheme. The pitches are identical but the change in rhythm is dramatic. The movement begins with a statement of the A theme in the second trumpet voice. The melody is comprised of the notes G, A, C, D, C, A, and G. The melodic line in conjunction with the presence of the leading tone F-sharp clearly defines G as tonic. See example 18.

Example 18. Movement IV, measures 1-4. Con spirito theme in first trumpet.

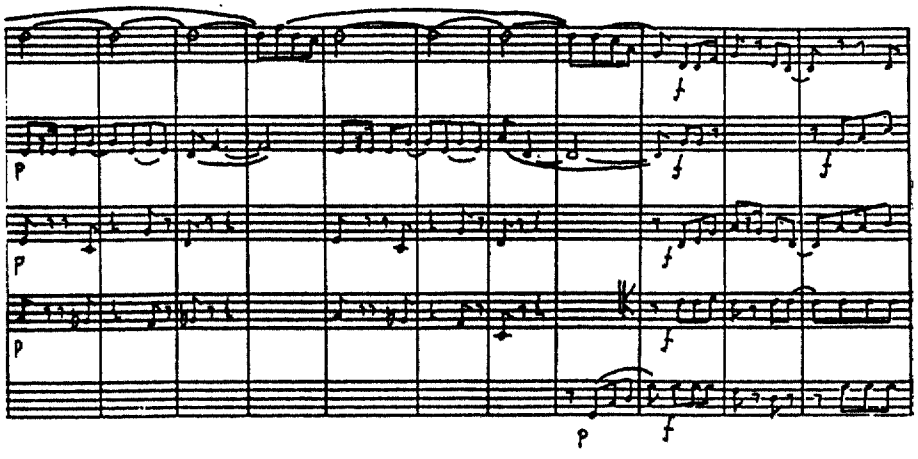
Examination of the first statement of the *con spirito* theme reveals the same pitches in the same order with the rhythm changed to fit into the 2/4 meter scheme. See example 19.

Example 19. Movement IV, measures 174-183. Theme in first trumpet.



It is important to perceive another melodic gesture that occurs for the first time in the con spirito. In measure 198, the second trumpet plays a melodic cell that is a derivative of the *con spirito* theme. See example 20.

Example 20. Movement IV, measures 198-208. Melodic cell in second trumpet.



This melodic element is stated several times in the closing moments of the piece.

An additional point of interest in terms of melody is the composer's use of silence to manipulate the melody. The use of silence has been a recurring gesture in this piece. In measure 227, the composer intentionally deletes several notes of the melody during a tutti statement. In keeping with his ideas concerning resolution, he believes that the missing notes will be heard by the audience despite the note's physical absence.[20]

The piece ends with the *con spirito* theme being fragmented and eventually coming to a halt in much the same manner as the second movement that ended with the slowing of

---

[20] Ibid.

the ostinato pattern. The composer's efficient use of thematic material through many different types of variation is remarkable. This movement provides many examples of his ability to create a great deal of music based on two short thematic ideas.

Harmony

The harmonic scheme of the entire quintet cadences in the fourth movement. The craft that is evident throughout the work at various levels is unmistakable in terms of the harmonic structure. The tonal center for Movement I is G. The tonal center for Movement II is D and the tonal center for Movement III is C. These tonal centers outline the I, IV and V chords in the key of G. Movement IV, also centered around G, provides closure for the harmonic scheme of the entire work. In addition, the overall harmonic scheme reflects that of the first movement which has a similar tonicization of E-flat. The use of E-flat is an attempt to stay away from the dominant of the home key. He makes an effort to find a relationship to the tonic that is not the dominant. In this particular case, he uses the sub-mediant key of B flat which acts as a dominant to the new tonal center of E flat. The first thirty-four measures of the work are in G. With the introduction of the *canto* theme, the tonal center changes to E flat, then to E. This new tonal center allows for a smooth transition back to G in bar sixty-four for the beginning of a false recapitulation.[21]

The false recapitulation leads to the beginning of a development section that starts in measure seventy-four and ends in measure 125. The development travels through

---

[21] Ibid.

several tonal centers starting on G, including B, C, C-sharp and ends on D. The resolution that finally announces D as tonic is identical in style to the resolutions in the third movement that surround the tonic and resolve to it from a half-step above and below.

In measure 125, at the end of the development, the composer writes one measure of silence before beginning the final section of the work in G, the original tonic. He uses silence as a means to create suspense and drama at this very important cadence point. Dr. George credits Joseph Haydn with discovering silence as a useful tool in composition.[22] In addition, the use of silence allows him to delay this obvious resolution from the dominant D to the tonic G.

The last section of the work is marked *tempo risoluto* and is centered on and around G. The *con spirito* serves as a large coda for the work encompassing seventy-five measures of music. This section recalls thematic material from various other parts of the work. In fact, the thematic material from the development is stated boldly in the second trumpet part. However, it is primarily in the key of G with one deviation. Due to the extreme length of the coda, the composer provides "tonal relief" from G by slipping briefly into B flat lydian at measure 198 and measure 215. The piece ends in G minor with every member of the chord present.

Performance Practice Issues

Preparation of the fourth movement may prove to be the most challenging. Movement IV is the longest and most complex in the entire work. The melodies are

---

[22] Ibid.

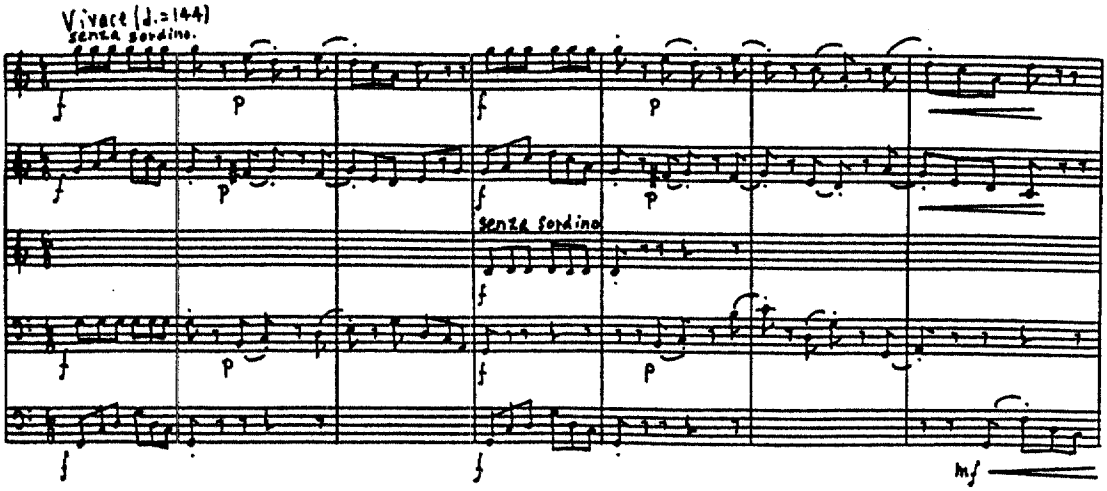
angular and articulated and will require great care to achieve uniform interpretation of the staccato figures. Articulation markings are meticulously notated and should be followed exactly as written. Rapid style changes between legato passages, *marcato* passages and staccato passages require that performers remain flexible and anticipate ensuing sections of music.

The rhythmic figures in this movement are more varied than the other movements. Interpretation of the eighth-note patterns in 6/8 time require disciplined subdivision on the part of the performer. Since this movement contains rhythmic gestures from previous movements, their interpretation should be consistent throughout the work.

Melodic figures based on the *canto* theme demand the slurring of large intervals. Care should be taken to make these excerpts appear as smooth as possible to provide the greatest contrast with the articulated presentations of the A theme.

Dynamics play an important role in the construction of the fourth movement. Extreme changes in dynamic level are carefully notated throughout the movement and should be scrupulously observed. The opening of the movement provides a clear example of the dramatic changes in dynamics required during this portion of the work. See Example 21.

Example 21. Movement IV, measures 1-4. Sudden changes in dynamics.



Carefully notated crescendi and diminuendi are important to the overall construction, and changes in tonal center as well as the development section are enhanced by dynamic manipulation. Additionally, Dr. George has used silence in dramatic ways. In this movement, a long crescendo at the end of the development section is enhanced by a two-beat silence before the *forte* statement of the *tempo risoluto*. Sudden dynamic contrasts are an important factor in this music.

The second trumpet part contains a specific performance practice issue. In measure 127 at the *tempo risoluto*, the second trumpet part is the only one to contain melodic material from the development. The composer includes this material in order to "keep the development alive" during a section that emphasizes the original tonic and earlier thematic material. The role of the second trumpet part must be understood because it is a difficult part to perform within the ensemble. However, despite its awkward position in the overall scheme, this melodic material is quite important to the progression of the movement.

Summary and Conclusions

It has been the purpose of this project to illuminate the brass quintet literature of Thom Ritter George. The History of the Brass Quintet was traced including its precursors, its beginning in America and development of its repertoire. The music of Thom Ritter George was discussed and information on all the quintets was provided. A detailed analysis of Brass Quintet was furnished and composer commentary was included.

The music of Thom Ritter George is characterized by specific musical gestures. The music is harmonically driven. Tonal centers and harmonic scheme are the most important elements and decisions about form, melodic material and its repetition or manipulation are based primarily on harmonic considerations.

A composer's vocabulary is based upon the musical gestures he has come to know and use. Thom Ritter George utilizes several gestures that are worthy of summarization. The quintets are written without key signatures but contain many tonal centers in the course of a movement. In addition, the harmonic structure is characterized by avoidance of the dominant. The composer explores other means of chord progression using such techniques as third-relationships.

The resolutions used in *Quintet No. 4* are quite interesting. Dr. George experiments with resolutions that are implied and resolved in the listeners ear despite what is written in the score. He employs these resolutions on several occasions and each is quite effective. He further attempts to control consonance and dissonance through the use

of non-harmonic tones such as grace notes. In addition, he uses silence in very effective ways to enhance harmonic and melodic resolution.

The music is filled with rhythmic energy and frequent manipulation of rhythmic elements of motives is found. Furthermore, mixing of meters is common as is hemiola. Notation is clear and concise, and the composer makes every attempt to present clear, succinct instructions concerning dynamics, phrasing and articulation. These directions are always presented in Italian.

Smaller, less imposing formal structures are used. The composer employs alternatives to sonata-allegro form and utilizes other techniques including three-part song form and theme and variations. Likewise, the order of the movements varies from that of the Classical multi-movement works. The first movment is lighter in character and allows the listener to slowly become acclimated to the work. The order of the inner movements is manuipulated with the light-hearted scherzo second and the slow movement third. The finale typically receives the most attention and is likely in sonata-allegro form.

Thom Ritter George believes that the brass quintet literature is in need of and will be legitimized by full-lenght multi-movement works, and his writing reflects this belief. His quintets are idiomatic for brass instruments. The use of mutes is common and equality in all parts is a general characteristic of this composer's style. Additionally, these works are conceived and orchestrated with great craft and precision. The analysis revealed the workmanship and discipline that is inherent in this composer's music.

BIBLIOGRAPHY

Aldwel, Edward and Carl Schacter. *Harmony and Voice Leading*, 2d ed. Fort Worth: Harcourt Brace Jovanovich, Inc., 1989.

Anderson, Paul. *Brass Anthology: A Compendium of Brass Articles from the Instrumentalist*. Evanston, IL: The Instrumentalist, 1984.

Bach, Jan. "Performance Notes on Jan Bach's *Laudes*." *International Trumpet Guild Journal* 14 (1990): 61-65.

Baines, Anthony. *Brass Instruments: Their History and Development*. New York: Scribner, 1978.

Barbour, J. Murray. *Trumpets, Horns and Music*. Ann Arbor: Michigan State University Press, 1963.

Bate, Philip. *The Trumpet and Trombone*. New York: Norton, 1966.

Battisti, Frank and Robert Garafolo. *Guide to Score Study for the Wind Band*. Ft. Lauderdale: Meredith Music Publications, 1994.

Bellamah, Joseph L. *A Survey of Modern Brass Teaching Techniques*. San Antonio: Southern Music Co., 1976.

Benward, Bruce. *Music in Theory and Practice Vol. I*, 6th ed. Dubuque: William C. Brown, 1985.

Berry, Wallace. *Form in Music*, 2d ed. Englewood Cliffs: Prentice-Hall, 1986.

Boulez, Pierre. *Boulez on Music Today. Translated by Susan Bradshaw and Richard Rodney Bennett*. Cambridge MA: Harvard University Press, 1971.

Brown, Michael. "School Brass Quintets." *Instrumentalist* 47 (August 1992): 67.

Carse, Adam. *Musical Wind Instruments*. London: Macmillan & Co., 1965.

Copland, Aaron. *What to Listen for in Music*. New York: Mc Graw-Hill, 1988.

Decker, Charles. "Beginning a Brass Quintet." *The Instrumentalist* 32 (March 1978): 92-95.

Cone, Edward T. *Musical Form in Musical Performance.* New York: W. W. Norton & Company Inc., 1968.

Cue, J. W. "A Study of Five Selected Contemporary Compositions for Brass." DM diss., University of Akron, 1971.

Dale, Delbert. *Trumpet Technique*, 2d ed. London: Oxford University Press, 1985.

Duffy, Thomas Christopher. "Triptych for Brass Quintet." DMA diss., Cornell University, 1986.

Fitzgerald, Bernard. "The Small Brass Ensemble." *The Instrumentalist* 6 (October 1951): 22-25.

Fromme, Arnold. " New Interest in the Brass Quintet." *Music Journal* 23 (January 1965): 50.

George, Thom Ritter. Telephone Conversation with William Stowman. August 27, 1997.

_____. Letter from Thom Ritter George to William Stowman. August 28, 1997.

Hindemith, Paul. *The Craft of Musical Composition. Translated by Arthur Mendel.* New York: Associated Music Publishers Inc., 1945.

Jepson, B. "Brass quintet: Too Good to Play Second Fiddle." *Wall Street Journal* 64 (1984): 30.

Johnson, Keith. *The Art of Trumpet Playing*, 2d ed. Denton: Gore Publishing, 1994.

Jones, William. "The Brass Quintet: An Historical and Stylistic Survey." DMA diss., University of Kentucky, in progress.

King, Robert. *The Brass Players Guide.* North Easton, MA: Robert King Music, 1994.

Kinney, Guy. "The Brass Quintet: The Educators Horn of Plenty." *Music Educators Journal* 67 (December 1980): 39.

Kiser, Daniel. "Selected Brass Quintet Classifications." *Journal of the International Trumpet Guild* 14 (1989): 10-36.

_____. "A Musical and Pedagogical Classification of Selected Brass Quintet Literature." Ph.D. diss., University of Illinois, 1987.

Kostka, Stefan and Dorothy Payne. *Tonal Harmony*. New York: McGraw Hill, Inc., 1984.

La Rue, Jan. *Guidelines for Style Analysis*. New York: W. W. Norton and Company, Inc., 1970.

Lockhead, Judy. "Temporal Structure in Recent Music." *Journal of Musicological Research* 6 (1986): 49-93.

Melby, John. "A Method of Controlling Local and Large-scale Rhythmic Relationships in Twelve-tone and Other Serial Compositions." Ph.D. diss., Princeton University, 1972.

Metcalf, Owen W. "The New York Brass Quintet; Its History and Influence on Brass Literature and Performance." DMA diss., Indiana University, 1978.

Ottman, Robert W. *Advanced Harmony*, 5th ed. Englewood Cliffs: Prentice Hall, 1992.

Piston, Walter. *Harmony*, 5th ed. New York: W. W. Norton & Company, Inc., 1987.

Poultney, David. *Studying Music History; Learning, Reasoning, and Writing About Music History and Literature*. Englewood Cliffs: Prentice-Hall, 1983.

Rassmussen, Mary. "Reviews." *Brass Quarterly* 4 (Winter 1960): 85.

_____. *A Teachers Guide to the Literature of Brass Instruments*. Durham, NH: Appleyard Publications, 1968.

Sherman, Francine Kay. "The American Brass Quintet: Values and Achievements." DMA diss., University of Oklahoma, 1992.

Sherman, Roger. *The Trumpeters Handbook*. Athens, OH: Accura Music, 1979.

Smith, Andre M. *The True Origins of the Brass Quintet*. The Brass Player (Winter 1996): 1.

Suggs, Robert. "The Annapolis Brass Quintet 1971-1993." *International Trumpet Guild Journal* 13 (1993): 17-21.

Swift, Arthur, G. "Twentieth-Century Brass Ensemble Music: A Survey with Analysis of Representative Compositions." Ph.D. diss. University of Iowa, 1969.

Tarr, Edward. *The Trumpet*. Portland: Amadeus Press, 1988.

Tilbury, J. & Edelbrock, D. "When Five is Company: Ensemble Techniques of the U. S. Army Brass Quintet." *The Instrumentalist* 35 (1981): 24-7.

Tunnell, Michael. "A Comprehensive Performance Project in Trumpet Literature: An Essay on Selected Trumpet Excerpts from Brass Quintets by Ingolf Dahl, Gunther Schuller, Alvin Etler, and Jan Bach: and a Bibliography of Brass Quintets Written by American Composers from 1938 to 1980." DMA diss., University of Southern Mississippi, 1982.

Upchurch, J. D. "A Manual for College Brass Quintet Performance and it's Application to Selected Works of Nicola Vincentino." DMA diss., Indiana University, 1970.

Weast, Robert. *Keys to Natural Performance for Brass Players*. Des Moines: The Brass World, 1979.

Whitwell, David. *A Concise History of the Wind Band*. Northridge, CA: Winds, 1985.