ABSTRACT

Title of Dissertation:	A PERFORMER'S APPROACH TO THE HORN SOLO AND CHAMBER WORKS OF THOMAS E. WEAVER
	Joshua Harrison Blumenthal, Doctor of Musical Arts in Horn Performance, 2021
Dissertation directed by:	Professor of Horn Gregory Miller, School of Music, Wind and Percussion Division

The author aims to make the case why the horn solo and chamber works by Thomas E. Weaver prove valuable and deserve recognition within the horn canon and the music world at large. This dissertation is supported in three chapters. The beginning chapter consists of a biographical view of Weaver as a composer, pianist, and educator, in which the sum of his musical experience thus far enables him to compose compelling music. The middle chapter is treated similarly to an observation phase of a scientific experiment. The author takes each of his works for horn under the microscope, and highlights the unique attributes, thus providing a horn player and or curious musician handholds to understand and give convincing interpretations of the music. The material presented in this chapter could subsequently be adapted for program notes or liner notes for a recording. The result of the author's findings within this second chapter is reported on during the third and final chapter. The author compares the works discussed and offers overarching concepts which aid in defining

Weaver's compositional approach. This analysis ties together similarities in these theoretical aspects and how these similarities lead to powerful aesthetic statements. The author also offers conclusions on how Weaver writes for the horn and possible analogues to his music found in the existing canon. Being that this is the first published scholarship on Weaver's music, this document is a starting point for further inquiry, investigation, and scholarship into more of his compositional output including the works that will be discussed. By the conclusion of this document, a performer will be more inclined to interact with Weaver's music.

A PERFORMER'S APPROACH TO THE HORN SOLO AND CHAMBER WORKS OF THOMAS E. WEAVER

by

Joshua Harrison Blumenthal

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Advisory Committee:
Professor Gregory Miller, Chair
Professor Mark Hill
Professor Robert DiLutis
Professor Rita Sloan
Professor Steve Marcus

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Chapter 1: Biographical View of Thomas E. Weaver (b.1991)

Introduction:

The first section of this chapter will outline Weaver's history as a composer, pianist, and educator. The second section of this chapter will describe his compositional approach, process, and influences in shaping his compositional voice. Most of the source material for this chapter comes from personal interviews with Weaver, correspondence with his former professors, and past and current colleagues. With this primary source material, the author hopes to craft a complete and compelling account of his musical life thus far.

Compositional Foundations

Thomas E. Weaver's desire to explore an array of musical expression was cultivated from his initial experiences. At the age of eight, Weaver began his piano studies with his grandmother Margaret Weaver. In these lessons, he developed a foundation in piano technique and the building blocks of musical language, enhanced by a freedom to experiment. This early teaching set Weaver on a disciplined path to give each note clarity, direction, and intention. Each of these principles were rigorously stressed in Margaret Weaver's musical upbringing. Weaver had to familiarize himself and memorize cadence patterns and scales in all keys, in addition to his routine study of Michael Aaron method books and Charles-Louis Hanon exercises. Within these methods, he would have to identify chord and scalar progressions, thus developing an ability to quickly recognize foundations of tonal

musical language in real application. Using examples from these method books and the scale and chord progressions he memorized, Weaver began composing at the piano, an idea wholeheartedly encouraged by his grandmother. In addition to his compositions for the piano, Weaver also composed for strings. Piano technique and music theory came intuitively for him, and when he turned nine years old, he advanced beyond his grandmother's teaching. He began to study with a formal piano teacher, Ellen Shapiro, with whom he studied until college. Both Ms. Shapiro and Ms. Weaver studied with Sister Agnes Jean Lavin in their youth. As a result, their pedagogical approach was similar and allowed for the same type of creative outlet in the form of composing and improvising at the piano.

The captivating sound and raw emotional effect of the horn was first planted in Weaver's consciousness at this time through an obsession with the motion picture Star Wars and the music of John Williams. Star Wars was the primary reason Weaver wanted to frequently play the piano; each moment of music was so exciting, and he wanted to play every part. Williams's music undoubtedly accentuates the horn's best qualities and places the horn front and center during the most definitive moments in the score. This is evident from the stunning lyricism of the Princess Leia theme to the powerful and heroic sentiment of the main title sequence. Weaver was drawn to each aspect in Williams's music, and through this obsession, developed an awareness of the horn along with its expressive potential. Williams's uncanniness in conjuring up a profound emotional experience for a wide-ranging audience through his use of the

horn, would remain central to why Weaver developed a desire to interact with the horn in performance, and how he would utilize the horn in his compositions.

Additionally, Weaver developed curiosity about programmatic music, apart from film scores, in how music, story and emotion can be inexorably linked. His first strictly orchestral obsession was the *Bacchanale* from *Samson and Delilah* by Camille Saint-Saëns. The way Saint Saëns captured the guttural emotion, and reckless abandon through the rhythm and variety of different sounds in the orchestra enthralled Weaver. This impact led Weaver towards further discovery of the programmatic music of Saint Saëns including the *Danse Macabre* and the *Carnival of the Animals*. Both of which feature many motifs that literarily depict elements of the story such as the xylophone imitating the sound of rattling bones.

The music of John Williams also perfectly displayed the link between story and music, in which Williams captures the exact emotion/intention of every scene. In each one of Weaver's horn and chamber works, he bases his composition around a premise which is drawn from extra-musical elements, whether a poem, a work of art, or just a color. In these compositions, Weaver explores how to musically extract the emotion from these sources and make them clear to the audience. This type of preoccupation was established in this early period, with his exposure to great romantic works and an obsession with the music and story of Star Wars.

By the time he was twelve, Weaver was performing his original works for an audience, and by the age of fourteen, had composed a three-movement sonata in the style of Beethoven. To supplement his development and further feed his curiosity about theory and composition, he went to the Curtis Institute of Music to study with Jonathan Coopersmith. He began these lessons in the middle of ninth grade. At first, Mr. Coopersmith was reluctant to take on a student this young. However, Weaver's passion for piano and composition coupled with his potential in his initial compositions persuaded Coopersmith to accept him. Coopersmith instilled a specific discipline for approaching composition especially stressing the importance of learning the art of counterpoint. In Coopersmith's opinion, "counterpoint is the most important discipline when it comes to understanding music, particularly when it comes to analysis and composition." [1] Coopersmith told Weaver there would be a lot of "waxing on and waxing off"[2] during his lessons at Curtis, speaking to the systematic and at times tedious nature of building counterpoint technique. Weaver effortlessly developed an understanding of each concept, so much so that Coopersmith, "could not assign him enough to do."[3] These counterpoint exercises gave Weaver rules on how melodic lines interact most sensibly and pleasingly, leading to more control in every note he composed. Coopersmith also guided Weaver through detailed analysis of the music he was currently working through at the piano.

[1] Jonathan Coopersmith. Interview with Author. E-mail correspondence, June 27, 2020

[2] This reference appears in the first *Karate Kid* in 1984 and is a rich metaphor in which Mr. Miyagi enlightens Daniel to the fact that valuable lessons can be learned from seemingly simple or mundane tasks. In much the same way, the mundane exercises of beginning counterpoint can lead to adapting a skill set which leads to writing beautiful music.

[3] Ibid.

Undertaking this type of musical analysis revealed processes that masters of the craft successfully employed in their music, and helped Weaver better hear, memorize, and play each piece. Much of Coopersmith's mentorship resembles that of Nadia Boulanger and the connection she made between analysis and performance. Boulanger stated that, music is nothing more than an incalculable number of solutions based on a limited vocabulary. In-depth analyses of music can reveal how one composer resembles another, how they have assimilated various influences, and what it is that is unique to their handling of the language.[4] Kimberly Francis, a professor of musicology and the author of *Teaching Stravinsky: Nadia Boulanger and the Consecration of a Modernist Icon,* observed that Boulanger believed in timeless musical principles that transcended style and taste. The mastery of these principles can allow any individual composer to express his or her own unique musical personality.[5]

In a similar vein, Coopersmith remarks on this connection, stating "a detailed and technical analysis may look good on paper, but it does not matter unless it is musically relevant, helping the performer to make musical and interpretive decisions."[6] Just as Boulanger hoped to cultivate a deep understanding of these underlying timeless principles in her pupils, Weaver's intense study of the art of counterpoint, and the undertaking of detailed analysis at a young age, gave him a more intuitive understanding of music. He could draw upon this understanding as he progressed through his career. Reflecting on their time together, Coopersmith lauded

[4] Kimberly A. Francis. "Nadia Boulanger, Teaching Stravinsky to David Conte." OUPblog. September 7, 2016. https://blog.oup.com/2016/02/nadia-boulanger-teaching-stravinsky-david-conte/
[5] Ibid.
[6] Ibid.

Weaver's musical sensitivity, critical listening skills, creativity, intelligence, and his ability to quickly integrate concepts. This sentiment by Coopersmith would be echoed by his subsequent teachers, mentors, and colleagues. In his time with Coopersmith, Weaver was able to compile an impressive compositional portfolio, which led to his acceptance into Boston University. He would spend the next four years at Boston University cultivating his compositional approach and begin his journey to find his own mature musical voice.

Weaver's unbridled passion for each aspect of music manifested itself in multiple ventures. In addition to piano and composition, he started learning saxophone and violin in elementary school. Throughout middle and high school, he studied both instruments seriously and was a member of the school band and orchestra. Furthermore, he took up organ lessons and served as his church's organist. A defining moment in his early musical life occurred during his graduation from middle school. His school's band and orchestra came together to perform a collaborative piece that Weaver composed which he also had the opportunity to conduct on graduation day. This was Weaver's first taste in having complete control of the musical process. He was able to compose the piece, be intimately involved in the preparation of his composition, and most importantly take part in the performance alongside his peers. In composing for different instruments of the orchestra, he learned the ranges and transpositions for each. This experience sparked a collaborative spirit and desire to further understand and interact with the complexities of each instrument. His desire to collaborate became more involved in high school

where he played an integral part in his high school's musical theater program. He became the rehearsal pianist for each production alongside his music director, Frank Guerrini. Weaver became adept at transposing full scores on sight, and even transcribed a full orchestral score for two pianos. On occasion, Weaver composed original dance breaks between the main musical numbers. Musical theater dominated much of his life, requiring many hours after school and some of his weekends. By being involved with both the musical theater and classical music world, Weaver broadened his familiarity with contrasting styles and genres. From his early stages in music, Weaver was optimistic towards every opportunity.

Compositional Study at the University Level

His time at Boston University advanced his compositions from being expressively narrow to incorporating much more skill, variety, and finesse. Three professors were integral in this transformation: Martin Amlin, Samuel Adler, and John Wallace. While Weaver's preliminary experiences gave him a firm foundation in tonal counterpoint and tonal composition, first-year composition lessons at Boston University with Professor Amlin challenged Weaver's ease in interacting with concepts of musical language. For example, Weaver had difficulty extending into more adventurous compositional territory such as a more flexible use of note content, integration of pitch class set theory, and techniques of serialism. Naturally, he always composed within what he knew, and Amlin continuously pushed Weaver to write material that was more unconventional and not backed by a prescribed set of rules. At

first, Amlin expressed concern about a career in composition, however, Weaver embraced Amlin's direction and began composing more ambitiously. His first two pieces exemplifying this shift were his *Four Pieces for Solo Piano* and his *First-String Quartet*. Both were well received by the composition faculty and performers. The venture to expand his voice was helped by his time studying with Samuel Adler at the Freie Universität Berlin International Summer University following his sophomore year. Adler encouraged Weaver to think about the linear aspects of composing in a more inventive way, assigning him to compose ten different melodies only using three intervals. Weaver's refinement at the microlevel of composing developed dramatically in his next three years at Boston University working with Professor John Wallace. Professor Wallace had Weaver consider all possibilities when dealing with just a single interval. For example, a half-step can take on any number of different sound guises depending on its spacing, register, inversion, or surrounding context. Wallace wanted to take Weaver's skill of maintaining motivic integration and expand the space around it, so it would not be so narrow in terms of range, color, and texture. [7] In other words, he wanted to open Weaver's horizontal development of ideas to breathe vertically through the musical space.[8] He challenged Weaver to reconsider all the possible permutations of sound when developing a motif. This new attention toward the micro-level of composing expanded Weaver's horizon of how much he could manipulate sound within a small amount of material. It

[7] John Wallace. Interview with Author. Personal Interview over Video Call. August 6th, 2020.
[8] Ibid

provided him more tools in contrasting between more expansive and more narrowly focused soundscapes.

Weaver made no distinction between piano performance and composition in college. It was always a symbiotic relationship. Both disciplines were approached with equal intensity and depth, and each discipline informed and improved the other. Just as Weaver's piano training stressed a keen attention, clarity and expressive intent to every note played, both Boston University composition professors expected the same attention to detail for every written note and marking.

Both Professor Amlin and Professor Wallace stressed meticulousness in crafting a score down to the very banal details of precise tempo markings and the visual presentation of the notation.[9]. Amlin and Wallace were pleased that Weaver studied composition and piano with the same level of discipline and rigor. Weaver received a dual degree in Piano Performance and Composition, completing double the amount of work in the time it took every other student to complete one degree. This healthy marriage of performing and composing that Weaver continuously cultivated, inevitably filtered into his compositions. Amlin and Wallace noted that Weaver composed with a performer's mindset. Professor Amlin observes that when Weaver performs,

> He uses a combination of head and heart. You can hear Tom thinking when he performs, and he always attempts to make the composer's voice shine through. He brings out the inner details of the music which gives the music freshness, and makes it seem like you are listening to it for the very first time. Equally, when he is composing, he strives for the same head and heart combination. The inner details of

[9] Martin Amlin. Interview with Author. Personal Interview over Video Call. June 13, 2020.

his music are well thought out and meticulously constructed, but in a way that leaves a profound emotional impact on the audience. [10]

Professor Wallace notes that,

There is always a basis to his music – it always had threads of continuity for the performer to latch onto. He can maintain these threads of continuity through the spinning out of motivic material. We see the same granular development of music in the lineage of great Viennese composers beginning with Haydn and filtering through Beethoven and Brahms. Furthermore, Thomas thinks organically for each instrument he chooses to compose for. He wants to write well for the instrument. He considers both the best possible sonic choice for the given instrument and considers each pitfall as well. [11]

Amlin and Wallace have collectively pointed out Weaver's tenacity to learn and his capacity to digest new information at breakneck speed, which sets him apart from most musicians. Concepts that normally take a good deal of time to understand are grasped easily by Weaver. Wallace sums this up, stating, "People like Thomas know they are the smartest person in the room, but even if you are the smartest person, you have to continuously work at developing your craft in order to really succeed."[12] In the years at Boston University, Weaver recognized this and maintained a desire to better himself as a pianist, composer, and overall musician. Both Wallace and Amlin observed an impressive and rapid development in Weaver's capabilities.

An example of this development was his first piece for large orchestra, *Out of the Mists*, winning the Boston University Symphony Orchestra Composition Competition. The orchestra, conducted by Konstantin Dobroykov, premiered the

[10] ibid
[11] John Wallace. August 6th 2020.
[12] ibid

work in May of 2013. His desire to collaborate propelled him into many unique engagements at Boston University, not just the compulsory requirements of his given degrees. Principally, he collaborated with almost every instrument for juries, recitals, chamber music performances, and premieres of new works. Weaver also worked closely with, and composed a piece for ALEA III, the contemporary chamber music ensemble in residence at Boston University founded and conducted by composer Theodore Antoniou. He frequently performed with Time's Arrow, a student-run new music ensemble, and was a member in the Symphonic Chorus for multiple performances at Boston's Symphony Hall. As Weaver states, "being around talented and varied colleagues constantly helped my compositional process and musical growth." This sentiment is reflected in his compositional output during the four years at Boston University, composing for voice, mixed chamber ensemble, symphonic orchestra, string quartet, piano, harp, flute, saxophone, and most particularly horn.

Weaver continued his studies at the Mannes School of Music in New York City with composer David Loeb and pianist Victor Rosenbaum, earning a Master of Music in both composition and piano performance. Loeb was instrumental in tying up loose ends in Weaver's approach, mainly dealing with the arc or trajectory of a musical idea within a given section. Weaver notes that "Professor Loeb was an encyclopedia of knowledge and fluently knew which compositional techniques worked and which did not. He was open-minded and not married to a specific style."[13] During his time with Professor Loeb, he incorporated more freedom into his

[13] Thomas Weaver. Interview with the Author. Personal interview over video call. May 29th, 2020.

compositions especially when it came to musical form. Loeb recognized that Weaver had a solid theoretical background and excellent knowledge of the repertoire, making him an extremely effective student and composer. His compositions showed "a clear sense that he knew what he wanted and had a good sense of how to obtain it. Perhaps in part because of his knowledge as a musician, his pieces did not show adherence to a particular 'hero', nor do they do now."[14] The idea of Weaver exhibiting a rather original voice in his compositions, as recognized by Loeb, was in large part due to Weaver continuously having contact with the music of others throughout his musical life. This sentiment is reminiscent of Nadia Boulanger's statement. "True personality is revealed by deep knowledge of the personalities of others."[15] In a lecture about his studies with Nadia Boulanger, David Conte, the head of the composition faculty at San Francisco Conservatory, said

> The most original composers in the entire history of music interacted intimately with the greats of the past. Debussy, out of all modern composers went through the most elaborate technical training at the Paris Conservatory, the same holds true with Copland studying with Ruben Goldmark and Stravinsky who worked with Rimsky. Everything these composers went through helped them to find their voice. You have to become as complete a musician as possible. If you can do this, nothing can prevent you from expressing your personality [as a composer]. [16]

Weaver spent the time at Mannes building upon his experiences at Boston University and continuously living the lessons articulated by Boulanger and Conte, engaging equally in performing, composing, and educating. His compositional output remained consistent, and as varied as what he produced at Boston University. The

[14] David Loeb. Personal Interview with the Author. E-mail Correspondence. June 11th, 2020.
[15] David Conte, "The Teaching Methods of Nadia Boulanger." Lecture, Nadia Boulanger Symposium, University of Colorado, October 9th, 2004
[16] ibid

Mannes Faculty awarded him the Bohuslav Martinu Prize for his second orchestral piece, *Landscapes*. He was continuously in demand as a pianist for solo recitals and collaborative performances with his colleagues at Mannes and began to perform with and receive commissions from various university faculty and professional musicians all over the United States. He tutored colleagues in theory and ear training while maintaining an active piano studio for students of all ages. This pattern of a varied musical existence established in his beginning years and during formal study at the university would continue to guide the trajectory of his following career and his future compositions.

Since 2012, Weaver has held a faculty position at Boston University's Tanglewood Institute, an acclaimed summer program for students ages 10-20 years old, where he was a piano student in 2008. He began his time modestly as a staff pianist, but in the years since, his position has evolved to a more multi-disciplinary role the more his far-ranging musical talents have been recognized. Throughout an eight-week summer residency, Weaver takes part in many activities including being a theory instructor, giving performances with faculty and solo recitals, accompanying masterclasses, and taking part in performances with large ensembles. Over these eight years, Weaver developed close bonds with most of the Boston University faculty and some of the musicians of the Boston Symphony, leading to an array of performance opportunities and new commissions. The solo piano recital Weaver routinely programs at the Institute is always well attended, piquing the interest of nearly every faculty member and the students he mentors. His playing has been so well received

that he was featured as a soloist with the BUTI Young Artists Orchestra in 2018, performing Leonard Bernstein's *Age of Anxiety,* and the following year with the Wind Ensemble, performing *Rhapsody in Blue*. These summers at Tanglewood again show Weaver's diversified musical talents and speak to his ever-evolving multilayered approach of musical involvement.

Career Post University Study until the Present Day

In the years following his university studies, Weaver furthered his career as a performer, educator, and composer. His collaborations with prominent musicians at Tanglewood and in New York, paved the way for unexpected and fruitful engagements. Principally, Weaver's long-standing relationship with saxophone soloist and professor Ken Radnofsky led to performing with Radnofsky in venues in Boston, New York, and Germany. He also composed a piece for Radnofsky entitled *Contrasts* for alto saxophone and piano premiered at Tanglewood in 2016.

Through Radnofsky, Weaver worked with David Amram, one of the most influential American composers and eclectic musicians of the twentieth century. Mr. Amram invited Weaver to be a founding member of the Amram Ensemble in 2015 with Elmira Darvarova, the former New York Metropolitan Opera concertmaster, and Ken Radnofsky. This group has toured within the US and Europe and recorded selected chamber music compositions written by Amram between 1958-2017 on a CD entitled "David Amram, So in America." Amram's collaboration and mentorship with Weaver is not surprising. Amram's career in music parallels Weaver's intentions

in developing his own career. Amram's music career has rejected conventional labels by exploring performance, composition, and conducting in a myriad of mediums. He prioritized being a musician first without being boxed in by labels, thus enabling him to continually evolve as an artist. Weaver stated that, "Amram has taught me that labels are just limitations that get in the way of trying to broaden your horizons."[17] Weaver's involvement with the Amram Ensemble expanded the types of music he performs and has led to opportunities to compose for and work with some of America's most prominent instrumentalists. In working with Amram's compositions, which demonstrate a synthesis of jazz and multicultural folk music, Weaver expanded his own compositional language to include more contrasting idioms. He discovered a level of flexibility and freedom in his interactions with Amram, allowing him to become more relaxed and improvisatory in his compositions rather than being formulaic.

Weaver's relationship with Elmira Darvarova proves equally as fruitful and liberating in their five years working together. In addition to their many performances within the Amram Ensemble, Weaver has also performed with Darvarova individually and in trio with her husband Howard Wall, the former fourth horn in the New York Philharmonic, multiple times in venues in Europe and America. The three champion new works and innovative arrangements for various chamber music configurations. The spirit of collaboration shared between Darvarova, Wall, and Weaver, and the individual ingenuity amongst the three, was captured in a nearly

[17] Thomas Weaver. May 29th, 2020

two-hour double CD album of original arrangements of the tango music of Astor Piazzolla released in 2020. Darvarova and Wall thought so highly of Weaver's capabilities that they requested a commission from him of a new horn, violin, and piano trio entitled *Stanzas* to be performed during the 2020 season of the New York Chamber Music Festival.

In the same year as his appointment into the Amram Ensemble, Weaver began teaching at the Curtis Institute of Music in the Musical Studies department, which gives students practical, artistic, and working knowledge of the techniques of Western music.[18] Just as his involvement in Boston University's Tanglewood Institute evolved over many summers, Weaver's standing at Curtis would follow the same trajectory. He began his tenure only teaching beginning keyboard studies and supplementary piano, but since, has taught multiple levels of keyboard studies/harmony, advanced theory, and counterpoint. Furthermore, he is designing and implementing his own elective classes within the department. He has also served as an academic advisor, chamber music coach, and piano collaborator to many students and other faculty. By having this position, Weaver revisits the crucial underpinnings of music that have guided him since his time in high school, while also figuring out how best to articulate these concepts to young musicians. Weaver's constant interaction with counterpoint, musical analysis, and differing music theories through teaching,

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[18] "Musical Studies." Curtis Institute of Music. Accessed August 14th, 2021. https://www.curtis.edu/academics/curriculum-old/musical-studies/

reflexively helps his own musical ventures, including more effective and artistically pleasing compositions. Weaver was able to apply a varied mindset from his younger years, his time at Boston University and Mannes, and in the summers at Tanglewood, towards crafting a long-term position at Curtis. In every point in his musical story, Weaver demonstrates that well-roundedness underpinned with a fluency of core musical concepts leads to a productive and fulfilling musical career.

Compositional Approach, Processes, and Influences

The culmination of Weaver's experience addressed in the previous sections informs his compositional approach. Due to his collaborative endeavors with every classical instrument and standard chamber music combination, he directly experienced the successful repertoire and the specific difficulties for each instrument. Radnofsky notes that the saxophone writing in Weaver's *Contrasts* is "completely idiomatic, knowledgeable and based on writing 'music' rather than (artificially) extended techniques." [19] Weaver's compositional approach celebrates the symbiotic relationship between a composer and performer. One cannot exist without the other. Whenever he begins composing, he attempts to represent the person or persons most accurately for whom he is writing, noting that, "I write pieces with people in mind, not just the instrument. I consider which specific qualities the musician is good at and what they would like to play. Behind each instrument is a thinking, feeling, and unique human being, not an inanimate object." [20] This philosophy is similar to

[19] Ken Radnofsky. Personal Interview with the Author. E-mail Correspondence. June 13th, 2020.
[20] Thomas Weaver. May 29th, 2020

Weaver's teacher Samuel Adler who stated that "whenever someone asked for his music, he tries his best to capture their specific personality in the musical contents."[21] In his compositions, Weaver strives to make sure every player will have something to enjoy performing time and time again, and not a piece strictly centered around a principal soloist or instrument. He puts it blatantly, "One has to strive to compose a piece that each performer will want to take part in, because if they want to play it, the overall result will be better."[22] He cites the Brahms instrumental sonatas as the prime guiding example, which are held in equal esteem by both pianists and instrumentalists.

Radnofsky reenforces this sentiment in his description of *Contrasts* as an "unpretentious, honest, beautifully composed, and rhythmic" piece of music, rather than just a display of technique for the saxophone.[23] Parker Nelson, the hornist in the Chicago-based new music ensemble *Fifth House* and the recipient of two works by Weaver, also observes this intent where a strong articulation of a particular musical idea drives Weaver's music. The success of the idea does not hinge on the given instrument(s) performing the task. "In the music he composed for me, I can see several other instruments also performing this music, and still, the desired musical effect could be achieved." Thomas does not sit in the realm of trying to include horn-centric hunting or signal elements, indulge in specific extended technique, or utilize the horn for its characteristic tone in long-drawn-out melodies. "I don't see that in his music. I see an idea that is well thought out, planned really well, and just so happens

[21] Samuel Adler, "On his Writing Process," Interview with Linn Records. June 13th, 2016, Video, https://www.youtube.com/watch?v=QEVJZfayXQQ
[22] Thomas Weaver. May 29th, 2020
[23] Ken Radnofsky. June 13th, 2020.

to be written for horn.[24] This observation supports that Weaver is primarily concerned with writing impactful and well-composed music. This same conclusion could be said of the Brahms *Sonatas for piano and various instruments*, which prove extremely fulfilling for both the performer and audience, irrespective of the instrument(s) participating. The exceptional construction of the music and the emotional impact that each carry is always able to shine.

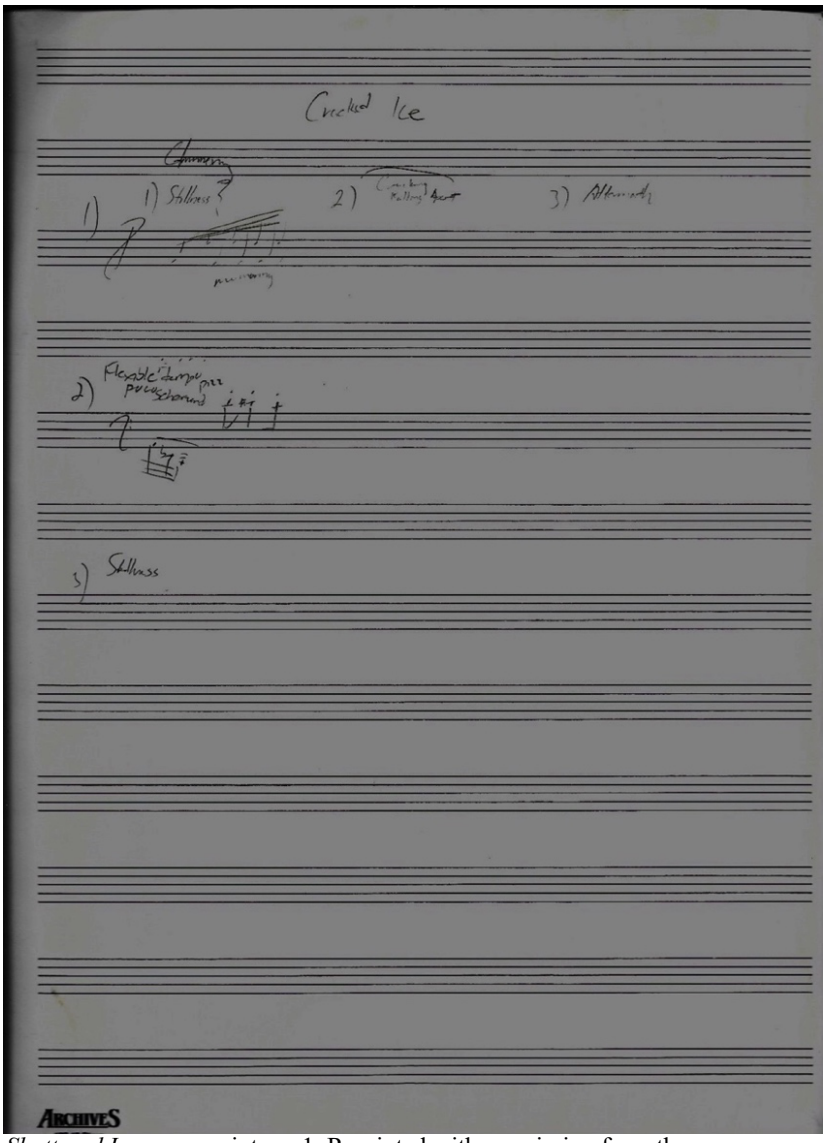
Nelson applauds Weaver for keeping him in mind during the conception of both the horn and piano piece *Tumultuous Calm* and the solo horn piece *Caricatures.* *"*He catered to my specific musical tastes, taking full advantage of my strengths while shying away from my weaknesses." Nelson elaborates,

> Both pieces stay mostly out of the low register because, at that point in my development, it was not a strong point of mine. Rather, the range sits in the mid to upper register, and if the music would expand in a direction, it would most always go up. The music is loud and has a ton of brashness, and I felt like I could execute that well on stage. I usually liked, and to this day, still like horn pieces that are more technical, active, and energetic. I saw all those elements when interacting with *Tumultuous Calm* and *Caricatures*. They felt like they were pieces for me, and that personalized touch was the thing I enjoyed most. [25]

As seen in Radnofsky's and Nelson's reactions, Weaver's careful consideration of the performer, the idiomatic qualities of each instrument and the approach of composing beautifully crafted musical ideas, leads to a finished product that will provide the performer total engagement in the music.

[24] Parker Nelson. Interview with the Author. Personal Interview over Video Call. November 9th, 2020.
[25] ibid

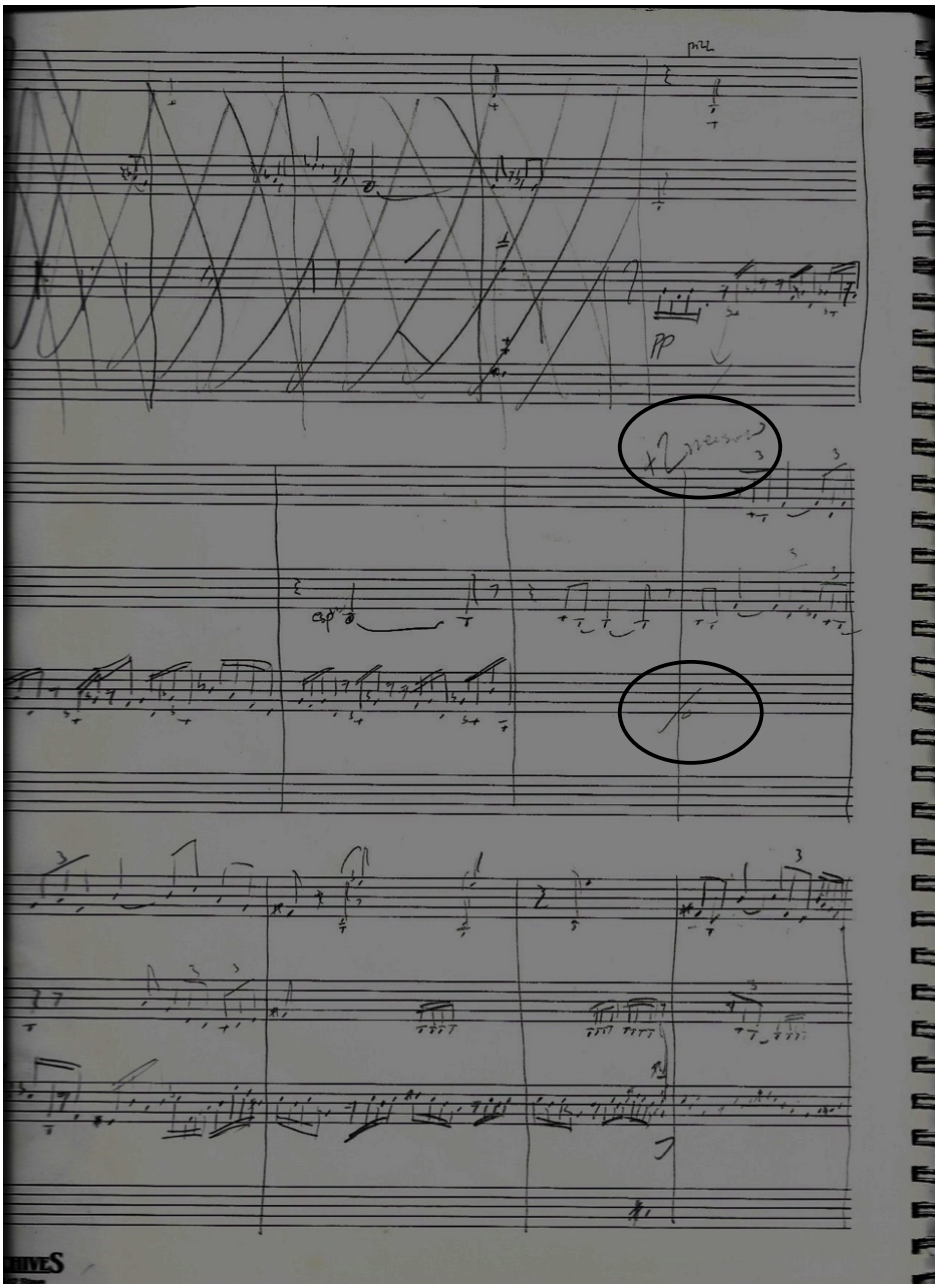
Weaver's compositional process typically takes place away from any instrument with just manuscript paper, a pencil, and eventually a notation software program. Alongside the paper and pencil, his creative process entails visualization, singing, gesturing, pacing, and, only when necessary, spelling out ideas on the piano. His process can be crudely distilled into three phases. He begins sketching a map of what he wants to accomplish in the piece: i.e., the number of movements, the tempo, and the character/emotion of each movement. Often included in this preliminary map are any initial motivic ideas and parameters of pitch content. This is shown below in a preliminary sketch of *Shattered Ice,* his first horn, violin, and piano trio. In this example, he conveys the beginnings of note content, important motivic cells, and style parameters.



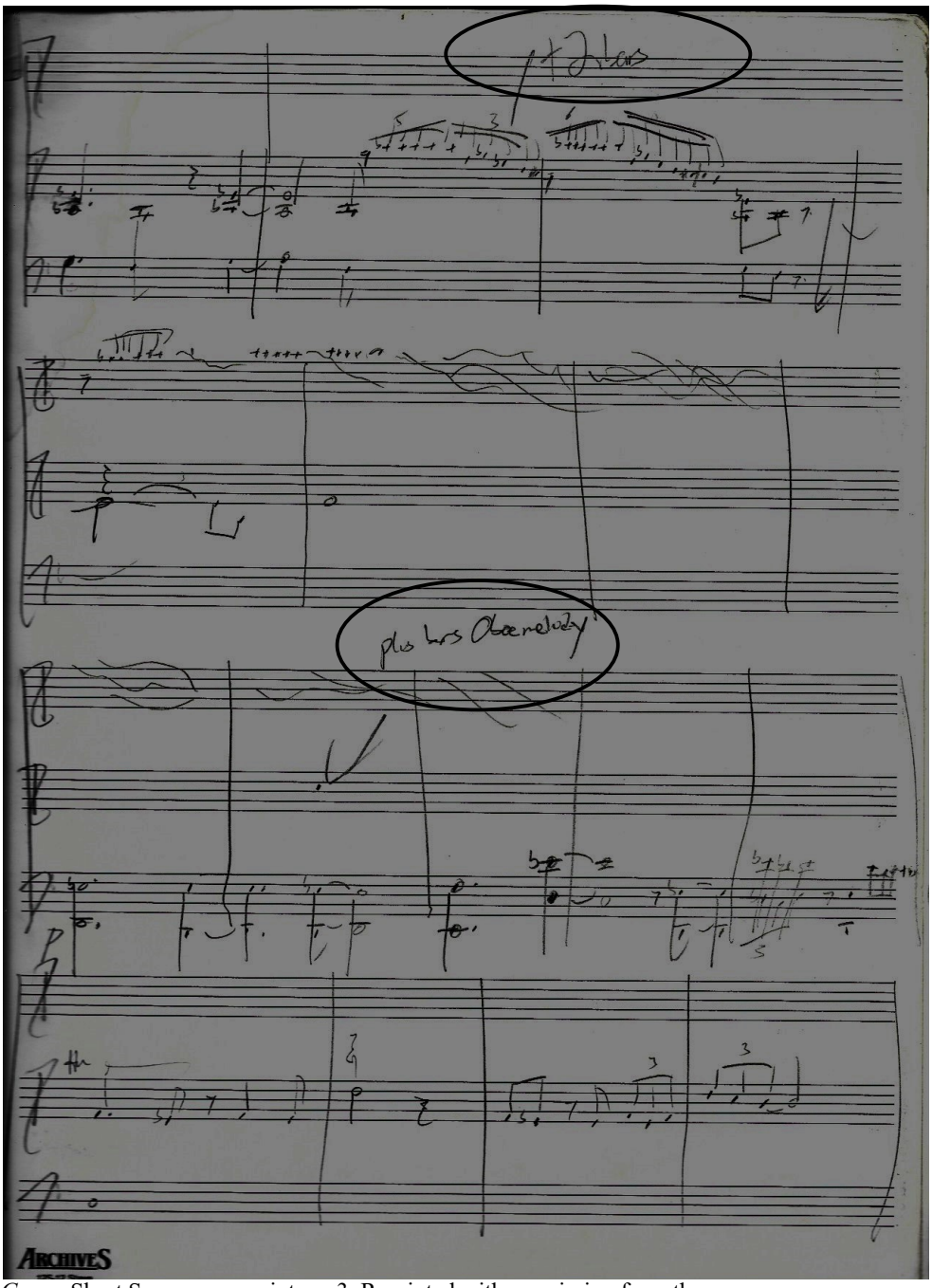
Shattered Ice manuscript pg. 1. Reprinted with permission from the composer.

Weaver then begins the composition entirely handwritten. This step is involved but lacks complete detail. One musical line may be thoroughly composed but only surrounded with scarce material in the remaining voices. Some sections only have melodic content but no rhythm, or vice versa. There are written directions that call for expanding an idea, with Weaver writing “add two bars”, “expand” or just including repeat lines. This is demonstrated in the two examples below: from a page

of the manuscript copy of the second movement of *Shattered Ice,* and a portion of the manuscript from Weaver's Woodwind Quintet, *Genug*.



Shattered Ice manuscript pg. 14. Reprinted with permission from the composer.



Genug Short Score manuscript pg. 3. Reprinted with permission from the composer.

In this paper and pencil phase, Weaver is preoccupied with the main musical idea, the bass line, and the trajectory of each, while relatively unconcerned with filling out the rest of the accompanying material. The filling out of this material is considered as he transfers the written manuscript into a notation software program. In this third step of using notation software, most refinement occurs. Weaver remarks on this process:

> Say I begin with these two notes that lead to these next three notes. If I take these two notes and blow them up into a more fleshed out idea, the original two notes will still lead to the next three notes. They will just take a little more time to do it than I thought was necessary. I constantly ask myself how far I can stretch an idea before losing sight of the voice leading between the two notes and three notes that I originally planned. It could very well be that these two notes expand into two phrases of music.[26]

This process is filtered through his counterpoint training, a thorough understanding of writing an effective musical line, and how each line interacts with the other. Through sound voice leading underpinned by the rules of counterpoint, Weaver creates effective harmonic tension and release patterns, which gives the music a sense of inevitability. The resultant music must proceed in a particular combination and arrive accordingly. The surrounding vertical material only enhances the inevitable nature of the interaction between the main melodic lines. Weaver notes:

> Very often I am thinking toward arrival points and will have two lines going on, a melodic and bass line, effectively my two-voice counterpoint. The journey of these two lines gets me to this arrival somehow. At that arrival, I usually use a fifth or a unison. The unison especially is such a strong statement. You feel like you have gotten somewhere when you land on a unison. That is not to say there are no other notes going on, but the harmonic and melodic line converge. Ultimately, it is the divergence and convergence of two systems of music that grabs the listeners attention.[27]

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[26] Thomas Weaver. May 29th, 2020
[27] ibid

As stated, his initial attraction to the horn developed through the love of Star Wars and the constant exposure to the captivating writing of John Williams. Weaver also finds the inherent versatility of the horn equally as fascinating. It acts as a bridge between the woodwind and brass being able to add brilliance and depth to a large romantic brass section, and at a moment's notice, able to switch to a tender and transparent character to match the woodwinds. It can also blend exceptionally well with the strings. It is truly the chameleon of the orchestra. Its versatility is further demonstrated with the over four-octave range a seasoned player has at their disposal. Because of this versatility, the richness of the horn chamber and solo repertoire is unparalleled compared to the other brass instruments; the Brahms *Trio op.40*, Strauss's and Mozart's *Concerti*, the Britten *Serenade*, Ligeti's *Trio (1982),* and Schumann's *Adagio and Allegro*, Op.70 and *Konzertstück*, Op.86 serve as prime examples. Like the music of John Williams, each of these works listed, use the horn as a vehicle to create a profound emotional experience for the listener. These works are not only celebrated by all horn players, but have transcended the world of horn, to become held in the highest regard within the classical canon.

Furthermore, these compositions mark crucial defining points in each respective composer's career trajectory. Following the composition of the *Trio op.40*, one of the most influential chamber pieces in the 19th century, Brahms took a hiatus from writing chamber music for the next eight years. The conception of both Schumann works took place in 1849, the year he proclaimed his most fruitful. In addition, he regarded the *Konzertstück* as one of his best achievements as a

composer.[28] Britten composed his *Serenade* inspired by not only the virtuoso horn player, Dennis Brain, but his ultimate muse and life-long love, Peter Pears. The resulting *Serenade,* in the words of the famous British tenor Ian Bostridge, "is one of the most enduring showcases for the horn in the Twentieth Century repertoire."[29] By the time Ligeti completed his *Horn Trio* in 1982*,* he admits that it is the first finished work completely in his "New Style;" A self-coined 'third way' which is neither postmodern or modern, having much to do with late Beethoven, with a slight nod to the Brahms Op.40.[30]

The emotional bandwidth exemplified within the above representatives of the horn canon compelled Weaver to perform and compose for the instrument in all sorts of configurations and contexts. Weaver's attachment to the instrument throughout his musical life has resulted in a majority of his solo and chamber output involving the horn and writing prominent horn parts in his works for larger ensembles. Within Weaver's output for the horn, one can also track significant changes in his compositional style, and just like all the great composers who preceded him, his horn works can serve as defining points for his own compositional story. Weaver's output

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[28] "Schumann: Konzertstück for Four Horns." Presto Music. Accessed August 14, 2021. https://www.prestomusic.com/classical/products/8608050--schumann-konzertstuck-for-four-horns.

[29] "Work of the Week 26. SERENADE." Britten Pears Arts, July 21, 2021. https://brittenpears.org/explore/benjamin-britten/music/work-of-the-week/26-serenade/.

[30] György,Ligeti, interview by Istvan Szigeti, Broadcast on Budapest Radio, July 29th, 1983, accessed Mar 31st 2017,http://www.ronsen.org/monkminkpinkpunk/9/gl4.html

for horn is quite distinctive, while still offering the same type of lasting emotional bandwidth.

Parker Nelson underscores Weaver's involvement with the instrument in comparison to other young composers he has collaborated with, stating that:

> The two best practices for composers, in my opinion, are first to be a competent performer, and second, perform on the instruments they write for. While Tom is not a horn player, he has spent an extraordinary amount of time working with horn players and learning the standard (and non-standard) repertoire. Learning what sounds good on the instrument by accompanying so many horn players has certainly given Tom a distinct advantage over many other young composers in understanding what the horn is capable of.[31]

Weaver intimately knows the instrument's limitations. He recognizes that missed or cracked notes are a universal issue, and that certain approaches to notes are easier than others. Weaver also takes into account the mechanics of breath in horn playing, a variable of wind instruments all too often overlooked. When Weaver composes a horn passage, he sings to mimic how the phrase would work on the instrument and determines whether the phrase is practical and natural. This relates to his philosophy of representing the performer in the best light possible. His horn compositions allow for a rewarding experience on the stage, while at times appropriately pushing the hornist beyond their comfort zone and exploring new capabilities of expression.

[31] Parker Nelson. Personal Interview with the author. E-mail Correspondence. October 24th, 2020

The music of John Williams still inspires Weaver's writing for the horn and serves as a strong influence for his craft. In his book *John Williams Film Music*, the film musicologist Emilio Audissino describes Williams as

> a neoclassical composer who successfully revived and updated past forms and styles within the broader eclectic style of the new Hollywood.[32] Williams employs the basic dialect of late romantic symphonic scoring but is heavily influenced by twentieth century dialects, including frequent use of polytonality, atonality, and use of extended chords and syncopated rhythms. Furthermore, Williams was influenced by Copland's Americana dialect and use of pandiatonicism, which allows for instantaneous key changes and frequent shifts and unexpected modulations from one tonality to others."[33] One of the most prominent traits of Williams's writing is his extensive use of leitmotivs. Themes and musical motifs associated with characters or concepts and their manipulation for narrative purposes are consistently present in virtually all his work. The creation of recognizable melodies and their skillful combination into a leitmotivic network, allows a Williams score to be a proficient musical retelling of the film's narrative.[34]

Upon exploring Weaver's horn chamber and solo works, it is clear he overlaps with many of the qualities Audissino observes in Williams's scores. Weaver experiments with and incorporates a variety of different modern musical idioms including bitonality and elements of pandiatonic and serial music in tandem with influences of the past. Just as Williams uses leitmotivs to develop the narrative of the movie score, Weaver most often relies on granular motifs and the constant manipulation and variation of such motifs to develop his musical narrative and provide coherency to the audience. The spontaneity that Williams creates with his harmonic and rhythmic choices, as Audissimo observes, is one of the most important elements Weaver admires about Williams's compositional approach and strives to emulate. Williams is a traditionalist, only relying on paper and pencil and no

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[32] Emilio Audissino, *John Williams' Film Music: Jaws, Star Wars, Raiders of the Lost Ark, and the return of the classical Hollywood Music Style* (University of Wisconsin Press, 2014), 121.
[33] Audissino, 123.
[34] Audissino, 125.

synthesizers, MIDI, or any other technological tool.[35] Williams prefers to use this old-school modus operandi which aligns with his conventional conservatory training. In the same vein, Weaver also adopts a similar process as mentioned above. The music of John Williams is ever-present in Weaver's own musical consciousness and the result is a shared approach and sound world.

This spontaneity Weaver seeks to create in his compositions is influenced by Elton John as well as Williams. Weaver often heard his mother play Elton John's music while growing up. He especially admires how John keeps the listener guessing, with rhythmic interjections on weak parts of the beat as well as moments where the beat is obscured. Katie Marie Meyer can shed some light on Weaver's attraction in her dissertation, *Emotion in the Music of Elton John:*

> John frequently uses syncopated elements to add a variety of rhythmic interest to his songs and subvert the listener's expectations, both melodically and as a composite of the melody and accompaniment.[36] In the opening measures of "The Bitch is Back," at the end of the introductory sequence, the syncopated rhythm creates a strong rhythmic event on the fourth beat, which helps propel the music forward as the sequence is repeated once more before the first verse.[37] It is not uncommon for John to include a 4-8 measure introduction, which features a syncopated and repeated accent pattern throughout the song. These recurring syncopation patterns may help to create hooks in the music or motifs that make the music memorable. In many instances, John uses ensemble hemiola as another means to incite interest for the listener, such as throughout "I Guess That's Why They Call It The Blues," where he uses a two against three hemiola over the prevailing 12/8 meter as a rhythmic hook, or in the double-time section of "Burn Down The Mission" where John incorporates a 3+3+3 hemiola rhythm which also occurs after a missing downbeat.[38] The quick interjection of a different meter is yet another technique John employs to create variety and toy with the listener's expectations.[39]

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[35] Audissino, 129.
[36] Katie Marie Meyer, "Emotion in the Music of Elton John"(PhD Diss., University of Iowa, 2016), 101
[37] Meyer, 102
[38] Meyer, 104.
[39] Meyer, 108.

Weaver was attuned to these rhythmic surprises that John incorporates. In much of his horn solo and chamber music Weaver incorporates frequent change in meter, obfuscation of the beat, hemiola, and syncopation to elicit excitement and surprise for the performer and listener. Weaver has always been concerned that his music would fall into predictable patterns, as the music he admired never felt that way. He states, "I never want my music to become square or always have the feeling of being in common time. Likewise, I do not want to suffer from the tendency of musical phrases to happen in fours. Chopin suffers from it but does it extremely well. I do not want to do that."[40]

Weaver's musical journey thus far enables him to compose compelling chamber and solo music for the horn. His initial foundations established sound understanding of important musical concepts that guide his compositions to this day, most essential being his study of counterpoint. His time at the university level broadened his compositional expression, and his experiences in his professional career unlocked a more flexible approach which enabled his compositions to reach a higher degree of artistry. Throughout his musical story, piano and composition were always linked. This is evident from his initial foundations experimenting with composition while taking piano lessons, his tenacity to get double degrees in piano and composition at the undergraduate and graduate level, and his promising career as a pianist and composer. This healthy marriage of piano and composition reflexively

[40] Thomas Weaver. May 29th, 2020

helps Weaver maintain a high degree of excellence in both disciplines. This marriage inevitably filters into his compositions, where he writes music with a seasoned performer's mindset, crafting the music in a way to provide a fulfilling experience for both the performer and audience. Elements in Weaver's horn compositions demonstrates this symbiotic nature between performer and composer and celebrates the act of collaboration. Finally, his musical story always involved the horn. From his obsession with the programmatic music of John Williams at a young age, to being constantly exposed to horn music while interacting with horn players at the university level and in his career. The exposure to the wonderful horn canon of compels Weaver to perform with the instrument and, as we will discover, compose music which unlocks the horn's utmost expressive potential.

Chapter 2: Survey of Horn Works

Introduction:

This chapter provides an in-depth look at each piece written for horn by Weaver. To date, the six works which will be presented make up his current catalog for horn: *Tumultuous Calm* for horn and piano, *Caricatures* for solo horn, *...Genug* for wind quintet, *Indigo* for horn, trumpet and piano, *Shattered Ice* for violin, horn and piano, and *Stanzas* also for violin, horn, and piano. Effectively, these pieces can be delineated into three major groups based on their compositional preoccupations of chromaticism, texture, and tonal centricity. Weaver's catalog spans the musical spectrum beginning with a saturation of chromaticism and moves back to elements of tonality. This move is bridged by an exploration of differing textural elements. Using the horn as the vehicle, he able to travel between these compositional extremes.

The first group, *Tumultuous Calm*, *Caricatures*, and *Genug* show Weaver firmly planted in a world of dissonance and chromaticism. Common amongst all three are a predominant use of the half step or tritone as centerpiece intervals within granular motives and the continual development of such motives, systematic pitch organization using elements of pitch class set theory, fragmented melodies with wide leaps, and stark contrasts of dynamics. These qualities align with composers of the early 20th century such as Schoenberg and Hindemith. These first three works question the status quo attitude towards dissonant intervals and attempts to reconfigure a performers mindset towards interpreting such sounds. Within traditional

tonality, dissonance shocks the listener, needs to be implemented with careful attention, and properly resolved. Weaver challenges this tradition inundating the soundscape with dissonance, thus making seemingly harsh intervals commonplace to the ear. The result is when Weaver employs rare and controlled moments of only consonance, it proves just as shocking and out of place as dissonance within tonal systems. This idea corresponds to Charles Ives's attitude towards dissonance. He states, "many sounds we are used to do not bother us, and for that reason we are inclined to call them beautiful. Possibly the fondness for individual utterance may throw out a skin-deep arrangement which is readily accepted as beautiful - formulae that weaken rather than toughen up the musical muscles.[41] By interacting with these three works in Weaver's horn canon and his promotion of dissonance, the hornist and audience can reimagine their established perception towards music. A minor second or tritone can be made standard and recognized as beautiful in its own right, while consonance can stand out as a different phenomenon: a jarring event which appears in sharp relief. Though Weaver explores ambitious compositional language, each of these pieces are heavily influenced by music that has come before: With *Tumultuous Calm*, an influence of Robert Schumann, with *Caricatures,* an influence of Leonard Bernstein and John Williams, and with *Genug,* an influence of J.S Bach.

Indigo stands alone as a bridge between the previous three works and Weaver's final two horn trios which branch off in an entirely different compositional

[41] Elliott Carter. "Expressionism and American Music." *Perspectives of New Music* 4, no. 1 (1965): 1-13. Accessed September 3, 2021. doi:10.2307/832522, 10-11

direction. *Indigo* is more concerned with an exploration of differing textural attributes through minimal and static motivic material and includes less angular melodic figures, and less abruptness in dynamic change. *Indigo* still incorporates the half-step and tritone, but as means for unlocking new colors within a gestural landscape which bleeds together rather than focal points of clear-cut motivic presentation. In other words, transformation of sound color takes precedence over transformation of clearly defined motives. Minimal motivic development against a backdrop of an ever-changing soundscape aligns this piece with qualities of impressionistic music more so than qualities of expressionism as in the first three works.

The third group consisting of the two horn trios, *Shattered Ice* and *Stanzas,* depart from the world of abundant chromaticism and Weaver plants himself firmly in a world of diatonicism and tonal centricity. He constructs these pieces around various tonal centers, freely utilizing notes within a given diatonic mode. These final two works show great flexibility in pitch content, form, texture, and evoke more traditional and palatable forms of beauty. Weaver expands his own view of the potentialities within extended forms of tonality. By combining an ingenuity for continual development and variation of motive showcased in the first three works and the control of various textures and colors explored in *Indigo*, these two trios represent the pinnacle of expression and profound emotional effect in Weaver's compositional output thus far.

Throughout the subsequent analysis in both the second and third chapters of this dissertation, Weaver's capabilities to develop connective motivic strands for the hornist and audience without being repetitious, and a crafting of unique and varied textures will be on full display. It is for these reasons that Weaver deserves membership into the horn canon, and why his catalog for horn has the musical momentum to be studied and performed. A table outlining the form and the corresponding measure numbers defining each section is supplied as a preface to the discussion of each of the six works, which can be referenced during the analysis. These tables can also be used in conjunction with the third main chapter where specific sections of music will be referenced per the classification by the table. The analysis begins with a brief history about the conception of the piece and the inspirations for Weaver behind its crafting. What follows is a detailed account of the music highlighting each given piece's unique attributes.

Tumultuous Calm

Tumultuous Calm consists of two movements: an adagio followed by an allegro con fuoco. The adagio is in an A-B-A' ternary form. The sections are delineated by both their contrasting note content and textural elements as will be seen from the following analysis. The returning A section is not a literal repetition of the beginning A section, but rather a slight variation, hence the A' marking. The allegro con fuoco exists as a rondo form A-B-A'-C-A'', having contrasting episodes in between reoccurring A sections of music. Keeping in line with the adagio, the returning A sections are not literal, but always in variation from the original A section

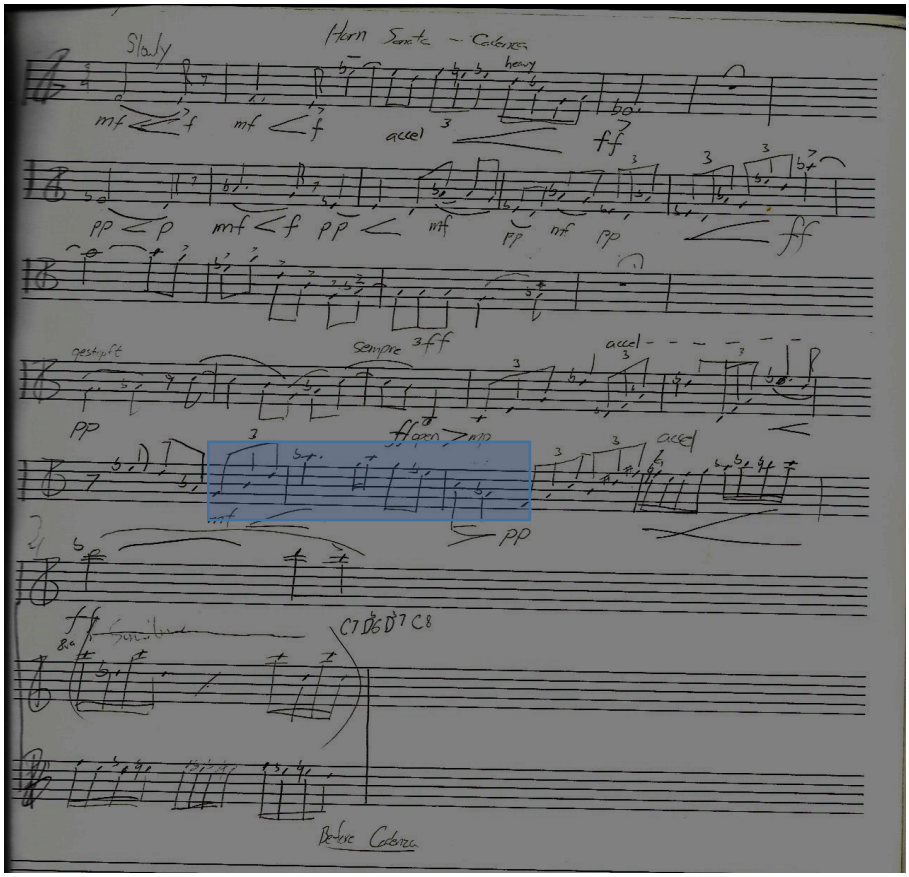
music. As in both movements, the idea of referencing or returning to music presented in the opening towards the end, is a precedent that will hold true for the remaining works in Weaver's horn catalog.

Mvt. 1: Adagio Ternary Form	A: a_1 (1–21) a_2 (22–33) B: b_1 (33–42) b_2 (43–47) A': a_1 (48–52) a_2 (52–65 (Horn Cadenza))
Mvt. 2: Allegro Con Fuoco Rondo Form	A:66–91 (Transition: 87–91) B: 92–137 (Transition: 129–137) A': 138–162 C: 163–206 - Horn Cadenza)) A'': 207–end

This work was commissioned by Parker Nelson, a former classmate and close friend of Weaver's at Boston University, and the aforementioned hornist in the Fifth House Music Ensemble in Chicago. Weaver completed this piece during the summer of 2011, while studying in Berlin, just after completing his second year at Boston University. Also at this time, Weaver completed a brief cello and piano work entitled *Green Tempest* and was composing his *First Piano Sonata.* The initial manuscript page of *Tumultuous Calm*, depicted below, shows Weaver first conceptualized a horn cadenza to be inserted at some point within this piece. He hoped to exploit the horn as a vehicle for virtuosity, as the final note of this cadenza ends on a held out top Db. This is much in line with the way Schumann used the horn in both his *Adagio and Allegro* and *Konzertstück* for four horns. Weaver incorporates many elements of

Schumann's horn writing into the completed form of *Tumultuous Calm* including large melodic leaps, use of the horn's extended high register, and passages that require nimble, woodwind like technique. Weaver also requires demanding endurance from the hornist, a challenge also infamously associated with the two Schumann works. Specifically, *Tumultuous Calm* has much in common with *Adagio and Allegro,* having a slow expressive introduction contrasted with a fiery allegro unrelenting in its rhythmic drive. There is absolute equality between both members as the piece unfolds in an unbroken conversational exchange. One voice never just dominates the foreground nor does one take an extended accompaniment role.

This initial cadenza material ended up not being used verbatim, but a portion of it was repurposed into generating integral material for the final version. For example, the opening horn motif is highlighted within the manuscript page.



Tumultuous Calm manuscript pg.14. Reprinted with the permission from the composer

Much of the melodic and harmonic material for the piece derives from this highlighted motto theme above. Built into this theme is the pitting of two keys against each other: a question statement of an ascending C major triad and a descending Db major triad as the answer linked by the tritone and minor second. In the opening measure of the piece, this motif is underpinned by a bitonal hexachord of C major and Db major in the piano. The use of this bitonality between C major and Db major to generate pitch content saturates the music with extreme dissonance. These two keys

have a distant relationship, with each note in their respective sets a half-step apart. The absence of any common pitches places them at the furthest distance within the circle of fifths. Effectively pairing these two diatonic series yields a maximum amount of chromaticism.

Maximizing chromaticism through this choice of pitch content, exemplifies Weaver's own "emancipation of dissonance"[42] and shows similarities with the German Expressionist style of the early twentieth century. Avoiding traditional forms of beauty to convey powerful feelings preoccupies Weaver's intent throughout. *Tumultuous Calm's* melodic profile is highly angular with fragmented motifs. Extremes in register are employed both in the horn and piano, abrupt changes in texture and dynamics occur, and formal cadences are avoided. This creates a stream of consciousness presentation of ideas. An absence of concrete tonal or formal relationships, leaves the music to rely on the continual development of specific motivic content as the main point of coherence. An equal juxtaposition of melodic motives made up of both consonance in the form of the triad and dissonance in the

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[42] This phrase was first coined by Arnold Schoenberg as a concept or goal to break through the constraints of major and minor anchors and live in the intense beauty of unabashed dissonance. In other words, the structural function of dissonant musical features was no longer limited to their previous role of leading to a tonal resolution. All notes were now available for the composer's expressive purposes.

Schoenberg first used the term until his 1926 essay "Opinion or Insight?" reprinted in *Style and Idea: Selected Writings of Arnold Schoenberg*, ed. Leonard Stein (London: Faber and Faber, 1975), 258–64.

form of the minor second and tritone, generated from the motto theme, will prevail in differing variations throughout the piece.

The melodic material in measures 1-21 displays the same formulaic interplay of dissonance and consonance generated from the motto. Dissonant leaps principally of either minor ninths or major sevenths alternate with the consonant melodic triad. Harmonically, half-step vertical relationships are abundant. In measure 23, the head of the motto theme reappears in the bass line demarcating a more impassioned subsection in a D/Eb major bitonality which lasts until measure 33. The harmonic center shifting up a whole-step increases tension, and imitative counterpoint between the bass voice in the piano part and horn propel the music towards its climax. From measures 23-28, an outline of prominent elements of the motto passes between the horn and the left-hand piano line. In measure 28, the horn reaches a climax with a leap to a top concert Eb, and as the horn line descends, it gives way to the piano's climax in measure 30, sounding the most embellished variant of the motto theme.

Measure 33 marks the beginning of the B section, and a stark change in texture. An extended moment of repose occurs with a quasi-recitative for the horn supported by only chords. This new material is a welcome contrast from the severely linear landscape which has dominated the piece thus far. The jarring leap of a minor ninth so prevalent through the first section, is now transformed into a sighing minor second. The configuration of chords in the piano bends the ear to a less dissonant sound world. A subsection of strictly piano solo follows at measure 43 until measure 48 which prolongs this feeling of repose. Weaver develops this piano solo utilizing

note content of a whole-step bitonality rather than a half step bitonality as was used in the first section, which is more stable and thwarts more of the dissonance. Additionally, rather than presenting bitonal sonorities vertically, Weaver presents sonorities only horizontally as melodic major chords. This subtle change compared with the opening section contributes to its contrasting nature. A softened and concealed statement of the motto theme is pronounced verbatim within this new texture in measure 46 in the bass line. An abrupt shift into more dissonant material harkening back to the A section, occurs at measure 48, confirmed by the reappearance of a high C half-step trill in the piano. Upon a final arrival in measure 52, the horn closes the adagio with a brief cadenza. The final measure of this cadenza ascends a minor ninth followed by a descent of a major third, yet another connection to the motto theme.

After the peaceful conclusion of the adagio brought upon by reflective utterances of the solo horn, the atmosphere abruptly changes with the allegro beginning as though being shot from a gun. This type of transition parrots *Adagio and Allegro*, where the adagio's final peaceful moments are then shattered by the allegro's explosive beginning. *Tumultuous Calm's* allegro con fuoco maintains a chromatically saturated environment, but begins a fourth away from the adagio, in a F/Gb major bitonality.

The main A section motif, sounded by the horn in the onset, also highlights the half-step relationship of the two keys in alternation with consonant intervals of a third or sixth (The sixth being an inversion of the third). This movement, as well,

showcases trademark features of rhythm within Weaver's compositional style. One of which is the removing of a beat by alternating between mixed meters. This infuses the music with extra energy and spontaneity, creating the feeling of being on a knife's edge for the performers. Another feature is the use of alternating voices to fill out the total composite rhythm. Usually, during a sustained pitch there is something else happening within the musical texture. Again, this element gives the piece energy and creates variety. Scherzando music in triple time found in the allegro con fuoco is also prominent in both the *Green Tempest* for cello and piano and the second movement of his *First Piano Sonata*.

The A section of the allegro, lasting until measure 86, is dominated by the half-step harmonically and melodically with angularity and spontaneity in the rhythm. A short transition section follows, and the B section begins in an A/Bb major bitonality at measure 92. Along with this change of tonal center, Weaver gives us a markedly different texture having the horn line more melodic and legato, while the piano is predominately in melodic and rhythmic unison. Much like our B section in the adagio, this B section of the allegro subverts the severity of the A section. During a second transition, occurring from measures 129-137, Weaver develops a sixteenth-note rhythmic figure which was modestly introduced in the A section. This developed sixteenth-note motif employed in this transition will be maintained through most of the remaining material. From measure 138, a modified A section recapitulates, maintaining the same harmonic center of the B section but now including the developed sixteenth-note motif in the horn part. Truncated versions of the head of the

motto theme appear first in an augmented form in the piano at measures 151-152 and then in diminution in measures 163-175 in the horn demarcating the C section.

Measure 180 provides the horn player another opportunity to be heard alone. The beginning of this cadenza should be recognizable, since it is paraphrased from the opening horn call of *Till Eulenspiegel* by Richard Strauss. Superficially, one may conclude that this is an attempt to cater to horn players. However, including this call perfectly aligns with the character of this allegro. The genius of the *Till* theme lies in its rhythmic content. Weaver aims for unexpected and exciting elements in his own rhythmic choices, and the structure of the *Till* solo provides such spontaneity. Using this indirect quotation also allows for a point of levity within the overall severe character. The cadenza material develops using both the motto theme verbatim and an elaboration of the main melodic content of the A section of the allegro. Following the cadenza, the final vivace section returns to the initial bitonal harmonic center of C/Db and gives one final push of tumult and virtuosity to the end just as Schumann's *Adagio and Allegro* charges to the finish in an unbroken stream of energy.

Tumultuous Calm straddles the line between maintaining ties with the past and carving out unique modes of expression. The overt nods to Schumann in compositional form, expression, and the virtuosic casting of the horn, the blatant paraphrase of the *Till Eulenspiegel* call, and a traditional subdominant relationship between the adagio and allegro key centers, all attach this piece with tradition which stood before. More subtly, Weaver's use of triadic elements both in the motto theme

and in the subsequently developed motivic material, pays deference to the tradition of the horn as an outdoor hunting instrument. However, by promoting dissonance with an abundance of both melodic and harmonic half steps and tritones alongside these triadic elements, Weaver departs from tradition and allows the horn player to interact with a sound world that is unique when compared to much of the traditional canon. Just as Schumann wanted to delve into the expressive possibilities of the newly invented valved horn, Weaver also hopes to further the expressive potential of the horn through his layering of extreme dissonance on top of established form.

Caricatures

Like the second movement of *Tumultuous Calm*, *Caricatures* is also in a rondo form. However, Weaver expands this form by combining elements of sonata-allegro structure alongside reoccurring A section material, creating a 7-part rondo. The second episode (the C section) is replaced by a development section, resulting in a design of A-B-A' – Dev. – A''-B'-A'''. The reoccurring A sections again are not literal repetitions, but each are successively modified or abbreviated from the previous iteration, hence the prime signifiers.

Sonata Rondo	A: "Me" 1–27 Transition (18–27)	B: "Him" 28–68	A': 69–73	C: "Her and Us" (Developmental) 80–126	A'' 127–132	B' "Him again" 133–160	A''' "I" 161–end

The expressive and virtuosic potential of the horn is furthered explored in *Caricatures,* also commissioned by Nelson, who requested Weaver to base the work on many of the conventional pronouns. Weaver knew Nelson had an affinity for jazz and improvisation, having collaborated with him on multiple pieces that called for such style. Weaver thought favorably of Nelson's ability in the jazz idiom and wanted that influence to shine through. The piece was composed during the Summer of 2014 while Weaver was teaching at the Boston University Tanglewood Institute. Each section of the work would represent a different pronoun. Weaver settled on a strict storyline of how each of these pronouns would be introduced and interact with each other as the music develops. *Caricatures* is the first and only solo work for a wind instrument Weaver has composed thus far. He crafts a compelling and dramatic narrative in which the horn can deliver, just as an actor would, a masterful and dramatic monologue.

The title of this work is defined as a portrayal of an individual or thing that exaggerates and distorts prominent characteristics so as to make them appear ridiculous.[43] Even with its comedic or satiric effect, a caricature can be more representative of a specific individual than just a regular depiction, as the word's original entomology translates to "a loaded portrait."[44] Not only does a caricature exaggerate unique physical qualities of the subject, but also attempts to highlight the unique personality behind the appearance. Caricature at root aims to uncover an inner

[43] Dictionary.com, s,v. "Caricature, n," accessed March 7th 2021, https://www.dictionary.com/browse/caricature
[44] ibid

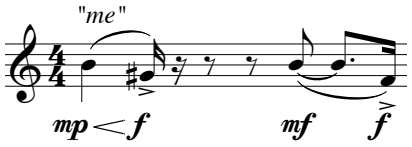
truth or essence and has kind of a "good" twin in less discordant attempts to essentialize human form.[45]

In *Caricatures,* Weaver uncovers inner truths in the human experience by musically loading simply defined pronouns. He achieves this by assigning each pronoun a leitmotif which gets introduced at the beginning of the given section and integrates into the ongoing motivic landscape. Through each musically loaded pronoun, Weaver reveals the personality, intention, and faults of the protagonist in relation to the other participants. As the music develops, more details of the story reveal themselves and the initial view of the protagonist changes. The art of caricature provides a fresh way of looking at oneself and is a productive vehicle for transformation. Through Weaver's *Caricatures,* the protagonist undergoes internal and external scrutiny, revealing their inner essence, and ultimately, they positively transform. The following analysis explores how Weaver crafts a dramatic narrative utilizing the leitmotif and transforming the protagonist, and how his work pulls influence from Bernstein's *West Side Story.* As the analysis will highlight, Weaver distills components of the Bernstein score, including the use of similar leitmotifs, into a single instrument and runs a story which roughly parallels the *West Side Story* plot.

The story begins with "me," the protagonist and their corresponding leitmotif: a falling minor third followed by a falling tritone. Portrayed by the marking

[45] Mike Kelley, "Foul Perfection: Thoughts on Caricature," in Foul Perfection essays and Criticism ed. John C Welchman (Cambridge, Massachusetts: The MIT Press: 2003), 21

"relaxed," the protagonist is rather carefree with a mindless naivety. This motif, as shown below, will play a main role throughout the work, and the idea of centering on these two intervals conveys meaningful insight into the character of the work.



"me" motif
m.1

Principally, it invokes characteristics found in the jazz idiom. In a blues scale, scale degrees 1, b3, 4, b5, 5 b7 are used in relation to a natural minor scale, with the blue notes defined as the b3, b5, and b7. Built into the blues scale is a tritone and minor third relationship from the home key and what Weaver presents in the opening measure around the center note of E.

Weaver's varied and free treatment of rhythm also invokes the jazz idiom as he combines vigorous syncopated riffs with stretched-out relaxed phrases, accentuates weak parts of the beat, and features complex, seemingly improvised motifs.[46] In this first section, the sixteenth-note motifs should be snappy and abruptly cut off, while the triplets should be lazy and held back. This principle will hold true for the entire piece.

The tritone within this "me" motif creates dissonance and signals trouble to come in the plot. This mirrors the use of the tritone as a centerpiece interval in *West Side Story*, "prominent melodically throughout the *Prologue* and thus the *'Jet*

[46] Mark Tucker and Travis A. Jackson, "Jazz" *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed March 7th, 2021, http://www.oxfordmusiconline.com. Section 2. Jazz and the New Orleans Background (1895-1916)

Song'."[47] [48] Though "me" exudes superficial confidence, something beneath the surface is unsettled. To further this unsettled feeling, Weaver includes a stopped horn sound in measure 3. Weaver thinks of the stop sound as prickly and something that is gnawing at the audience.[49] Alongside the reoccurrence of pronoun leitmotifs, these stopped note sounds can also provide a point of coherence. Stopped horn note pauses are a way Weaver creates textural and rhythmic stasis in each section. Within this first A section, the "me" motif surfaces verbatim three separate times, apart from the beginning, at measures 6–7, 11 and 24–26. The hornist should craft the phrase towards these measures and highlight them to the audience.

A transition within the first "me" section occurs from measures 18–27 where Weaver includes a percussive foot tap. Incorporating tapping or vocal elements to serve as percussive effects in solo horn works is not unprecedented. Examples include the Samba movement from *Grahams Crackers* written by Dana Wilson and *Blues and Variations for Monk* by David Amram. Weaver knew both works through Nelson and admired how each composer wrote for solo horn. Including this percussive element signals that the music is moving to a new part in the story. In this transition the rhythm stabilizes, having more of the accentuations on the large beats, including the

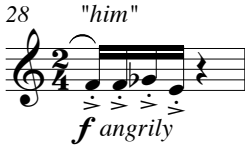
[47] Jon Alan Conrad, "West Side Story *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed March 7th, 2021, , http://www.oxfordmusiconline.com

[48] It is worthy to note that the main intervals in the 'Jets leitmotif' in *West Side Story* contain a decent of a minor and major third followed by a descent of the tritone – an uncanny likeness to Weaver's "me" leitmotif.

[49] Thomas Weaver. Interview with the Author. Personal interview over video call. June 16st ,2020.

foot taps. This rhythmic profile is markedly different from the first 17 measures where Weaver obfuscates the main beat.

The second pronoun caricature “him”, the antagonist, is introduced at measure 28, and this section lasts until measure 69. The half-step and major seventh play an important role in the melodic makeup, and this section is far more angular, dynamic, and terse compared with the opening.



“him” motif
m.28

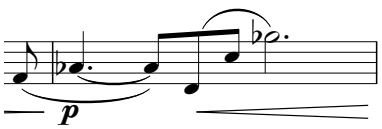
The emotion is instantly accessible for the performer with Weaver indicating “angrily” in the score. The leitmotif for “him” is defined by a four sixteenth-note gesture with a half step followed by the minor third. The introduction and development of the antagonist lasts until measure 41. In the following measure, a dramatic confrontation occurs between “me” and “him” with a faster tempo, liberal use of complex mixed meter, flutter tongue growls, and rips of large intervals, reminiscent of the rumble between the Jets and Sharks in *West Side Story*. This drama abruptly halts in measure 69 and what remains is a return of the “me” motif, albeit deflated, tentative, and in its lowest pitch level.

The final pronoun caricature “her”, the love interest for the protagonist is introduced at measure 74. The previous pervasive melodic dissonance morphs into less jarring descending seconds and minor sevenths. Weaver replaces the angularity

of the previous section with a lugubrious swinging triple time meter and more stepwise motion. The entirety of this section is legato, slurred, and very free with Weaver writing, “con rubato espressivo.” Weaver uses the minor seventh to represent the protagonist’s yearning for “her,” just as Bernstein features it in the opening to *Somewhere* to represent the longing between Maria and Tony for a better life together. This pleading by the protagonist for her love is further exemplified in the sighing seconds found in measure 85 and again in measures 95-97 to close the section.

‘Her’ motif
mm.80–81

The absence of any highlighted dissonance and a pulsation of repeated swinging notes (first initiated by swinging foot taps at the beginning of the section) confirms a calming and sensual environment. Another interesting element is found in measures 93-94 with the reappearance of the “me” theme intervals though inverted in presentation. Instead of the descending minor third and tritone there is an ascension of both. These flipped intervals of “me” bookend the interval of “her” the ascending minor seventh. This mixing of “me” and “her” acts as a foreshadowing of the next section where there will be a constant intermixing of the two leitmotifs.



m.93

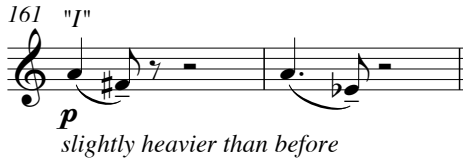
Measure 98 begins the “us” section and acts as an amalgamation of “me” and “her.” The low point that the “me” motif reaches after the confrontation with “him” is slightly elevated up a half step by the appearance of “her.” Then, in measure 101, Weaver develops the music for “us” by eliding both the “me” motif and minor seventh in an upwards sequence along with variations on the material found in the “her” section. This “us” section can be classified as a kind of development where the most adventurous harmonic motion occurs, and a palpable change to the protagonist. Weaver’s elevation of the original “me” motif to the subdominant from the original key center at measure 117, causes diffusion of tension in the music and a feeling of repose.[50] The act of love gives the protagonist a sense of solace and emphatic bliss. This feeling lasts till measure 126 and what follows is a coda to “us” from measures 127-132, the most peaceful moment of the work.

The music could conclude here, however, the sudden and dramatic reappearance of “him” at measure 133 sparks further disruption in the narrative. This elongated second confrontation with “him”, which mirrors the compositional techniques found in the first confrontation, results in the prohibition of any further interaction between “me” and “her.” [51] The climax of the entire piece with the loss of “her” at the will of “him” occurs with the horn descending four octaves from a high C to a pedal D at measure 157. The pleading, sighing motifs that follow are now cast in silent resignation. However, the story does not end in this depressing fashion. A

[50]Edward Aldwell, Carl Schachter, and Allen Cadwallader, Harmony & Voice Leading Fourth Edition. (Boston: Schirmer,2011),231

[51] Thomas Weaver, Caricatures. Program Notes for Recital. By Parker Nelson DePaul University Chicago, March 5, 2016.

reemergent “me” has now changed to “I,” a reinterpretation of the opening music representing growth.[52] The reinterpreted motif has more stability than the beginning. The roughness created by the snapped sixteenths, quick crescendo swells and syncopation presented in the beginning is now removed. This “I” theme, though with the same interval content, is more stoic and assured. Weaver confirms this by stating, “In seeing his growth, we realize that this is actually for the best of our protagonist, and we are reminded of the adage, “It is better to have loved and lost…”[53]



Like *Tumultuous Calm, Caricatures* interacts with music that came before. With partial influence from *West Side Story*, Weaver is able to craft an exciting and compelling monologue for the hornist. Using leitmotifs which Bernstein and Williams so often used in their own compositional craft to bring a narrative to life, Weaver makes his dramatic story arc clear to the hornist. With many existing solo horn works, there are usually no guiding principles to interpret the given work, leaving the hornist lost in a myriad of notes and complicated technique. With Weaver’s clear and compelling narrative, he generously spells out a musical and emotional roadmap for the hornist to effectively convey to the audience.

[52] ibid
[53] Ibid

...Genug

…*Genug* is structured in an arch form, A-B-C-B-A, with contrasting A and B sections followed by a third contrasting C section. Following the C section, an abridged and modified recapitulation of the B and A sections close the piece. Arch form will be used as a favorite structure of Weaver's showing up in the next discussed work, *Indigo,* as well as in the opening two movements of the final two trios.

Arch Form				
A: (a_1 1–34) (a_2 35–57)	B: 57–170	C: 171–215	B': 216–284	A': 284–end

Like the previous two works, *Genug* uses the past as a jumping point for personalized expression and again uses the horn in a highly expressive manner. This work was composed in the winter of 2017 for the Daraja Ensemble, the woodwind quintet in residence at the University of Maryland at that time. This work was his first and only for wind quintet and the third piece for horn in a chamber music setting. Weaver's initial stages of composing this quintet yielded a light and charming piece. About halfway through this first attempt, Weaver realized that this was "not the direction [his] compositional materials would take [him]." [54] Instead, Weaver took a more severe route. The resulting work is a five-section one movement piece where principal inspiration comes from the final chorale entitled *Es ist Genug* translating to "It is enough" from *Cantata BWV 60 - O Ewigkeit, du Donnerwort* by J.S. Bach.

[54] Thomas Weaver, *Genug* (Self Published: 2017), 3

Background on this chorale and the context of the chorale within the cantata will be helpful to understand Weaver's *Genug*. *Cantata BWV 60* makes [an] explicit dialogue between hope and fear, designating the alto soloist "fear" and the tenor soloist "hope" in its first three movements. By the fourth movement, the figure of "hope" is replaced by that of Jesus, represented by the bass soloist rather than the tenor.[55] The character of fear despairs about death and the possibility of suffering in the afterlife. The character of hope offers reassurances about the mercy of God. A microcosm of this dialogue is found in the final chorale of the cantata *Es ist Genug,* where the melody, composed by Johann Rudolph Ahle, mirrors this passage from fear to a calm acceptance of death. Bach adds to the drama by harmonizing this melody with dark and chromatic harmonies. As the chorale progresses, the chromaticism heightens, and the harmonies grow more obscure before reaching a comforting and clear conclusion through conventional dominant and tonic harmonies in the final two verses.[56]

The two most striking elements of the chorale which ultimately inspired Weaver are: the opening whole-tone ascending tetrachord in the melody and the extreme chromatic harmonization in measures 15-16, which yields some of the most mysterious harmonies Bach ever used. The opening whole-tone ascent as Alfred Durr, the foremost scholar on the Bach cantatas, writes, "can only be justified as a

[55] Eric Chafe, *Analyzing Bach Cantatas* (New York: Oxford University Press, 2000), 223

[56] David Metzer, "Repeated Borrowing: The Case of "Es ist Genug," Journal of American Musicological Society 71(3), 714(December 2018), Accessed March 9, 2021 10.1525/jams.2018.71.3.703

musical figure depicting the soul crossing over from life into death." [57] In other words this passage signifies a moment of spiritual transcendence. It is important to note that this whole-tone sequence fascinated Alban Berg, who wove this chorale into his *Violin Concerto.* Durr also notes that Berg, too, would have been "no less fascinated by Bach's setting itself, whose harmonization and loosening up into polyphony allows the text to become as it were transparent – something that not even Bach always achieved. This is particularly true for the harmonization of the words, "mein großer jammer bleibt danieden" in measures 15-16." [58]

Bach's use of a Phrygian descending chromatic tetrachord in the bass voice in measures 15-16 is indicative of what CUNY professor William Kimmel coined a Phrygian Inflection. According to the analysis of Kimmel, the appearance of this melodic gesture signifies lament, despair, and dealings with death. Kimmel notes that:

> The prime locus for a characteristic Phrygian melodic inflection is in the bottom tone fa-mi. The dramatic tension lies in the upper tone, the finality or ultimacy of its resolution in the lower. The diatonic and chromatic forms of the tetrachord will be immediately recognized as the bassi of Baroque chaconne ostinato basses and of hundreds of Baroque lament arias. Bach uses this lamenting bass in the "Crucifixus" from his *Mass in B Minor* (first used in his *Cantata BWV 12* for the text "weeping, crying, sorrowing and trembling, are the Christian's daily bread") and a succession of two Phrygian tetrachords in the melodic lines of *Komm süsser Tod* (come sweet death) in BWV 478.[59]

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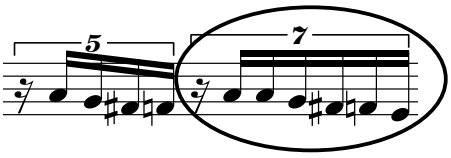
[57] Alfred Durr, The Cantatas of J.S Bach, 634
[58] Ibid.

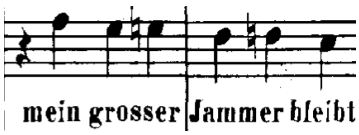
[59] William Kimmel, "The Phrygian Inflection and the Appearances of Death in Music," College Music Symposium, Vol, 20, No.2(Fall, 1980), accessed March 10, 2021, https://www.jstor.org/stable/40374079, 47

It is no surprise that Bach would employ a similar lamenting bass gesture in *Es ist Genug* to the words, "mein großer jammer bleibt," translating to "my dismal sorrow remains."

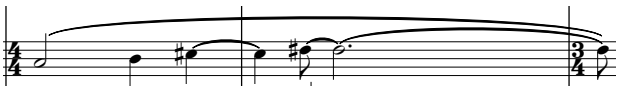
Weaver explores the idea of alternating between whole-tone pitch content and descending Phrygian melodic or chromatic gestures to develop much of the motivic material in *Genug*. Two examples are found in the horn part passages below. The first is a descending chromatic Phrygian tetrachord in measure 39, which has a likeness to the chorale's bass material in measures 15-16. The second is the ascending whole-tone tetrachord in measure 178, which connects directly to the opening phrase of the chorale.



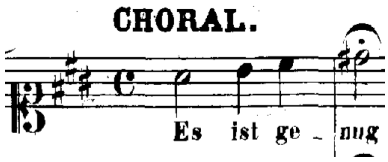
Horn line in treble clef - m.39 of *Genug*



Bass line in bass clef - mm.15–16 of *Es ist Genug*



Horn line mm.178–179 of *Genug*



Soprano line in mm.1–2 of *Es ist Genug*

Weaver employs descending melodic gestures terminating with the half-step in concentration to create more dissonant and contentious moments within the piece. To contrast such dissonance, he employs whole-tone pitch sets. The contrast between these two sound worlds aligns Weaver's *Genug* with the opposing dialogue built into the chorale and the cantata, i.e., fear and despair versus hope beyond such despair. Weaver's use of descending gestures terminating with the half step elicit an emotion of despair as observed by Kimmel's definition of the Phrygian inflection. His use of whole-tone collections elicits a feeling of transcendence, as observed by Durr, in the opening measures of the chorale.

A performer can use these respective affects and the push and pull between them as parameters to conceptualize Weaver's *Genug*. Eric Chafe, another renowned scholar on Bach, recognizes a similar dichotomy in many of Bach's cantatas representing a "symbol of a divided human nature, an inability to find rest from doubts regarding death in particular."[60] Weaver states in *Genug* that his aim was also to highlight a divide, but not in the matter of an individual's dealings with death. He instead provides a commentary on the death of civil societal ideals and a condemnation of the modern-day human being's inability to engage in productive and respectful discussion.[61] Just as the Bach chorale illustrates for the listener clarity and comfort from suffering in the mortal life through the salvation of Christ, Weaver's *Genug* attempts a call for reconciliation and a clear path forward in a social sphere

[60] Chafe, 238
[61] Thomas Weaver. Interview with the Author. Personal interview over video call. June 21st ,2020.

muddled with emotionally charged and conflict-prone discourse. The two main affects Weaver explores spells out these intentions. The Phrygian or terminating half-step motifs conjure up conflict and terse emotion, while employment of whole-tone motifs signals a move toward reconciliation and away from conflict. The horn serves as the principal emotional catalyst within the quintet, setting off each of these emotional presets. The horn thrusts the group into conflict with shocking first interjections of chromatic Phrygian motifs, while at the same time tries to diffuse the conflict by quoting the opening whole-tone tetrachord of the chorale multiple times, signaling to the rest of the group '*Est ist genug'* or it is enough.

The A section begins with a single F pitch sounding in the clarinet. The bassoon and flute enter respectively, spelling out the dichotomy between the half-step and whole-step which will be subsequently expanded. From the beginning until measure 20, the music is stuck in obscurity, created by both the dissonance in the notes' vertical interactions and the overlapping rhythmic motifs. In measure 16, the oboe tentatively offers a solution to the muddied waters with a whole-tone melodic cell marked 'espressivo', but it is overshadowed twice by competing half-step sonorities. However, at measure 20, the texture changes and the oboe can develop a melody whose note content spells out the germinal hexachord of the piece and highlights a whole-tone sonority in imitation with the flute. This germinal hexachord can be spelled as set class (0,2,3,4,6,8) in its normal form categorized by Allen Forte, an important twentieth-century music theorist. Weaver will exploit fragments of this pitch class to generate much of the material for the piece. The intervallic content

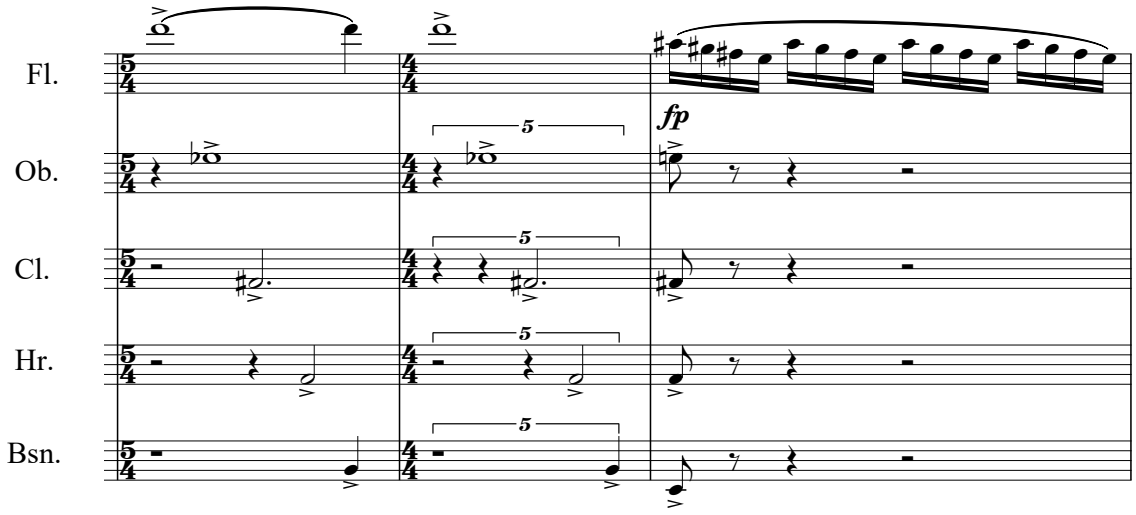
within this hexachord allows for the ability to create both whole-tone tetrachord motifs and motifs involving the half step. [62]

The confusing rhythmic profile which dominated the beginning is now a homogenous ostinato that serves the oboe melody. From measures 20-33, the music maintains a quasi-homogenous whole-tone sonority, a sound world that provides an antidote for the beginning obscurity. This elevation from obscurity to clarity is short-lived because by measure 35, the horn sounds aggressive descending Phrygian fragments, interrupting the whole-tone soundscape and initiating a second more tension filled subsection of A. Between these interruptions in the horn, the bassoon and flute attempt to restart the previous whole-tone sonority, but further aggressive motifs terminating with half steps sounded by the top three voices cause conflict to build amongst the group. Whole-tone melodic fragments and the descending Phrygian motifs intermingle to the point of being unrecognizable, unleashing the music into an energized scherzo, dominated by descending sixteenth-note Phrygian tetrachords in the clarinet. The beginning of the scherzo marks the beginning of the B section.

The scherzo, Weaver writes, "strives for extreme rhythmic vitality."[63] The downward energy of the descending Phrygian motifs thrusts the music into a type of postmodern environment with mechanical, unsettled, and ephemeral episodes. These motifs are open-ended and ambiguous. The music only continues forward by

[62] Thomas Weaver. Interview with the Author. Personal interview over video call. June 21st ,2020.
[63] Thomas Weaver, *Genug* (Self Published: 2017), 3

rhythmically driven ostinati. The aforementioned hexachord, first cast as the beautiful melody in the oboe at measures 21–25, now takes on a mechanical, angular and ambiguous character articulated by the bassoon in measure 65–83. This angular detached texture is contrasted with oscillating or scalar ostinatos articulated by the upper three winds. Melodic cells in this scherzo music, defined as brief long notes marked 'espressivo,' attempt to counter the inertia of the driving ostinato and recall the opening oboe solo at measure 21. Each time, these long notes are overtaken and submit to the rhythmic vitality of the section. Driving ostinato textures serve as representations of immovable factions within modern social discourse. The long melodic notes seek momentary respite from such conflict, but they are afforded no option but to progress in the same manner. At letter G, the texture turns quite severe, with the top three voices articulating a series of intertwined sixteenth note scalar passages comprised of a combination of two Phrygian tetrachords, one diatonic and one diminished. Simultaneously, the horn and bassoon have the most dissonant form of a melodic line, creating between them a half-step and tritone harmonically. This extreme buildup of dissonance reaches its peak at Letter H with repeating cascading fortissimo long tones in half-steps spread amongst two groups: the three high winds in one and horn and bassoon in another (D, Eb, E) (Bb, B), highlighting the tritone in between the two groups from measures 135 –148. From measure 149, Weaver attempts reconciliation from the dissonance, reintroducing a whole-tone sound world in the flute tetrachord ostinato (example below from measures 145–148). However, the texture abruptly transforms back into the ambiguous and detached ostinato at measure 159, first articulated by the bassoon at measure 65.



Genug mm.146–148 – half step cluster juxtaposed with a whole-tone ostinato

From measure 159, intensity continues to build reaching critical mass with multiple layers of rhythmic ostinato happening at once, leading to our C section beginning at letter I, measure 171. At this arrival, the horn forcefully sounds the *Es ist Genug* melody proper in an assertive attempt to signal, "it is enough." Weaver makes it clear that this postmodern environment needs outside influence to quell the ongoing conflict and hopes Bach can fulfill that role. The entirety of the C section and how it relates to the chorale is visually presented with musical examples below (Fig. A-F) to illustrate the following analysis. The score examples from Weaver's *Genug* are from top to bottom in the instrument order of flute, oboe, clarinet, horn, and bassoon. The colors corresponding to each instrument are as follows: flute (blue), oboe (red), clarinet (orange), horn (green), and bassoon (yellow). The highlighted colors on both

score examples show how Weaver reinterprets this chorale into crafting the entire C section.

The fragmented nature of the preceding music carries through into this C section beginning at letter I. The beginning whole-tone melody of the chorale is fragmented at first, building up from two notes in the initial iteration, to three in the next iteration, to a completed melody by the third iteration (Fig. A). In the Bach harmonization, the whole-tone ascent is sharply amplified with parallel motion in the bass voice a tenth lower. In Weaver's rendering, the horn decrescendos throughout its opening iterations becoming increasingly tentative. A half-step in the flute meets this melody with a motif reminiscent of the second A subsection motif and further cascading clusters of half-steps in the other winds.

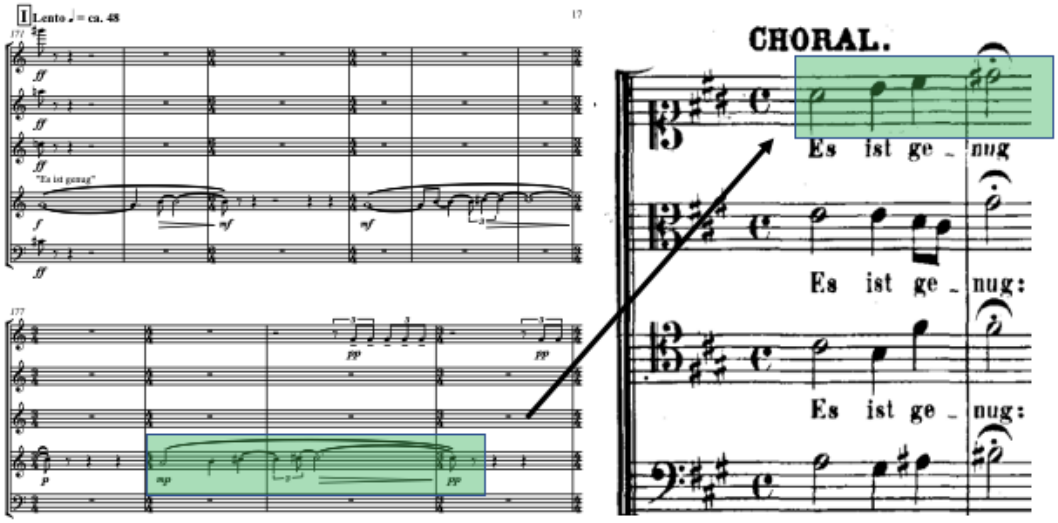
Through the following two phrases, the melodic notes of the next two verses in the chorale are harmonized with each other. In other words, the melodic notes of the soprano part sound individually in each voice as a long tone, thus becoming the harmony. Because Weaver decides to parse these two verses with this musical sleight-of-hand, the original melody is concealed. The audience is left to assume that this is an extension of preceding music. This scoring alludes back to the height of the drama in the scherzo section at letter H (measures 135–148), with each instrument sounding an individual long tone in a dissonant pointillistic fashion. A partial revealing of the original chorale occurs in measure 195, with the oboe alone quoting the exact resolution as measure 14 of the chorale proper (Fig. B and C).

What follows in measures 197–206 is a verbatim quotation of the Bach harmonization of the verse, *"mein großer jammer bleibt danieden"* which translates to "my dismal sorrow remains down below." This passage is the first time all five voices are scored in rhythmic unison (Fig. D). The use of this exact quotation occurs in a similar way when Berg quotes the same harmonization directly in the last movement of the *Violin Concerto* with a homophonic presentation in the clarinets. As David Metzer notes regarding this moment in the concerto, "The result is a borrowing that is intended to pop out from its context and clearly announce where it comes from. It has a stronger external presence than a quotation typically would, especially when set against the twelve-tone counterpoint in the strings and bassoons." [64] As stated previously, this verse holds some of the most mysterious harmonies Bach ever wrote. Paradoxically, when Weaver inserts this quotation, this is the clearest moment of unity within the landscape of his piece. He takes this passage which is the most chromatically saturated in the context of the original chorale and recontextualizes it to make it sound unbelievably sublime. This moment does fully transcend the listener from a divisive atmosphere to a sense of unity and peace. Weaver cannot resist the urge to tweak the quotation in measure 203, elongating a cadential 6/4 harmony while maintaining the passing D# tone from the alto voice in the horn. In measure 205, this cadential harmony partially resolves the same way as Bach's, to a dominant, but Weaver opts to leave out the third of the chord, thus having an open fifth resolution alongside the dissipating major seventh. For the final two verses of the chorale, Weaver again takes each note of the melody and harmonizes them with each other.

[64] Metzer, 720

Since the final two verses of melody lack a half step, the combined harmonic effect is more consonant and resolved. This provides a much more hushed and pensive final utterance of *"Es ist Genug"* than the beginning of the C section (Fig. E). On the repeat of the final verse, the final resolution to a D note in the oboe gets subverted by the tritone in the bassoon and the C# in the clarinet, and instantaneously the music slips back into a fragmented ostinato texture.

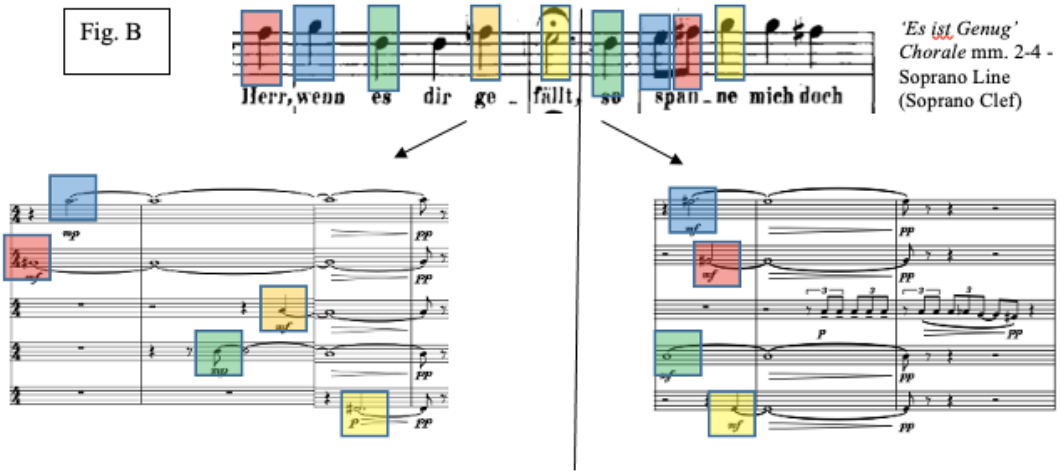
Fig. A



Genug
mm.171-180

'Es ist Genug'
Chorale mm.1-2

Fig. B

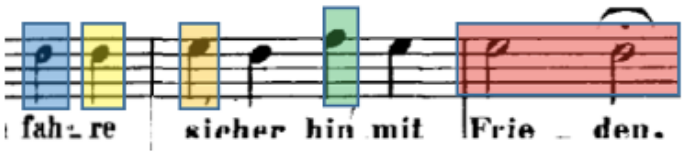


'Es ist Genug' *Chorale* mm. 2-4 - Soprano Line (Soprano Clef)

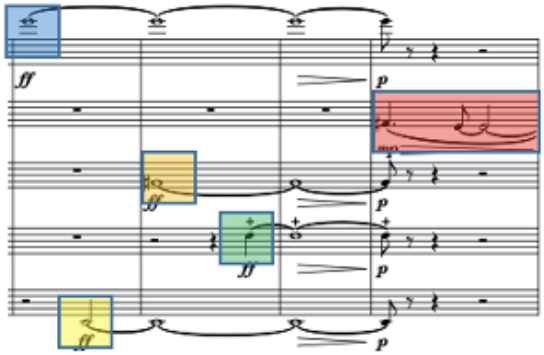
Genug mm. 183-186

Genug mm. 187-189

Fig. C

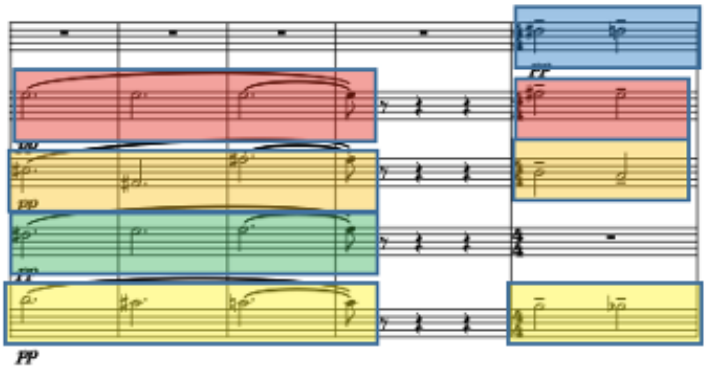


'Es ist Genug' *Chorale* mm. 12-14 – Soprano Line

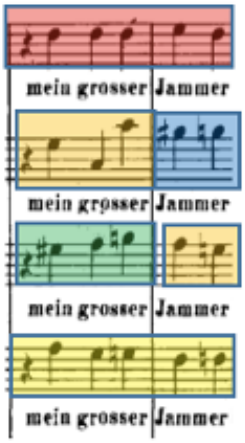


Genug mm. 192-195

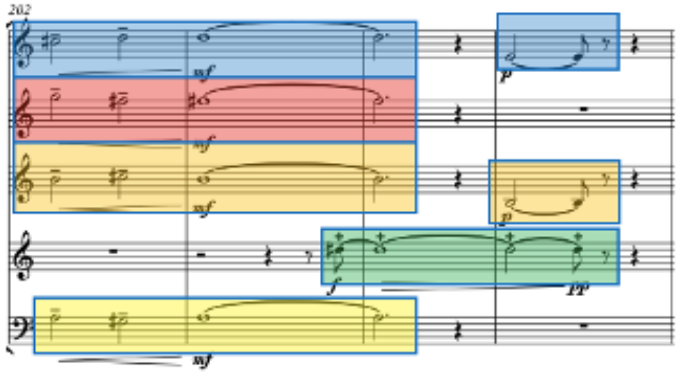
Fig. D



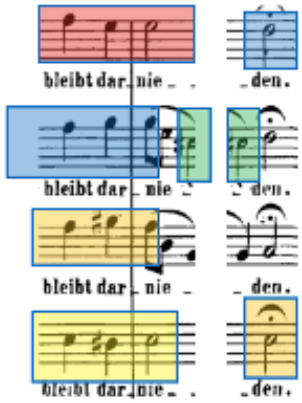
Genug mm. 197-200



Genug' Chorale mm. 15-16

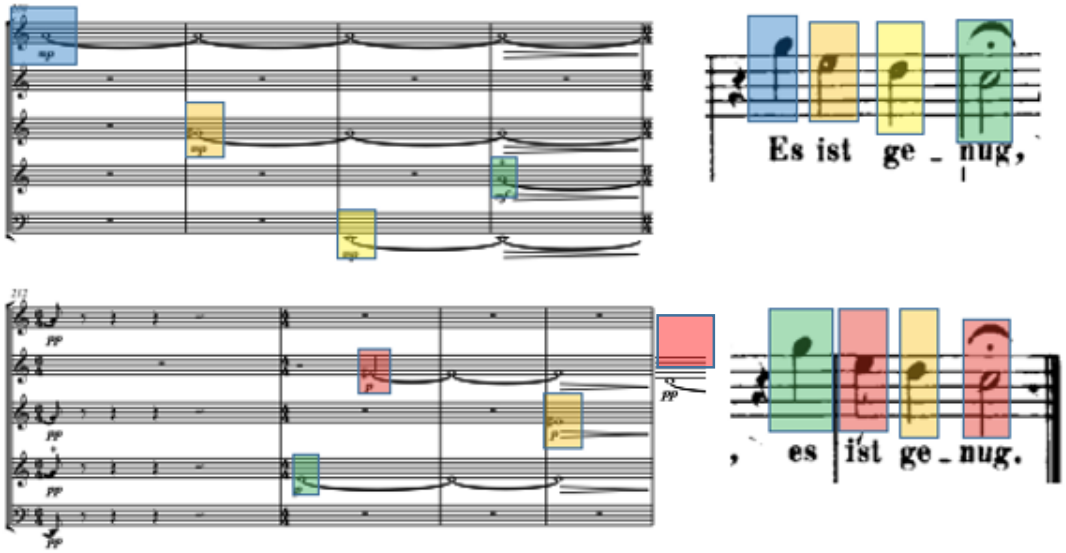


Genug mm. 201-206



'Es ist Genug' Chorale mm. 16-17

Fig. E



Genug mm. 208-215

'Es ist Genug' Chorale mm. 18-20 – Soprano Line

The reintroduction of dissonance by the clarinet and bassoon returns the music to the B scherzo section at measure 216. This section is comprised of an abridged version of the motivic material presented in the first B section. The whole-tone ascending melodic tetrachord attempts to intervene just as it did in the C section on two accounts, once in the bassoon starting in measure 261 through measure 270 and in the horn from measures 281–284 but gets thwarted each time by a restart of descending Phrygian tetrachords. However, the ideals set forth by the Bach chorale

quotation does enact some subtle change in this recapitulation, with more rhythmic homogony in the ostinatos and a propensity toward the use of ascending whole-tone pitch sets rather than descending Phrygian motifs.

A final arrival occurs at N, leaving the lowest member in the quintet, the bassoon, at odds with the highest member of the group, the flute. The flute sounds a heavily-ornamented version of the motif found in measure 43 over a long tone in the bassoon. Structurally, the music returns to our initial A section with the events occurring in retrograde. This aggressive flute motif incites no further reaction from the group, and the bassoon carries on with its single F pitch long tone, transitioning back into the beginning obscurity of the piece. The conflict which arose back in measure 43 has proven futile and left a similar ambiguity as in the opening. Nevertheless, the concluding notes, up a whole step from the very beginning, offer the potentiality towards progress.

Weaver extracts certain affects within the Bach chorale and develops material around such affects to craft a powerful narrative through the vehicle of a wind quintet. The juxtaposition of conflict, represented by a saturation of chromatic or Phrygian motives both terminating with the half-step, with transcendence past such conflict by means of employing a whole-tone soundscape. The horn plays a particularly important role with Weaver using its expressive and dynamic nature to dictate the course for the ensuing drama. The horn counters the grazioso nature of the opening music as it initiates a more conflict-ridden subsection as a prelude to the

tension-filled scherzo. It also defines the C section, sounding the opening phrase of the Bach chorale verbatim, in another attempt to alter the trajectory of the story and signal an end to the conflict that it had first initiated. Even in a chamber music setting, Weaver highlights the emotional influence of the horn and casts it in a leading role.

Indigo

Like *Genug, Indigo,* a unique trio for horn, trumpet, and piano features an arch form existing as A-B-C-B'-A', with contrasting A and B sections followed by a third contrasting C section. Following the C section, an abridged and modified recapitulation of the B and A sections close the piece. However, unlike *Genug,* the distinction between sections is far more inconspicuous, blurring together in through-composed fashion. *Genug* had obvious tempo and textural differences to make the form undeniably overt. With *Indigo,* Weaver experiments with being more compositionally subtle, utilizing almost imperceptible changes in color, texture, and a continuously transforming tempo throughout. Its arch form reveals itself in how gestural motivic material is presented amongst the trio. In the A section, descending chromatic motives are freely passed within the ensemble bound together by an ever-present tremolo texture. In the B section, additional motives are introduced in soliloquy with no underlying ostinato in the piano, and in the developmental C

section, a combination of motives presented in the A and B sections trade off in a conversational manner between the trio.[65]

Weaver refreshingly departs from his preceding compositional approach. In most of his works, Weaver hopes to achieve clarity in logical motivic development and form. In *Indigo,* Weaver seeks the opposite effect. He paints a world of ambiguity, auditory illusion, and relative freedom from traditional form. This piece is a bold experiment, and it allows Weaver to develop a part of his compositional approach that was lacking, the acute control of musical textures. Other than a *Nocturne* for solo piano written immediately before this work, *Indigo* is the only work that uses a through-composed form: A single relatively continuous, non-sectional paragraph of music. This piece stands as the most impressionistic and simplistic piece in Weaver's output.

Arch Form A: (a_1 1–16) (a_2 17–39)	B: 40–57	C:(Developmental) 58–84	B': 85–102	A': 103–end

This work was jointly commissioned by Drs. Kristen and Fred Sienkiewicz, who both serve on the music faculty at Austin Peay State University in Clarksville, Tennessee, and who have worked with Weaver for almost a decade. The two wanted a piece to play together in recital and needed something to contrast the existing repertoire that they had already performed. Only a handful of original works are composed specifically for this ensemble alongside some arrangements. Weaver saw

[65] Fred Sienkiewicz. Written Interview with Author. E-mail correspondence, March 31, 2021

this as a wonderful opportunity to provide the ensemble a work that casts these two brass instruments in a different light. Rather than writing a loud and muscular piece, he instead wanted to showcase the wonderful colors brass could achieve with a softer dynamic palate.

The color indigo is dark, brooding, and indistinct caught between violet and blue in the refraction of solar light or colors of the rainbow. Both the darkness and richness of the color and its built-in ambiguity, accurately captures the mood of Weaver's piece, *Indigo*. In the beginning measures, Weaver clearly notes the music should start from a place of extreme quietness and in a blurred, diffused manner. He writes "almost inaudible" in the piano part with the una corda pedal and the sustain pedal depressed. The piano opens with a perfect fifth unmeasured tremolo between Ab-Eb. The horn comes quietly in on a concert D within that perfect fifth. Unlike his other works where Weaver uses the inclusion of the half-step to promote dissonance (as in *Tumultuous Calm*, *Caricatures,* and *Genug*), this half-step is merely a shading of the tremolo sonority. It is not disruptive or unnerving but a way to explore a new color within the perfect fifth. The injection of the low bass sonority in the piano, along with the half-step in the trumpet in measures 5, 9, and 13 also provides the same effect, awakening new resonances in the ever-evolving sound world. Jann Paslar notes the use of this technique by Delius, Ravel, and others where the "composer arrests movement on the 9th or other added note chords, not to produce dissonant tension, but as Dukas puts it, "to make multiple resonances vibrate. This attention to dissonant overtones, particularly generated by gong-like lower bass notes,

produces a new musical space, in effect giving a greater sense to the physical reality of the sound."[66]

Weaver's preoccupation with the extreme low register of the piano permeates the entirety of the work, and he often includes these "gong-like" lower bass notes. Examples not only include the beginning of the piece until measure 32, but also during the climax of the work at measures 65–85. R. Murray Schafer, a prolific Canadian composer, also comments on the use of lower frequency sounds in music during the turn of the twentieth century stating that in stressing low-frequency sound, music seeks blend and diffusion, rather than clarity and focus which is stressed in the music of Bach and Mozart. In other words, concentrated sound gives way to impressionism.[67] Schafer also observes that using lower frequencies creates an impossibility of localizing the sound. One does not face the sound in enjoyment but rather is wrapped up by it.[68] Paul Dukas echoes this sentiment, observing that impressionistic music was concerned with "a series of sensations rather than deductions of musical thought."[69] This idea about the audience being immersed in sound rather than in concentration at a focused sound is another effect Weaver achieves in *Indigo* by highlighting textural components in the piano such as prominent use of the low register, tremolos, and prolonged use of the sustain pedal to produce a sustainment of sound.

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[66] Jan Paslar, "Impressionism" *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed March 10th, 2021, , http://www.oxfordmusiconline.com
[67] R.Muray Schafer , The Tuning of the World: *Our Sonic Environment and The Soundscape* (Rochester, Vermont: Destiny Books 1977), 188-189
[68] Ibid, 189
[69] Jan Paslar, "Impressionism" *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed March 10th, 2021, , http://www.oxfordmusiconline.com

Weaver not only achieves this immersive effect and a dark brooding sensation of the color indigo by textures in the piano, but by the circular melodic movement of only a few brief motifs passed within the ensemble. Weaver's treatment of melody in *Indigo* is much in line with Debussy and Ravel, where "melody itself was treated as a form of decoration to timbre, in which melodic fragments [that] featured novel instrumentation were often tossed between various color groupings."[70]

For example, chromatic descending melodic fragments passed in imitation between the three voices dominates much of the motivic environment in the A section until measure 32. Weaver notes that he wanted this sound world to feel perpetually pulled down by gravity, and these descending chromatic motifs helped create such effect. The auditory illusion Weaver had in mind is partially influenced by the Shepard Tone often used in film scores. [71] The Shepard Tone creates a psychoacoustic effect of a pitch that is either continuously falling or rising. This musical illusion can be compared to the visual examples of a Barber pole or more abstractly an M.C. Escher Staircase. Hans Zimmer in his film scores for *Dunkirk* and *The Dark Knight* extensively used ascending Shepard Tones to build continual tension and anxiety. Conversely, the descending Shepard Tone creates a sensation of

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[70] Jennifer P. Beavers, "Beyond Mere Novelty: Timbre as a Primary Structural Marker in Ravel's Piano Concerto in G Major," Society for Music Theory Vol 25 No. 4 (December 2019) Accessed March 10, 2021, https://mtosmt.org/ojs/index.php/mto/article/view/575

[71] Thomas Weaver. Interview with the Author. Personal interview over video call. July 7th ,2020.

continual falling or an increase in gravity, and Weaver tapped into that effect by the close and constant layering of the chromatic fragments.[72]

In the B section at measure 40, two more melodic fragments are introduced. The first is an eight-note triplet motif comprised of a half-step and a fourth, a close counterpart of our initial fifth and half-step, though it will show in slightly altered intervallic guises as it gets passed among instruments. The other is an oscillating minor third which is derived from the opening tremolo texture. From this point in the piece, these two motifs, circulating along with the chromatic fragment of the beginning within a variety of textural changes, essentially generate the remaining motivic content of the piece.

Weaver first presents these motifs as individual entities in the B section from measures 40–57, creating a feeling of stasis. A sense of suspension now replaces the omnipresent downward pull of the A section. In measure 58, marking the development, the new melodic fragments combined with our first section chromatic motif in simultaneous fashion reinstitute the gravitational pull. Weaver continues to alternate between the three motifs through measure 65, where he casts the minor-third fragment as a tremolo in the piano alongside the chromatic and triplet motifs giving the music a rare feeling of impetus towards a structural climax at measure 77, at the final moment of the C development section. This climax represents the pinnacle of

[72] Ibid

the arch and the clearest defined point within the entirety of this through-composed structure.

From measure 85–102, Weaver features the trumpet and horn independent from the piano sound with their own joint color and texture in two-part counterpoint again made up of close variants of the melodic material already presented. As Weaver describes it, "It is not the melodic fragments themselves that serve as the primary focus, but rather how the sounds of the horn, trumpet, and piano interact through the differing combinations and presentations of these fragments. These ever-changing minute permutations and combinations of sound over a slow-moving tempo create a kaleidoscopic effect."[73]

By making each part technically simple, Weaver creates an egalitarian exchange among the ensemble, thus allowing the unifying sound to be the single variable. Not one voice stands out as primary or filled with complexity, nor does a voice serve just an accompaniment role. Every sound contributes in an equal and influential way. In *Indigo*, Weaver explores how to meld the piano's sound world closer together with the brass, and vice versa. He creates the sostenuto of a brass instrument with the piano by employing the sustain pedal, tremolos, and sympathetic resonance, and incorporates more percussive piano textures in the two brasses, such as the oscillating textures in the horn or the punctuated gestures in the trumpet. Specifically, Weaver's creative use of sympathetic resonance allows the piano sound

[73] Thomas Weaver, *Indigo, (*Self Published: 2015), 3

to participate in the soundscape even when it is inactive. One example of this is from measures 40–54. With the use of the sustain pedal, the lasting resonance of single motifs sounded individually by each member is captured in the piano strings, creating an additional soundscape that contributes to the overall texture. Another example of this effect is from measures 85–102 during the trumpet and horn duet. Weaver again instructs the pianist to depress and maintain the sustain pedal. The sustained sympathetic vibration in the piano created by the resonance in the brass can be heard clearly during the rests. Even in the silences, the sound of the ensemble is still activated in the audiences' ear.

In many moments of the piece, the three voices bleed into each other in an almost indistinguishable fashion, essentially sounding like one expanded homogenous instrument. Examples of this occur in measures 17–24 and measures 65–85. Another way Weaver promotes this egalitarian exchange is by restricting the horn and trumpet range to mainly the middle register (save one or two instances) to acutely mimic the timbre coming from the surrounding piano textures. Instead of viewing this ensemble as a collaboration between three different instruments, he views it as a single dynamic system made up of part horn, part trumpet, and part piano and explores the multitude of possibilities of sound that exist within. This again serves the point of creating this diffused soundscape in which the audience immerses themselves, rather than a traditional environment where the audience concentrates on disparate sounds. The two-brass coupled with the piano in this fashion provide a unique opportunity for the horn player to interact with this combination of instruments. Weaver's initial

intention was to write a piece which portrayed these two brass instruments in an entirely different light. Through the techniques listed above, Weaver has successfully done so, and the result is a trio wholly unique in the horn canon to this date.

Shattered Ice

Written in the Spring of 2019, *Shattered Ice* explores the ever-important horn, violin, and piano trio joining an already remarkable body of work for this ensemble including the Brahms *Op.40* and Ligeti's *1982 Trio*. Brahms, who opted for the valveless Waldhorn in Op.40, was able to fully capitalize on its expressive and coloristic potential over the more virtuosic stylings of the newly invented valved horn; most importantly showcasing its bucolic, noble, and romantic sensibilities. Weaver also highlights these sensibilities in *Shattered Ice*, but with the modern horn. Long, sweeping, melodic driven lines filled with poignant emotion define the use of the horn in *Shattered Ice*, where the horn soars over the rest of the ensemble in soloistic fashion. To enrich these horn phrases with a touch of brilliance and technical prowess, Weaver skillfully interweaves the violin within the texture. The dynamic extremes which Ligeti unlocked in the final movement of his *Trio 1982*, Weaver also touches upon in *Shattered Ice,* especially in the final movement where the dynamic range spans pianissimo to five forte markings.

Due to the pressure of contending with the formidable tradition that accompanies composing for this chamber music group, Weaver makes Shattered *Ice*

more extensive than previous works in his horn catalogue, existing in multiple delineated movements. Each movement's structure is unique and varied in comparison to more clear-cut presentations of form in his first group of works. In *Shattered Ice's* first movement, Weaver retains his use of arch form. In the second movement, Weaver intermixes elements of both rondo and arch form. Another way to view this movement is an arch form presentation with an additional return of modified A section material between the contrasting B and C sections. Following the C section, the B section and A section music recapitulate respectively. The final movement can be best described as a modified arch. Following the C section, Weaver only recapitulates the A section music, rather than both the B and A sections.

Shattered Ice Form Table Mvt. 1 Arch Form	**A:** 1–18 **B:** 19–47 (Transitionary mm. 30–47) **C**: 48–66 (Developmental) **B'**: 67–80 (Functions as transitionary material) **A'**: 81–end
Mvt. 2 Arch/Rondo Hybrid Form	**A:** (a_1 1–32) (a_2 32–55) – 2 subsections **B:** 56–77 (Transitionary mm. 71–77) **A'**: 78–92 **C:** 92–103 **B':** 104–122 **A'' (**a_2 123–133) (a_1 133–end)
Mvt. 3 Modified Arch	**A:** 1–22 **B:** 23–35 **C:** 35–48 **A':** 49–end

This piece came at the author's request and was premiered in Itami, Japan, with Mu Lin, a colleague of the author in the Hyogo Performing Arts Center

Orchestra, and Weaver on the piano. Since this was Weaver's first time traveling to Japan, he looked to the country's art for a source of inspiration. To Weaver's delight, he stumbled upon a work by 18th century painter Okyo Maruyama entitled *Cracked Ice* which sparked a musical idea.

As described by the British Museum, *Cracked Ice* is a painting on a twofold screen that depicts a patch of ice with cracks just beginning to form. Okyo was the first to use a western-style 'vanishing point' perspective in Japanese art, and *Cracked Ice* demonstrates this technique, "by arranging the cracks so that they suggest the absolutely flat surface of the ice receding far into the distance."[74] By such minimalist means, Okyo was able to effortlessly depict the expansiveness of the ice and vividly evoke a specific season. In his analogue to this painting, Weaver suggests a sound world that complements Okyo's skill of evoking emotion and context through this simple but elegantly set scene. [75]

Shattered Ice's three movements each deal with an aspect of an imagined world about the painting: the first deals with the stillness, yet expansiveness of the ice. The second 'Fracture' vividly depicts the sharp, sudden, and irregular way ice fractures when under stress from natural elements. In this movement, Weaver highlights that ice is a powerful force in our natural world, thus having the ability to wreak havoc as it cycles through formation and fracture. The third recalls the stillness and paleness portrayed by Okyo's rendering. Although the majority of this movement remains in this character, the occasional violent outburst serves as a reminder that the cycle is perpetual. The new ice that forms will always be destined to shatter again. [76]

[74]Lawrence Smith et al, *Japanese Art: Masterpieces in the British Museum*, (London, UK: BMP 1990), 178
[75] Thomas Weaver, *Shattered Ice (*Self Published: 2019), 3
[76] Ibid

Shattered Ice marks another departure from Weaver's preceding compositional approaches. One of the most striking features in this opening movement is the absence of chromaticism, quite the change from the surplus of chromatic motifs and textures found in each of the works already discussed. Weaver leans toward a world of Pandiatonicism, a term coined by Nicolas Slonimsky, an American musicologist, to denote the free use of several diatonic degrees in dissonant combinations without conventional resolutions, but with a strong sense of tonality due to the absence of chromatics.[77] Pandiatonic music possesses both tonal and modal aspects, and the bass dictates the harmony.[78] Instead of being concerned with dissonance as a focal point, Weaver considers the multitude of sound possibilities that exist in a strictly diatonic set of notes. To understand the trajectory of this opening movement, it is essential to track the changing sonorities dictated by the bass which uncovers large-scale tension and release patterns.

Shattered Ice begins with a tonal center around F, and the chosen pitch content in the first nine measures suggests an Ionian or possibly a Lydian mode eliciting a bright and refreshed soundscape. An oscillating descending fourth tremolo (F-C) sounding in the piano, the main textual element, creates the expansiveness Weaver expressed in his program note. The concert E, the seventh scale degree, sounded in the horn, furthers the feeling of an expansive sonority. The violin also highlights the seventh scale degree and the perfect fourth, with fleet ornamenting

[77] Alison Latham, "Pandiatonicism", *The Oxford Companion to Music* (Oxford University Press Online, 2011), 272
[78] Richard Kostelanetz, *A Dictionary of the Avant-Gardes*, (London and New York: Routledge 2013), 465

motifs that dance and shimmer around the piano ostinato. The listener can imagine gazing over a vast and sparkling glacial landscape with the combination of both textures. This opening texture is almost identical to the beginning of *Indigo*: a blurred, immersive piano texture with interjections from the other two members to awaken new colors and expand the physical reality of the sound.

The absence of any bass voice in these beginning measures also contributes to a feeling of unrestricted space and elevation. The first appearance of any bass line occurs in measure 9, and its progression leads to another seventh scale degree in an F sonority. In this context, the established major sonority now interacting over the seventh, a written E, moved to the bass in measures 9-10 briefly suggests a Phrygian voicing. Weaver does modulate to E Phrygian two measures later, shifting the oscillation in the piano down a half-step, thus fulfilling the anticipation by the bass. Within a darkened landscape of E Phrygian, the first concrete melodic line occurs in the horn generated from the violin's ornamented motifs. The use of the bass is again removed and the melody in the horn is supported by the same textures established during the first nine measures. Weaver develops E Phrygian until reaching the first arrival in measure 18. A transition into E Dorian pitch content at this arrival marks the beginning of the B section.

This Dorian mode serves as a wonderful intermediary between the darker Phrygian mode and the brighter Ionian explored in the A section. The B section is abundant with major intervals along with bubbling flourishes in the piano part, thus

retaining continuity with the opening. An inclusion of melodic bass motion in measure 25 again signals harmonic movement. To infuse the music with additional color, Weaver includes a written G# in the bass at measure 26, briefly pivoting the sonority to E Mixolydian. The music builds to an eventual highpoint with the aid of ascending Mixolydian scalar motion in the bass in measures 27–28 and counterpoint between the violin and horn. Weaver completes the upward ascent within the Mixolydian mode in the violin to a final top E in measure 30, marking a second arrival point. A prolonged D moving to a Bb in the piano bass voice at this arrival creates two important effects: 1) a feeling of great surprise; and, 2) unresolved suspension. This is due to the mediant bass motion and the vertical tritone between the bass voice and the top note of the violin (Bb-E).

The transition material within the B section beginning at measure 30 focuses on the evocation of stillness. The movement to a Bb tonal center creates a paler sonority, and Weaver confirms this by writing 'pale' and 'sul tasto' in the violin. The active and bubbling textures are replaced by still frozen sustained pitches in the piano. Again, this texture has much in common with *Indigo's* 'B' sections with each voice uttering individual motivic cells in stasis. This texture change leaves the music suspended countering the impetus of the previous music. Weaver initially begins with major-seventh and major-third intervals. However, the elevated nature of the music resonating from the arrival at measure 30 begins to depress, and a more fragile character develops with the introduction of dissonant intervals. For example, in measures 39–40, a fragmented bass motif centered around C gets introduced which

includes a half-step and tritone, foreshadowing another harmonic change to a more tension-filled sonority. A sounding Bb in the piano at measure 43 attempts to reestablish stillness, but the music transitions past a point of return, and the anticipation of the bass is again fulfilled with a move to C Phrygian in measure 48.

Within this C development section from measures 48-67, Weaver provides a section of music that is some of the most powerful he has ever composed. The C Phrygian sonority is established for five measures, and in measure 53, bass line motion is again introduced, initiating a constant shift in harmonic centers and continuing Weaver's preoccupation of developing the music through modal mixture until measure 67. The music circulates between major and minor sonorities every half-measure or measure while using pitch content from both C Phrygian and Locrian modes. A false arrival occurs in Eb major in measure 64, with the real climax occurring just three measures later in an e-minor sonority and a return of fragmented and abridged B-section material. This recapitulated material is more chromatically laden than its counterpart in the first B section, now including a half-step (F-F#).

The music deflates through this B' section with the bass line lowering by half-step every two measures from measure 74 until measure 81, where the A section ostinato texture returns in an Eb tonal center. The violin assumes the melodic voice while the horn recedes into the background with the major seventh. The violin's melody appears ambiguous and agitated but eventually rests on the third of the Eb chord in measure 89, echoing the bass voice in the piano which sounded the major

third in the previous measure. This is the first time in Weaver's works where he ends with a pure major-triad sonority. This conclusion on an Eb triad is entirely appropriate, being that Weaver gave a false arrival in Eb in measure 64 which was undermined with the sudden move to e minor. By rediscovering and maintaining Eb major at the very end of the piece, Weaver provides a proper conclusion from the loose end created by the sudden shift away from the initial climax in measure 64.

Much of the motivic material Weaver develops in this first movement takes root in the opening few measures of the piece. To recall, the beginning consists of a descending-fourth tremolo ostinato with a seventh sounding in the horn. If this configuration is reframed as a three-note melodic cell, it generates the intervals of a step followed by a third (F-E-C). Weaver uses some combination or permutation of intervals of a step followed by a third or vice versa to link many of the subsequent motivic derivations' integral to the makeup of the movement. This cell will be called 'X' for the sake of clarity. The following commentary will focus on how 'X' occurs in the motivic makeup of this opening movement. A visual presentation of many of these examples listed and how they connect to each other will be found later in Chapter Three in a more detailed section on Weaver's use of granular motivic cells.

The first melodic permutation of X takes place in the violin, encased within *accompagnato* motifs in measures 6, 12–16. Its first appearance in the piano occurs in the descending bass line at measure 9 spelling out (Bb-C-E), and one bar later where X organically spins out from the descending fourth ostinato spelling out (C-D-B) as

part of a linking gesture to modulate to E Phrygian. The first verbatim presentation of X in the horn occurs at measures 17–18 then imitated in the violin at measure 18. In a slightly different motivic arrangement marking the B section at measures 19–20, the top line of the piano spells out motive X (E-F#-D), and one measure later X is repeated melodically in the violin. In measure 41 in the horn part, a modified X occurs consisting of a rising second, followed by a rising third. In both the piano and violin at measures 46–47, X is used in its most concentrated form existing in multiple layers: bass motion in the piano, melody in the violin, and melody in the top voice in the piano. An elaborated version of X is used in measures 60–62 in the violin and measures 64–65 in the horn. To close this first movement, X plays an integral component in most of the violin melody from measures 80–89 and in the horn in measure 76. As illustrated, X is an integral motivic linking component in this movement, permeating multiple layers of composition including melody, *accompagnato* figures, and bass motion. However, the most overt presentations of motif X come in the following movement. Though abundantly used in the first movement, its presentation is much less conspicuous and more flexible often being intertwined alongside various other elements.

The second movement, 'Fracture', begins with a departure from the smooth, melodically driven phrases of the opening movement and a return to the highly angular and chromatic gestures that have become commonplace in Weaver's writing. Weaver is not bashful about flooding the soundscape with dissonance, including a plethora of tritones and minor seconds melodically and harmonically throughout most

of the movement. Specifically, in measure 9, to confirm this change to more chromatic pitch content, the piano sounds all twelve notes of the chromatic scale in an upward rush of polyrhythms. Weaver brings to life the incongruity of lines portrayed by Okyo, with his distortion of beat, accentuation of weak beats, and fragmented motivic content. His choice to also use more punctuated penetrating sounds in the horn by the stopped technique, and in the violin by the Bartók pizzicato, also enhances the fractured profile.

Even though textually and sonically the second movement is radically different from the previous, it develops seamlessly and organically from preexisting motivic cells spelled out in the opening movement. The movement begins with an irregular pizzicato motif in the violin which is repeated in a slightly amended form in the piano at measure 6. Both motifs begin with motif X. The horn's triplet melody in measures 8–11 and measures 22–26 is a derivation of X, which share strong connections with similar motifs sounded in measures 60–65 as well as measures 80–89 in the first movement. In the *poco piu mosso* section beginning at measure 11, an embellished diminution of X is found within the underlying ostinato. As this ostinato carries the music forward, the angularity, dissonance, and compactness of the beginning transition into a texture more akin to the opening movement. The evocation of 'storm and stress' from measures 11–32 gives way to more expansive gestures in the violin and horn underneath a more washed and subdued piano sound. Still, X is ever-present in the ostinato even as it drifts to the background and simplifies. In measures 33–42, spacious gestures in the horn and violin directly connect with the

first movement's B section motives in the piano at measures 19–20, which also are variants of motive X. These gestures organically develop into a secondary ostinato texture in the piano centered around a repeating hexachord beginning in measures 53–70. Overlaid upon this crystalline secondary ostinato is the coalescing of elements from both movements; a fragmented X gesture paired with pizzicato punctuation in the violin, juxtaposed with more consonant legato lines in the horn, reminiscent of the first movement.

The beginning material of the movement appears again from measures 71–74, but this time as a pointillistic skeleton, almost unrecognizable due to the extreme displacement of range of the motifs. The music attempts recapitulation with a normal restatement of the opening A material in measure 78. However, Weaver opts to continue a pointillistic texture until measure 93, as a prelude to a cadenza between the horn and violin. The genesis of the material following the cadenza begins with a continuation of the secondary crystalline ostinato texture found in measures 53–70 along with more aggressive X fragments in the violin (measures 114–122). This brief venture back to the music found in measures 53–70 transitions into a parallel B 'storm and stress' section and the return of a variation of the ostinato at measure 11. The music builds to one of the loudest moments in the entirety of the piece from measures 132–137. Specifically, the bass line within this piano passage at measures 134–137 spells out motif X. The violin then ends the movement with the material that began the movement.

Just as motivic commonalities link the first two movements, the final movement exists as a combination of both preceding movements in its structure and motivic content. The third movement's A section elaborates upon the first movement's transition section within its B section and recalls a pale and still atmosphere. The same texture utilized in measures 30–38 of the first movement is used in the first twenty measures of the third. However, the Bb diatonic pitch content used in the first movement is slightly subverted; Weaver retains the D and A notes but replaces Bb with an Ab in the bass voice creating a tritone and minor second relationship. The violin sounds a displaced seventh above the bass Ab (a written G). The major sound world of measures 30–38 in the first movement has now been transformed by the dissonance emanating from the second movement. Weaver eventually sounds the Bb in the bass, but when it sounds in measure 17, it appears entirely out of place.

The gestures both in the violin and horn at measures 13–16 are also modified from the first movement rendering at measures 40–41; the violin beginning with descending minor thirds in place of ascending minor thirds and the horn sounding a descending half-step instead of the ascending half-step. Measures 19–22 parallels the same bass motion found in measure 9 of the first movement but in inversion; instead of a descending seventh interval followed by a sixth, Weaver uses a descending ninth interval followed by a descending third. As in the case of the first movement, this bass motion anticipates a change in the music that follows, this time ushering in an agitato B section.

The B section, from measures 23–35, is comprised of two distinct musical episodes trading off. The first episode is a pair of intertwined complex tuplet motifs in the piano. Though these piano figurations are extraordinarily impressive and attract the most attention, the underlying bass motion should not be ignored. The bass notes sounded from measures 26–35 spell out G-F-C#, motif X, creating yet another thread of continuity with the previous movements even with the new overlaid ornate material. The second episode is a double-stopped motif in the violin combined with a blaring long tone in the horn, borrowing from the material used in the final measures of the second movement cadenza. The aggressive interplay of these episodes transitions the music into one final outburst from measures 35–41, which elaborates upon the first movement material found in measures 60–63. The sextuplets in the upper voice of the piano in the first movement at measures 60–61 are now recast as material for the violin, and the piano texture at measures 62–63 in the first movement is repurposed and elaborated upon. The music reaches another intense climax at measure 41, channeling a similar intensity heard at the end of the second movement, and the reverberations from this explosion of sound are carried through in a single repeated Eb in the horn line with punctuated pizzicatos in the violin until measure 47.

This final arrival on Eb in the horn and violin at measure 41 through a Bb major sonority in the previous measure harkens back to a similar harmonic trajectory used in the first movement from measures 62–64. The triumph of the Eb tone forcefully continued by the horn against the cluster chord of the piano and the Bartók pizzicatos in the violin, represents a convergence of elements between the first two

movements; the Eb sonority which ended the first and the jagged sonic profile of the second. The music returns to its still A section in measure 49, as single strands of music reminiscent of previous events slowly drift away to nothingness; Weaver's portrayal of a musical 'vanishing point perspective' which Okyo so elegantly portrayed in his painting.

Shattered Ice makes its mark on the tradition of the horn, violin, and piano trio. Weaver generates great variety and complexity by focusing on the continual variation and development of just a few melodic cell shapes whilst having the music still be comprehensible for the audience. This work especially is a masterful display of Weaver's economy of motif and ingenuity for development. This ingenuity enables him to sustain unity within large sections of music and through contrasting movements. Weaver's experimentation with pandiatonic note content allows him to reimagine tonal sound worlds, and through this handling of the language, conceive of a piece that is powerful, dramatic, and exceptionally beautiful. The unique implementation and expansion of varied textures first explored in *Indigo,* and his ability to effortlessly transition between these textures with no obvious gaps, only enhances the work's beauty and intrigue. The combined effect of all these attributes presents a convincing musical extension to Okyo's 'Cracked Ice'. Utilizing the dynamic palate and rich sound color of the horn alongside the violin and piano in combination with these unique compositional attributes, enables *Shattered Ice* to appeal to the deepest of human emotions. Brahms perfectly unlocked this appeal to emotion in his crafting of Op.40, where the hornist continuously desires to perform

the work for the chance to recreate its profound effects. *Shattered Ice* also stands in this category, where its emotionally compelling nature will persuade the hornist to perform it time and time again.

Stanzas

The versatility of form and note content exhibited in *Shattered Ice* is carried into Weaver's next trio for horn, violin and piano, *Stanzas*. Compared with *Shattered Ice*, *Stanzas* to a greater extent, fits the mold of its predecessors in the genre and especially draws itself closer to the Brahms *Trio Op. 40*. Just like the Brahms, it is constructed in four movements, three relatively active movements, and a slow third movement representing the work's emotional core. Conversely, the pathos in *Shattered Ice* lies in its exterior movements. In *Stanzas,* Weaver makes varied use of arch form in movements one, three and four, and uses a rondo form in the second movement. The first three movements are rather clear cut in their formal presentation. However, the fourth movement is unconventional. Weaver extends the C developmental section to encompass almost half of the movement's material, only then to return to the A section. This piece also breaks with Weaver's approach in his preceding horn chamber works (*Indigo*, *Genug, Shattered Ice*) which end with slow music. S*tanzas* maintains its lively tempo even with the inevitable falling action that brings the piece to a close. Weaver creates a graded intensity in each movement of *Stanzas* which organically grows due to constant flowing music, while *Shattered Ice* has more clear-cut paragraphs of stasis alternating with sections of extroversion and extreme intensity.

The horn and violin writing are much more interconnected than in *Shattered Ice*. More counterpoint and imitation exist between the two, a more communal sharing of the composite melodic line, and more often, the two operate as one in rhythmic unison. In *Stanzas*, the violin is the instigator and has the principal melodic role, while the horn plays a more supporting and reactionary role. In *Shattered Ice*, the horn holds the principal melodic voice while the violin supports with secondary motifs to enhance the horn line.

Stanzas Form Table Mvt. 1 Arch Form	**A:** 1–28 **B:** 29–53 (Transitionary mm.44–53) **C**: 54–86 (Developmental) **B'**: 87–99 **A'**: 99–end
Mvt. 2 Rondo Form	**A:**1–17 **B:** 18–36 **A'**: 36–44 **C:** 45–57 **A'':** 58–end
Mvt. 3 Modified Arch	**A:** 1–26 **B:** 27–40 **C:** 42–55 **A':** 56–70
Mvt. 4 Modified Arch	**A:** 1–26 **B:** 27–46 **C:** C_1(47–86) C_2 (86–109)- (Developmental) **A'** 109–end

Stanzas was composed for violinist Elmira Darvarova and hornist Howard Wall to be premiered at the 2020 New York Chamber Music Festival held at Carnegie

Hall along with Weaver playing the piano. The initial commission requested Weaver to write a piece for violin, harp, and narrator based on the poetry of Dickinson, but was promptly changed to a violin, horn, and piano piece due to the unavailability of the harp and narrator. Due to this unexpected limitation of personnel, the violinist, Mrs. Darvarova, requested that Weaver compose a trio for herself, her husband, hornist Mr. Wall and Weaver on the piano. How fortuitous was it that Weaver, due to this change of events, could revisit composing for this chamber music configuration a second time the year following the premiere of *Shattered Ice*. A portion of material from the previous project was retained for this piece, but the change in the direction of the commission led to the conception of a completely new idea. Weaver did look to poetry for a source of inspiration, and instead of Dickinson, he stumbled upon a set of *Stanzas* by Edgar Allen Poe. Each of the four unique stanzas would lend itself well to the creation of a four-movement work. Though Weaver uses Poe as a source for inspiration, the piece is not a programmatic retelling of the content but rather a reaction to Poe's written word.

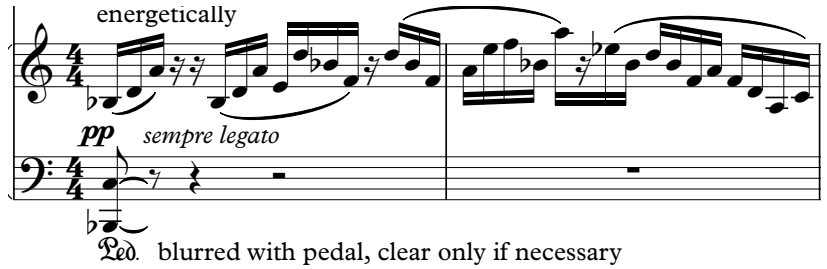
> The first movement latches onto the joy of youth, using rhythmic vitality striving to create a sense of optimism. The second movement draws upon its main idea from "the unembodied essence" depicted in the poem. The third movement begins with a sense of expansiveness, becoming slightly more pulled apart and "strange" as the piece progresses. Finally, in the last movement the music returns to its earlier sense of passion, striving for a literal "high tone of the spirit" before being brought down to Earth at the piece's conclusion. [79]

Weaver achieves the bubbling energy and optimism of youth[80] in this first movement in two ways. The first is his choice in pitch content exclusively using

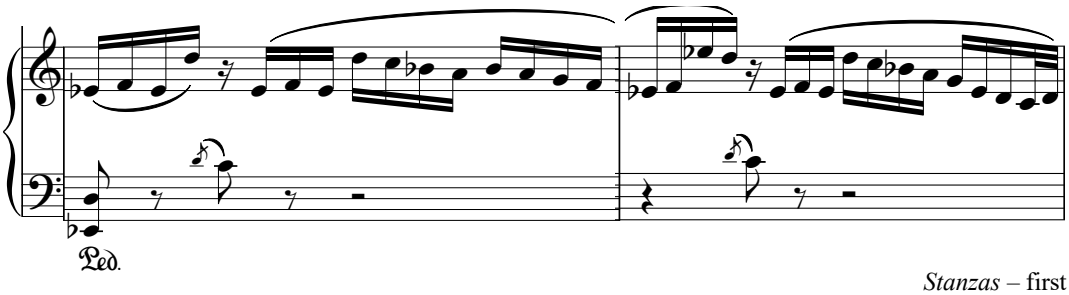
[79] Thomas Weaver, *Stanzas (*Self Published: 2020), 3
[80] ibid

major sonorities, and the second is his active and varied rhythmic profile. The entire piano part exists as a type of toccata or perpetuum mobile with a continuous stream of sixteenth notes as the principal texture. As in the first movement of *Shattered Ice,* Weaver adopts a pandiatonic system. He centers around a key but does not adhere to its traditional tendencies. These centers act as parameters where Weaver can freely use diatonic pitch content. The bass motion acts as a strong indicator of harmonic direction, and Weaver is clear with this change in harmony by writing exacting pedal markings in the piano to accentuate these changes.

The treatment of the piano ostinato within this first movement is extremely imaginative and unprecedented in comparison with his other horn chamber music. A blurred beginning by use of the pedal, aligns *Stanzas* with the ostinato tremolo textures found at the beginning of *Indigo* and *Shattered Ice*. However, in *Stanzas,* Weaver achieves much greater flexibility and a perpetual improvisatory feel with the ostinato pattern he presents over time. A third and seventh granular cell in a Bb sonority (Bb-D-A) articulated at the very beginning, provides a continual focal point to the ever-evolving ostinato. The intervals of a third and seventh, which make up this cell in relation to the home key center, will be used in many of the motivic derivations within this first movement and in the subsequent movements. A change of ostinato texture coincides with the change in the harmony. At measure 16, when the music shifts to the subdominant, an Eb center, the contour of the sixteenth-note ostinato includes more descending scalar motion and less embellishment. This difference is shown below comparing measures 1–2 with measures 16–17.

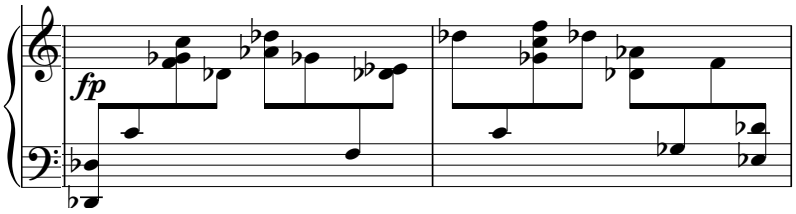


Stanzas – first movement - mm.1–2

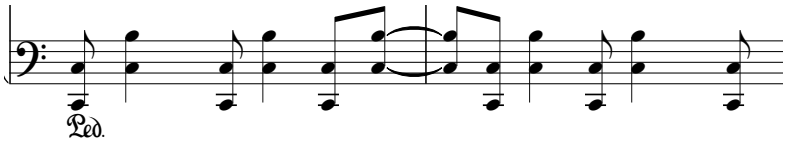


Stanzas – first movement - mm. 16–17

When Weaver moves back to Bb major in measure 22, the sixteenth note passages resume in the same vein as the beginning. With the introduction of the B section in Db major at measure 29, Weaver changes to a more predictable and less active ostinato creating the feeling of repose and contrast. However, to maintain momentum, Weaver emphasizes the second and third beats. Even with this change the resultant ostinato still maintains continuity with the beginning motivic cell, outlining the seventh and third at the beginning of each of the eighth note groupings.



Stanzas - first movement - mm. 29–30



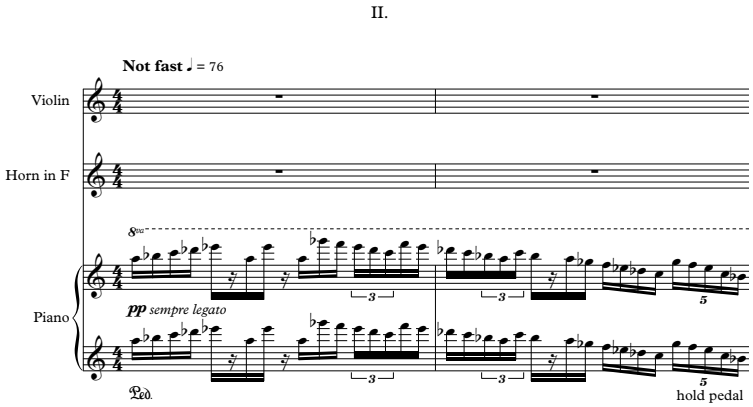
Stanzas - first movement - mm. 44–45

A syncopated and reduced variation of the eighth-note ostinato at measure 44 outlining the seventh interval then transforms back into sixteenth-note toccata at measure 54 demarcating the development in A major. The sixteenth-note gestures remain equally emphatic and embellished until the climax at measure 81, where they gradually become reduced and simplified leading to a recapitulation at measure 84. The original B section eighth-note ostinato and the original A section sixteenth-note ostinato follows respectively, this time in their most subdued form.

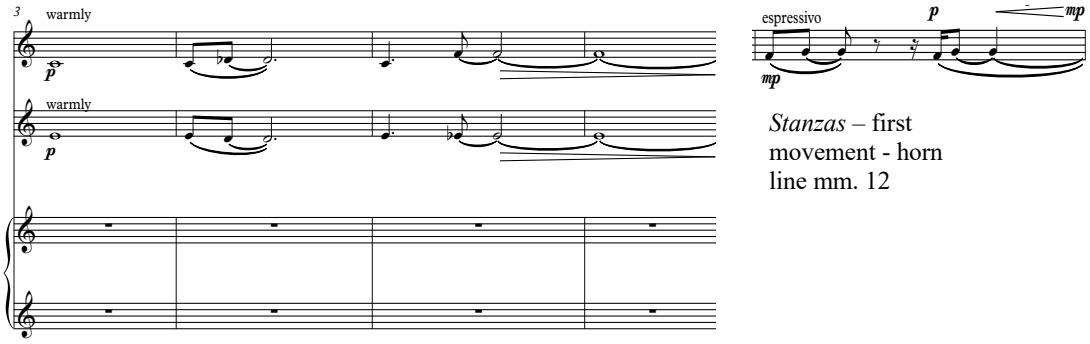
While the first movement is almost entirely diatonic and presents the ensemble in communion bound together by the toccata-like ostinato, the second movement changes course. In the A section, from measures 1–17, a division is established between the piano and the horn/violin, setting up two detached worlds; the "unembodied essence"[81] represented by the piano and a joint reaction from rhythmic unison lines between the horn and violin. The use of range principally highlights this divide. The piano has active interjections in its upper register, while

[81] ibid

the horn and violin contrast with a more grounded and metered response in their lower-middle range. The jointly presented horn and violin motif, references a motif sounded in the horn in measure 12 of the beginning movement. This motif is characterized by a repeated note gesture and an emphasis on the principal beat. Weaver's previous pandiatonic sphere has adopted more chromaticism, resembling a quasi-octatonic scale with its center on A. An excerpt of the beginning of this movement is presented below.



Stanzas – second movement - mm. 1-6



Stanzas – first movement - horn line mm. 12

The chromaticism in this movement, though surprising, was foreshadowed in the return of the first movement's B section ostinato from measures 87–96. In that instance, Weaver recapitulated the sound world of A major but subverted it with an

altered Bb (A#) and Eb (D#), thus creating an incongruity within a mostly diatonic sounding movement. The note content in this second movement's A section utilizes a similar incongruent sound world centered around A.

The B section returns to diatonic note content beginning at measure 18. Employment of mediant harmonic relationships within this section connects it with the first movement. In contrast with the first movement, Weaver exclusively uses minor sonorities. As this B section develops, the music increasingly turns tragic and dissonant before returning to the A section's ambiguity. The B section begins in f#-minor, the submediant of our original center, A. The music then transitions via a chromatically descending bass line to d-minor in measure 29, displaying another mediant relationship. The B section remains in d-minor until a change of section at measure 35.

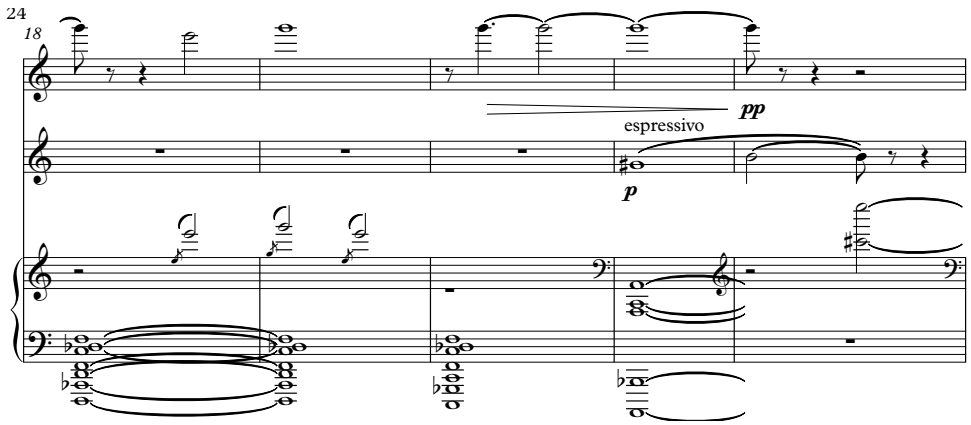
As Weaver sequences chromatically in the bass, the melodic content within the piano and violin changes to highlight vertical major seventh and minor second sonorities. The presence of such sonorities serves to increase tension and dissonance. In measures 26–35, Weaver utilizes the same three note motivic cell that appeared abundantly in the first movement ostinato. In the first movement, this motif was presented horizontally which mitigated its dissonance, but in this section, Weaver presents it vertically as a chord, highlighting its inherent instability. This same change holds true for the melodic figures in the violin. For example, the first movement contains descending melodic seventh figures that were used in measures 55–64. In the

second movement, at measures 30–35, they appear as double-stops promoting increased vertical dissonance.

In measure 35, the music appears to arrive up a half-step in Db. At this point, Weaver maintains the unstable chord present in the upper voice of the piano part which subverts the feeling of resolution. Shortly thereafter, the incongruent music of the A section returns this time centered on C#. At measure 45, this C# center seems to resolve to a D. A leading tone relationship in the bass voice between the C# and D helps to create a feeling of resolution for the A' section and the movement could conclude naturally. However, the C section existing as a cadenza between the horn and violin, thwarts this fleeting feeling of resolution and reverts the music to an A'' section again centered around C#, leaving the remaining music in a state of ambiguity.

The third movement prolongates the incongruent sound world left at the end second movement, but eventually evolves to provide some clarity to the ambiguity sustained throughout the second movement. The quintal chord structures at measure 54 until the end of the second movement are reestablished in the very beginning of the third and elaborated. Weaver places these quintal chords in the extreme low register of the piano while having a minor third in the top range of the violin and top line of the piano. This difference creates a great feeling of expansiveness and strangeness as Weaver expressed in his program notes. This feeling of expansion increases until measure 21 where a move to a Bb in the bass is expected, the original

tonal center of the first movement, following the pattern of the bass motion which preceded. However, Weaver evades this movement with a new harmony and shifts the bass instead to A. This is visually presented with the musical example below.



Stanzas – third movement- mm. 18-22

Following this shift, a B section begins at measure 27 and mirrors the events in the B section of the second movement; a similar rhythmic ostinato in the piano, a similar melodic exchange between the violin and horn, and bass motion that descends chromatically. Unlike the second movement, this section moves towards a more optimistic sentiment rather than a tragic and tension-filled one. To communicate this, Weaver highlights the major second in the piano ostinato chords in place of the minor second, the major sixth in the violin double-stops in place of the major seventh, both of which infuse the music with more consonance. He also creates a more uplifted sonic profile by elevating the range of the piano ostinato. This section also does not stall out and return to previous material as it did in the second movement, but instead

transforms into an entirely new section at measure 41. At this introduction of new material, the third movement departs from the expansion of ambiguity and reestablishes sentiments found in first movement. The music finds itself in a major leaning tonality centered around F# with an abundance of perfect intervals. This ostinato harkens back to the sixteenth-note ostinato texture of the first movement and Weaver introduces a new sound world in the horn and violin, including stopped tones and pizzicato.

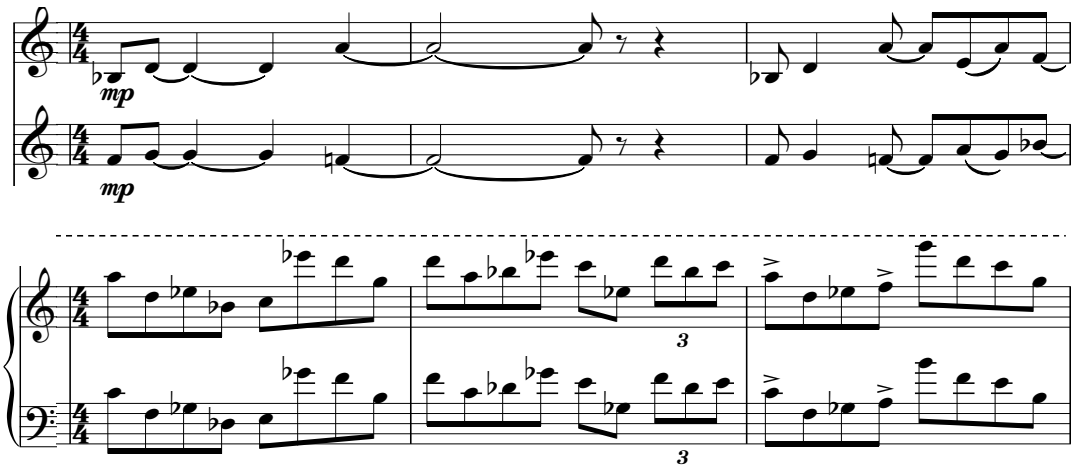
Unlike the end of the second movement, where the music remained unresolved, the ending music in this third movement provides closure. The same sonorities which occurred as dense, strange, and ambiguous chords at the onset of the movement are now melodically rolled out arpeggios in the recapitulation of the A section at measure 56. In measure 64, the music rests on Bb, a key evaded since the end of the first movement. To further make the claim of resolution, the main motivic cell (Bb-D-A) sounds at measures 66, 68–70, this time in retrograde.

The fourth movement begins in the Bb major-centered sound world of the first movement and rediscovered at the very end of the third movement. As Weaver states, this movement "returns to its earlier sense of passion,"[82] with its lively tempo and ostinato-driven music. This fourth movement can be viewed as an analogue to the first movement, and much of the material that makes up this fourth movement evolves from former motivic content. In the A section, a conglomeration of principal

[82]ibid

characteristics of the first two movements takes place. A detached ostinato in the piano's upper register juxtaposed with the horn and violin in rhythmic unison and in a lower range, is reminiscent of the second movement. These detached worlds now sound simultaneously and the horn and violin act in compliment to the ostinato of the piano, as was the case in the first movement. As this section continues, the rhythmic profile of the horn and violin develops to match the piano. The entirety of this A section represents further reconciliation of the divide that first took root in the second movement. This is visually presented with the example below.

Stanzas – fourth movement - mm. 17-19



The B section beginning at measure 27 though in b-minor, a key center previously undiscovered, develops most of its motivic content in the violin and horn from the opening motivic cell. This section reaches a rather abrupt high point at measure 44, before an equally quick transition downward to our development section in a-minor, the parallel minor to our first movement development. In this development section, motivic permutations on our third and seventh motif dominate

the music, as well as biting major seventh double-stops and chords, which call to mind the second movement. The minor third ostinato in the bass of the piano, which carries the energy throughout the first half of the development section, relates to the minor thirds which dominated the melodic profile in the third movement.

Rather than this development leading to a return of any of the previous sounding material in the movement, Weaver extends the development into an entirely new section of music strongly connected to third movement material. The low polychords in the piano at measure 70 are configured in the same manner as the chords found at the beginning of the third movement. The high tone in the violin also sounded at the beginning of the third movement is pushed even further upward in this section, "striving for a literal high tone of the spirit."[83] At measure 86, a variant of the beginning motivic cell reappears in a chordal form in the absolute lowest end of the piano with Bb as its root, which then initiates a dramatic twenty-two-measure descent in the violin from its high tone. This descent in the violin finally leads us to a return of our A section material at measure 109. As the violin descends from B6 to the bottom of its range G3, the horn sounds figments of the beginning motivic cell. The same ostinato which began the movement in the piano unrelentingly carries on while the horn and violin shift to the background and disappear. Until the very end of the movement, a connection to the beginning motivic cell is maintained through the final two tones between the violin and horn and the final notes in the piano, both sounding a Bb and A.

[83] ibid

The musical trajectory of Weaver's *Stanzas*, though completely unintentional, closely aligns to Richard Wilbur's, a well-known American poet, interpretation of *Stanzas* as a myth of a poet's life. His analysis is as follows:

> The myth begins in infancy and in early childhood where the poet's soul was wondrously keyed to the secret harmonies of nature and the universe. Coming into young adulthood, he fell victim to the social and rational language of men, thus growing estranged from his former visionary self. Now a grown man, Poe's poet feels himself a captive of the everyday world, and longs continually for that formal condition in which his intact soul had an unbroken commerce with universal truth. Sometimes the poet's intellect, that compromised part of him which embodies the practical and analytic spirit of the age, scorns and obstructs the imagination and its dreams.... Yet there are times when, the passions being quiet and the intellect outwitted, the poet can annihilate his awareness of the world and move serenely through reverie into "the circumscribed Eden of his dreams." What he finds there are the dead past, his lost psychic unity, and a restored imaginative communion with the universal harmony. What he foresees there are the simplification and restoration of his visionary soul in death. [84]

The first movement of Weaver's *Stanzas* embodies the young soul's communion with the secret harmonies of nature and the universe with its major leaning tonal profile and rhythmic vitality. The end of the first movement foreshadows this move into adulthood, with a subversion of the diatonic pitch world, which then becomes fully realized in the trajectory of the second movement. The captivity by intellect the poet feels as a grown man, aligns with this ever-expanding ambiguous and unresolved frozen texture in the beginning of the third movement. "The poet realizes there are times when he can annihilate his awareness of the world through reverie"[85] and this is mirrored in the second half of the third movement with

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[84] Michael Hinden, "Poe's Debt to Wordsworth: A reading of Stanzas, "*Studies in Romanticism* 8, no.2 (1969),119
Accessed March 10, 2021. www.jstor.org/stable/25599726.

[85] Ibid.

the unfolding of a new section starting in measure 41, and the resolution of the movement coming to rest around a Bb major pitch center. The exploration of this "circumscribed Eden of his dreams" is fully depicted in the last movement. In the first half of the movement, the poet's recollection of his lost memories in this dreamlike state is captured with the intense convergence of past themes. In the second half of the movement, the foretelling of the poet's visionary soul in death can be represented by the high tone in the violin in contrast with the booming polychords in the lowest end of the piano; the high tone representing the visionary soul while the polychords in the piano signify the death of the mortal self.

Heralded by Brahms, composers such as György Ligeti, Eric Ewazen, and John Harbison took this seemingly incompatible trio of instruments and made noteworthy contributions to the horn canon and the chamber music world at large. Weaver proves no exception to this fact and has given horn players two remarkably impactful trios which deserve recognition in the horn canon. Though *Shattered Ice* and *Stanzas* could not be more different, they both represent the pinnacle of Weaver's compositional craft thus far. Both show a masterful level of motivic ingenuity where Weaver sustains structural unity through large formal sections and between movements alongside great variation and complexity. His harmonic language modulates effortlessly between swaths of diatonicism and unabashed dissonance. The freedom with which he approaches note content allows him to access a variety of colors and emotions. Most importantly, through these trios, he highlights the horn's most advantageous qualities: its sound color, large dynamic palate, and its capacity to spin beautiful, sweeping melodic phrases.

The horn, violin and piano trio has a remarkable and long-standing tradition originated by the Brahms Op.40 and consequentially each new entry for this medium will be compared to the Brahms. However, Weaver carves out his own unique groove, using the mediums of art and poetry as muses to craft these two impactful works. The way he can musically showcase the influence of these respective muses of art and poetry, allows these trios to receive an unprecedented place within this important medium.

Chapter 3: A Comparison and Contrast of Surveyed Works

Introduction:

This final chapter compares observations from the works addressed in the second chapter. Through highlighting specific examples from each work, the author consolidates techniques a performer could attune themselves to in pursuit of a more in-depth understanding of Weaver's compositional voice. This comparison will be conducted through five distinct sections. The first section addresses the most essential technique Weaver utilizes, the use of granular motives and the resultant transformation of such motives throughout a piece. One will witness how his beginning motivic ideas will creatively insert themselves throughout a given movement and across a multi movement work. Continual transformation of familiar motivic material will create a diverse but unified presentation of music. The second section focuses on commonalities of large-scale form present in the six works addressed and how Weaver connects these delineated sections of music. Generally, Weaver utilizes traditional formal frames, subtly modulating within those frames to craft an individual and unique approach for each piece. The third section explores how Weaver creates a clear-cut musical trajectory through each main formal section to which the performer can cling to give a musically convincing performance. The three main ingredients to Weaver's musical trajectory are an introduction of motivic ideas, an intensification of the motivic ideas leading to a climax, and then a dissolution or termination of the section following the climax, which then leads to the formation of new motivic material and a new section. In a sense, this process resembles metamorphosis, where elements in a system undergo a dramatic change in

structure and appearance initiated by certain conditions, with the result of transforming into something new. Weaver does not settle in one place for any length of time, but always has direction towards a new destination, another extremely desirable compositional trait.

The fourth section speaks to Weaver's use of rhythm and texture within his works. Weaver's preoccupation of composing with the granular motive, shapes his rhythmic considerations where the alternation of such motives passed among the ensemble creates a total composite rhythm. Additionally, Weaver promotes rhythmic spontaneity and defies expectation for the listener by use of polyrhythm, syncopation, and quick interjection of a different meter. His varied use of ostinato textures is a pervasive feature in his horn catalog, both to infuse the music with energy and intensity as well as to counter development. The final section of this chapter explores his horn writing in depth. Within this final section, the author examines compositional parallels in Weaver's music to already established works, most principally, the works of Benjamin Britten, as well as Samuel Adler and Vincent Persichetti.

A deep dive into the similarities in his horn catalog, can provide a hornist, or any performer, tools to give a more compelling presentation of his music. Through these six works, Weaver offers a treasure trove of intriguing techniques to discover, which, in turn, creates extremely rewarding music that deserves recognition within the horn canon.

Use of Granular Motivic Cells

Carl Dahlhaus, a prominent twentieth-century German musicologist, observed that by the late nineteenth century, all "serious composers" (that is to say all German composers) had become "miniaturists." Essentially, all these composers did their thematic thinking in terms of motifs rather than full-blown melodies.[86] In the same vein, Weaver's thematic thinking is entirely based on this idea of the granular motivic cell. Weaver discloses motivic material at the beginning of the work, which he will then use as building blocks to develop subsequent material. By dissecting and exploiting different elements of such initial material, he can continuously recombine connective threads throughout the piece. A performer can witness this constant manipulation of granular cells and an increase in their variety as the piece progresses. These next few paragraphs identify important granular cells and their subsequent transformations in each of the works discussed. Uncovering how Weaver exploits a particular motif will lead to a more coherent and successful performance.

Tumultuous Calm begins with a theme stated by the horn that features the juxtaposition of a C major and Db major triad (Fig. 1). Weaver aims to highlight the tritone and the half-step existing between the two triads, often building motifs with triadic elements (intervals of thirds or fifths) followed by a half-step or tritone.

[86] Richard Taruskin, *Music in the Nineteenth Century* Volume 3, Oxford University Press, (New York, USA, July 27, 2009), 734-35

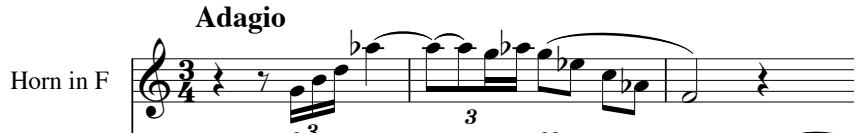


Fig. 1: *Tumultuous Calm* – adagio – motto theme

The horn motif in measure 6 begins similarly to the head of the motto motif but is reduced to a leap of a minor ninth rather than sounding the complete triad (Fig. 1.2). The successive melodic entrances in the piano within the first subsection of the A section all derive from this reduced variant, featuring a leap of a minor ninth or its inversion a seventh. Each motif maintains a similar contour to the motto theme. This is shown in Fig. 1.3–1.5.

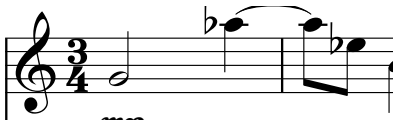


Fig. 1.2: *Tumultuous Calm* – adagio – mm.6–7 - horn line

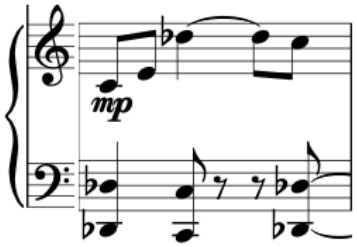


Fig. 1.3: *Tumultuous Calm* – adagio – m.11 – piano line – the same note content occurs as the head the of motto, but with the omission of the fifth within the triad.

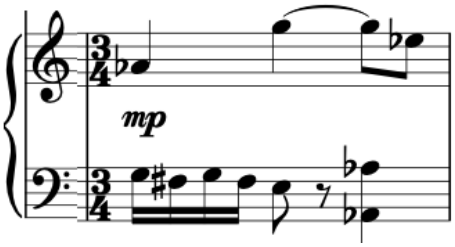


Fig. 1.4: *Tumultuous Calm* – adagio – m.16 – piano line - an inversion of the horn line at m.6

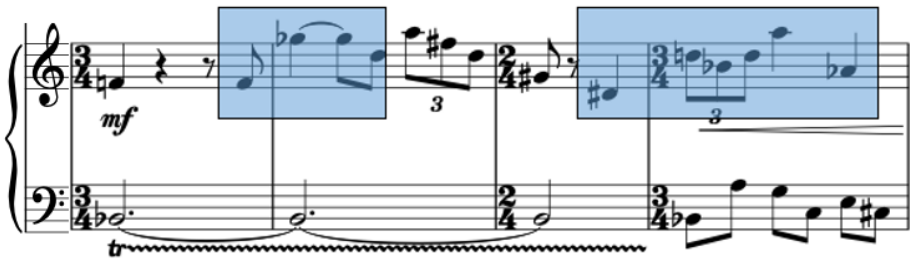


Fig. 1.5: *Tumultuous Calm* – adagio – mm.19–22 – piano line - Both highlighted motifs are nearly identical in intervallic content and contour to Fig.1.5

In measure 23 marking the second A subsection of the adagio, truncated versions of the motto proper are used in imitation between the bass voice in the piano part and the horn line, up a whole step from the original. The highlighted section of the melodic line in Fig. 1.6 shows a similar version of the variant motif used throughout the first subsection in imitation in the horn and piano, with a more elaborate and extended presentation. This highlighted section falls in line with the previous examples cited in Fig. 1.2–1.5

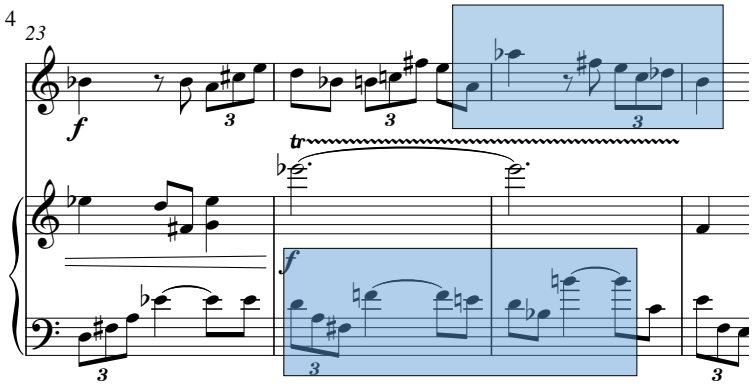


Fig. 1.6: *Tumultuous Calm* – adagio – mm. 23–25

To close the adagio, Weaver presents another variation of the same motif found in measure 6 (Fig. 1.7). Though slightly different, it still maintains a connection with the previous examples listed in similar interval content and contour.

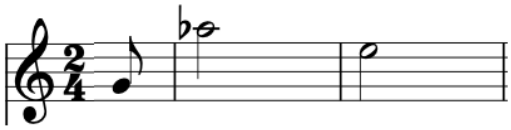


Fig. 1.7: *Tumultuous Calm* – adagio – mm. 62–64 – horn's final entrance

The motivic content for much of the allegro also derives from fragmented triadic motifs between two major key centers a half-step apart. The various themes presented in the horn at each new formal section, show some connection to the motto theme. As in the adagio, each successive motif continuously develops from the previous. The allegro's initial theme is presented below in the horn in Fig. 1.8. It consists of an alternation of the third and the half-step, the same elements presented at the beginning of the adagio. The horn's second statement in Fig. 1.9 develops from the final measure of this initial theme in retrograde. The beginning motif of the B section (Fig. 1.10) modulates by a third from the opening theme and maintains the same intervallic content presented in Fig. 1.9. However, the direction of the intervals are inverted following the initial ascending third interval.

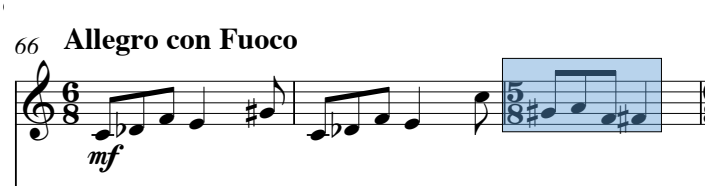


Fig. 1.8: *Tumultuous Calm* – allegro - mm. 66–68 - the opening horn motif

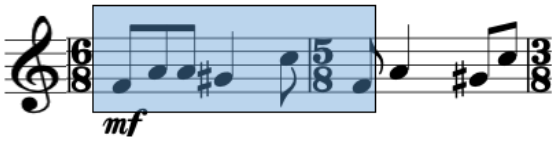


Fig. 1.9: *Tumultuous Calm* – allegro – mm.77- the developed second statement of the main theme in the horn line

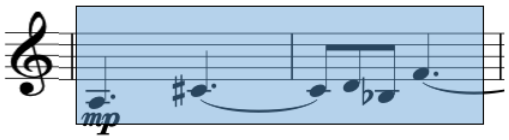


Fig. 1.10: *Tumultuous Calm* – allegro - mm.92–93. The B section horn motif

In subsequent motifs shown in Fig. 1.11 and 1.12, the interval of a fifth begins the motif rather than the third or half-step in the previous examples, which then is followed by the half step and third. Fig.1.11 and 1.12 are connected by the same intervallic content, but the final third interval ascends instead of descends. As demonstrated by these examples, each motif presented derives from the same intervallic content, just slightly rearranged and at differing pitch levels.

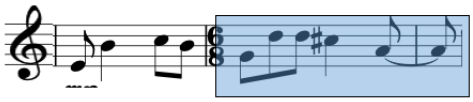


Fig. 1.11: *Tumultuous Calm – allegro* - mm.92–93 - horn motif of the B section

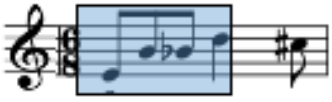


Fig. 1.12: *Tumultuous Calm – allegro* – m.138 – the horn motif at the return of a modified A section

In *Caricatures*, the "me" motif presented initially is defined as a descending minor third then followed by a descending tritone. Like the elements of the motto theme in *Tumultuous Calm*, differing presentations of this motif will provide continuity throughout the work. This "me" motif will not only come back numerous

times verbatim but will also become woven into the fabric of subsequent sections. The motif dominates the “me” section occurring numerous times, with each iteration slightly changed from the initial form. The motif proper is transposed up a half-step and rhythmically altered in each successive appearance. It begins on a concert E, then in measure 7, shifts up to concert F, and finally, at measures 24–26, begins on a concert F# and is rearranged with the tritone descending first. Below one can see the differing “me” themes within the first section of music (Fig. 2 – 2.3).

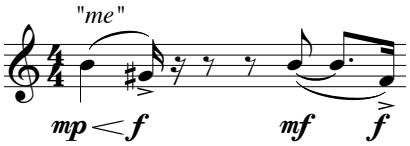


Fig. 2: *Caricatures* – m.1- Opening measure of the piece and first presentation of the “me” motif.

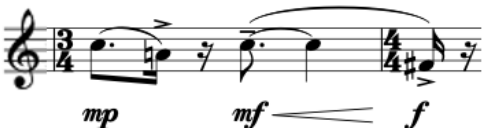


Fig. 2.1: *Caricatures* – mm. 6–7 - second iteration of the “me” motif up a ½ step.

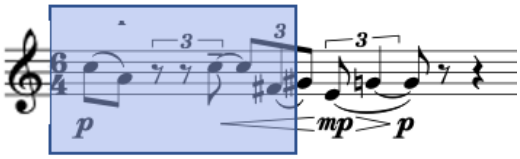


Fig. 2.2: *Caricatures* – m. 11 - third iteration of “me” up a ½ step and slightly ornamented

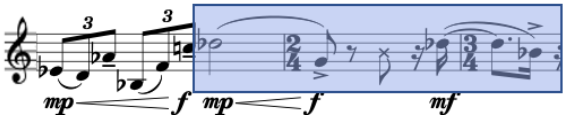


Fig. 2.3: *Caricatures* – mm. 24–26- final iteration of “me” used as transition material. It is up a whole step from the original and is inverted.

Weaver introduces a second germinal motif featuring a descending second in measures 8–9, which will also develop through the piece's progression. Weaver uses this 'sighing' motif to contrast the "me" motif (Fig. 2.4).

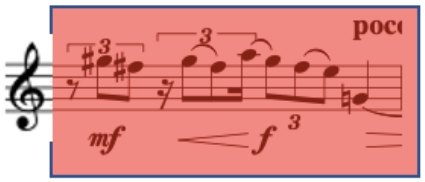


Fig. 2.4: *Caricatures* – m.8 - initial presentation of the 'sighing' motif

In the following "him" section, both the "me" and "sighing" motif make a joint appearance in measures 34–36 (Fig. 2.5). Likewise, a slightly more elaborate and concentrated "me" motif variation is couched within the "slightly faster" section at measures 46–47, where falling tritones follow successive falling thirds. This adaptation of the "me" motif in Fig.2.6 is made clear within this texture by Weaver extending the note values on these intervals.

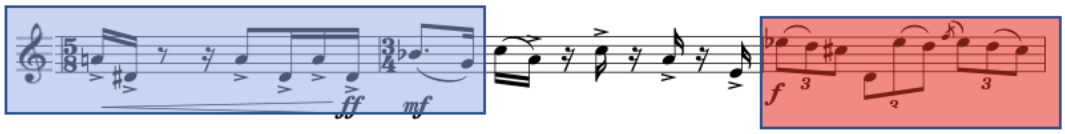


Fig. 2.5: *Caricatures* - mm.34–36

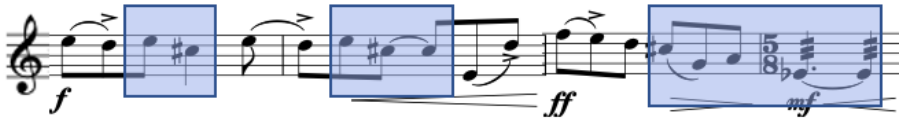


Fig. 2.6: *Caricatures* mm.46–47

Additional variation to the “me” theme in conjunction with the sighing motif appears in the “her” section at measure 85 as seen in Fig. 2.7. Here the sighing motif is further developed by utilizing the intervallic content of the “me” motif – a descending tritone and a descending major sixth – which can be reinterpreted as an inverted minor third. This elided variant will be maintained through the “her” section and subjected to further development in the “us” section with its most emphatic presentation in measures 124–126.

The “us” section in measures 116–126 utilizes a combination of the preceding elements, as seen in Fig. 2.8: The sighing motif in measure 116, the main “me” motif verbatim in measures 117–118, the ascending minor seventh interval which defined the “her” pronoun highlighted in yellow in measure 118, then followed by repetitions of the elided “me” variant in measures 124–126 – the descending tritone, followed by the descending minor third.

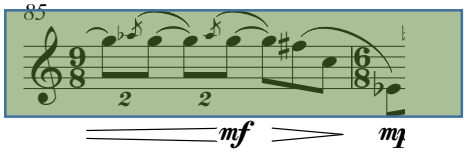


Fig.2.7:
Caricatures –
m.85

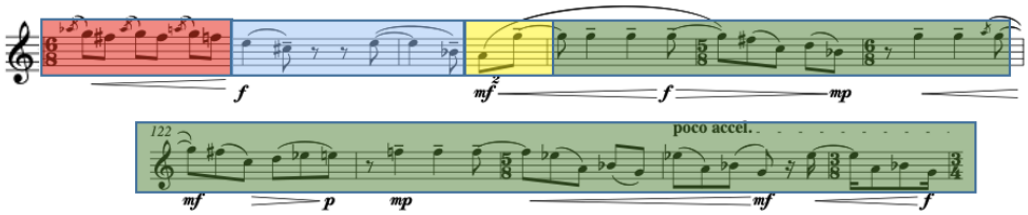
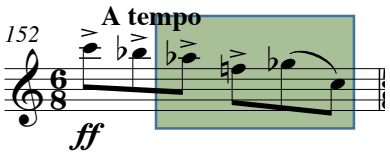


Fig.2.8:
Caricatures –
mm.118–126

The final example highlighted is another variant of the “me” theme appearing in the climax of the entire piece at measure 152 (Fig. 2.9). It connects with the previous variants found in Fig.2.8 as highlighted in green. This is further evidence of Weaver utilizing continuously transformed material which ties to single elements previously introduced. Both the continual variants of the “me” motif and the “sighing” motif track throughout, from their first appearance at the beginning through to this final example.

Fig.2.9: *Caricatures* – m.152



The “espressivo” marked oboe line in *Genug* beginning at measure 16 presents as a descending second melodic cell, which repeats in a modified rhythmic form and then develops into a full melody beginning at measure 20. This type of melodic patterning permeates the piece’s entirety and provides a central thread of continuity: the varied rhythmic repetition of a two-note motif followed by an outgrowth of new melodic material and a textural change. Additionally, Weaver exploits elements from the entirety of this oboe passage for subsequent motif shapes. The idea of a repeating descending step contrasted with the leap of a seventh in Fig. 3 will be maintained through most of the melodic material until the presto. The following flute solo in measures 29–32 (Fig. 3.1) and the bassoon and flute melodic lines in measures 36–38 (Fig. 3.2) all feature this idea with slight variation. The varied episodes of this motif carry into the horn line in measures 49–55 (Fig.3.3).

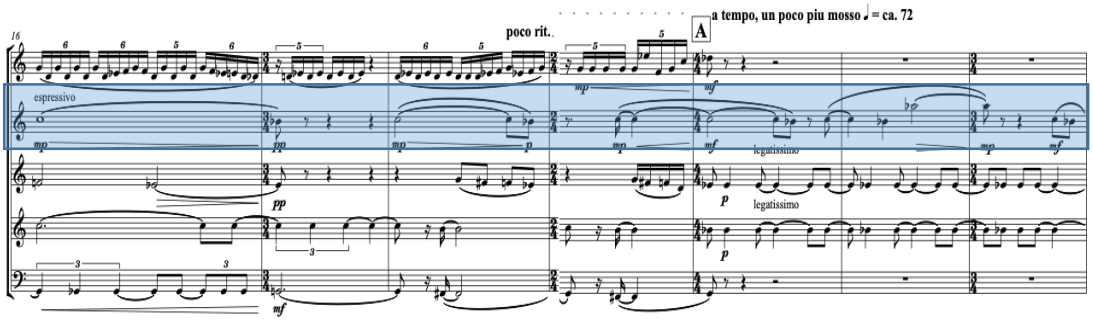


Fig.3: *Genug* - mm. 16–21 - oboe melody

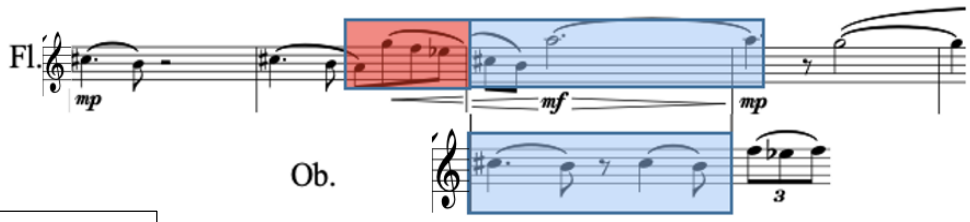


Fig.3.1: *Genug* - mm.29–32 – flute and oboe line derived from the main melody shown in Fig.3

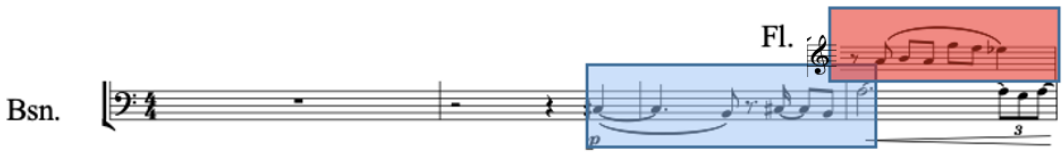


Fig.3.2: *Genug* - mm.36–38 - flute and bassoon line derived from Fig.3

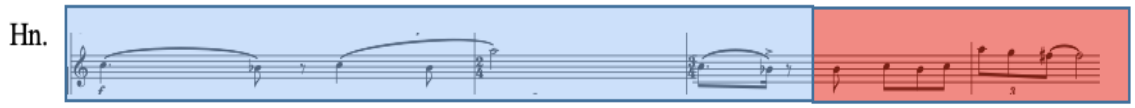
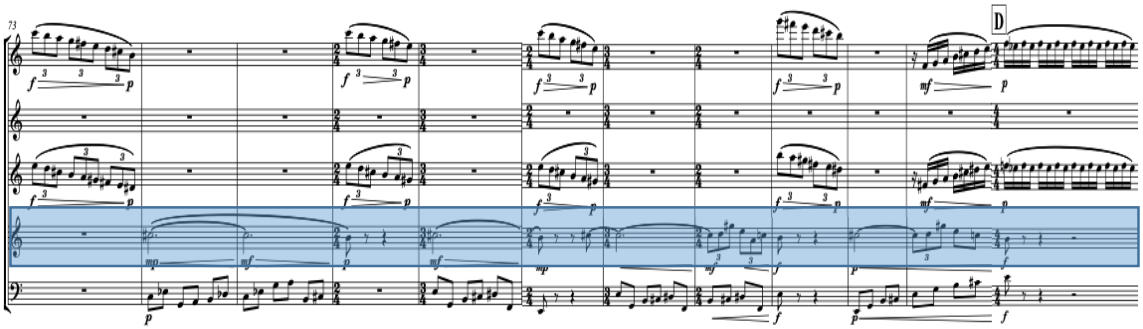


Fig.3.3: *Genug* - mm.52–55 - horn line - develops from the flute and bassoon line in Fig. 3.2.

In the Presto sections of *Genug,* the main melodic line features the same repeated two-note motif of a sustained note resolving by a whole-step or half-step, and a change of texture - melodic patterning first established back in the oboe melody. One example of this is in the horn line from measures 74–84, with the elaboration of the primary two-note motif material leading to a change of texture at rehearsal letter D (Fig. 3.4).

Fig. 3.4: *Genug*- mm. 74–84 - horn line



In the C middle section where Weaver quotes the *Es ist Genug* chorale proper, he isolates this same two-note motif in the resolution of the paraphrased chorale at measure 195 (Fig. 3.5) sounding in the oboe. Furthermore, he uses this same two-note motif in the last oboe solo in measure 298 (Fig. 3.6). Both connect to the beginning oboe melody.

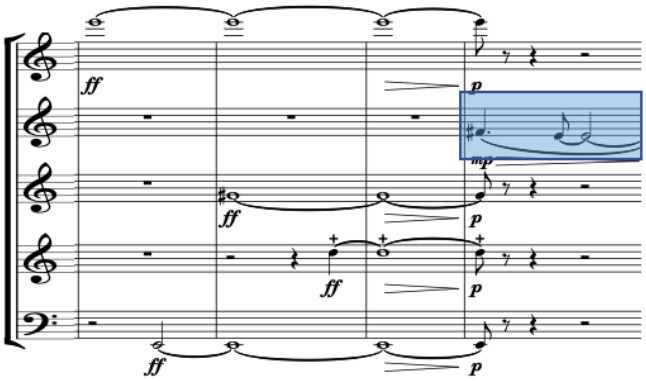


Fig. 3.5: *Genug* - mm.195- oboe line which is the verbatim resolution of the chorale proper

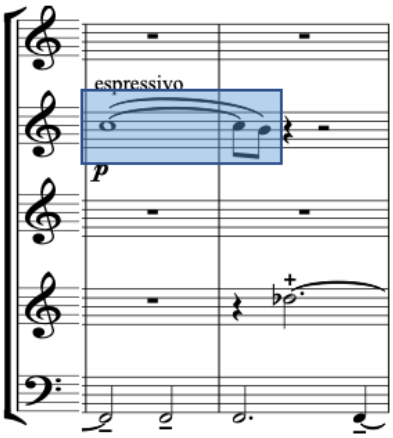


Fig.3.6: *Genug* - mm.298 - last solo in oboe

Throughout each section of *Genug*, Weaver incorporates elements from the beginning melodic material, both by subjecting fragments of it towards developing subsequent material and using the same structure for melodic patterning. This maintains coherency throughout the entire piece through textural, rhythmic, and tempo differences.

In *Indigo* and *Shattered Ice*, Weaver also generates motivic cells utilizing intervallic content presented in the very opening measures. In *Indigo*, he presents an ascending fifth tremolo (Ab-Eb) in the piano with an interjection of a concert D from the initial entrances of the horn (Fig.4). If the intervals are inverted from a fifth to a fourth (Eb-Ab while retaining the D), it will create (Eb-D-Ab) a half-step and tritone between the interval of a fourth. This exact interval content is found in the principal triplet motif sounded in the piano at measures 54–61. A skeleton of the intervals showing the relationship between the beginning and the piano triplet motif is presented in Fig. 4.1. The opening note content is spelled melodically in the first measure of this skeleton. The second measure of the skeleton spells out the fifth inverted and the retained half step D. The third measure shows the melody in the piano in Fig. 4.2. This melody has identical intervallic content as the transformed motif, just lowered a half-step. Further development of this triplet motif is maintained throughout the remainder of the piece.

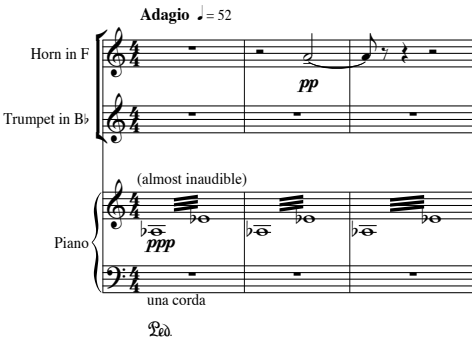


Fig.4: *Indigo* - mm.1–3. The beginning interval content of a perfect fifth with a half step.

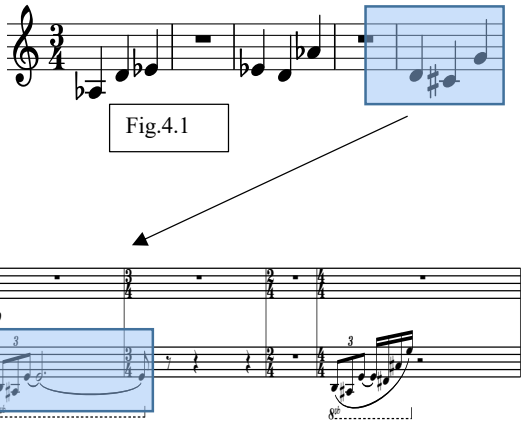


Fig.4.2: *Indigo* - piano line in m.54–57 Weaver recombines the intervallic content of the beginning to generate the main motivic cell of the contrasting B section.

In *Shattered Ice,* Weaver presents a similar piano tremolo of a descending fourth with a half-step (concert E) sounding in the opening horn line (Fig. 5). Again, if the intervallic content is extracted from the opening, (F-E-C) various manifestations of motives built on combinations of intervals consisting of a half or whole step with a third appear in each movement.

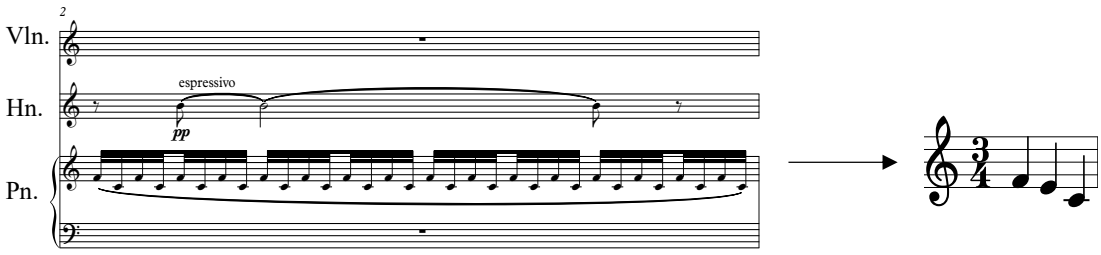


Fig.5: *Shattered Ice* - first movement – m.2 and its interval skeleton

In the discussion regarding the motivic language in *Shattered Ice* in the second chapter, the author refers to these granular cells as motif X and highlights the many instances of how X appears in the music. Specific excerpts referenced in this following analysis come from observations already highlighted in the second main chapter.

The first appearance of motif X is encased within the violin *accompagnato* motif in measure 6 in the opening movement (Fig. 5.1). Weaver transforms this *accompagnato* motif into horn melody in measures 17–18, and subsequently in the violin melody at measure 21. In each instance, the motivic cell organically transforms

into the next. In the highlighted Fig. 5.1, the defined motif X is an ascending whole-step followed by a descending third with an additional third. In the horn melody at measure 18, the same intervals are used. However, the second third of the violin motif is filled in with a passing tone, and the rhythmic profile of the motif is elongated into triplets from quintuplets (Fig. 5.2).

In the violin melody at measure 21, yet another variation of 'X' surfaces where Weaver transforms the entire horn melody in measure 18. He constricts the rhythm from triplets and eighths to sixteenth and triplets and inverts the direction of the final two intervals from an ascending third and descending step, to a descending third and ascending step (Fig. 5.3). In each example, the previous iteration's general contour and intervallic content persists but with ever-changing subtlety. The piano motif marking the beginning of the B section at measure 19 also connects to the violin motif at Fig.5.1. The top voice spells out (E-F#-D) the same step and third motivic cell found in measure 6 in the violin. Weaver changes this variation by displacing the F# an octave creating a minor seventh and major sixth, inversions of the major second and major third which are found in the example at Fig. 5.1. This connection to motif X but with the drop in octave of the second note is shown in Fig. 5.4. This shift of a single note unlocks a host of further melodic possibilities capitalized in this contrasting B section while still maintaining a connection with motivic material already presented.

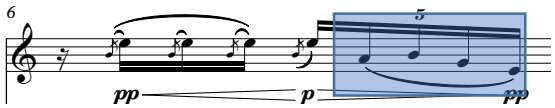


Fig.5.1– *Shattered Ice* – first movement- m.6 violin accompagnato motif

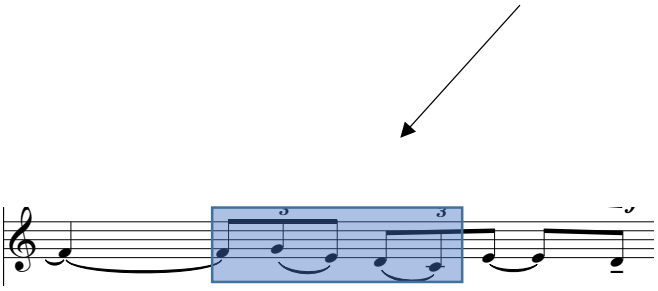
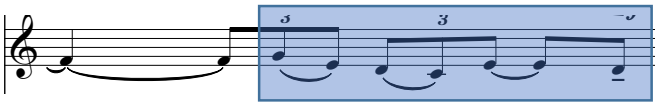


Fig.5.2: *Shattered Ice* – first movement - m.18 - horn melodic line



(Fig. 5.2) m.18 - horn melodic line

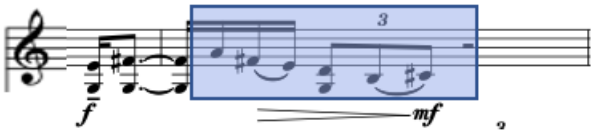


Fig.5.3: *Shattered Ice* – first movement - mm.20–21- violin melodic line

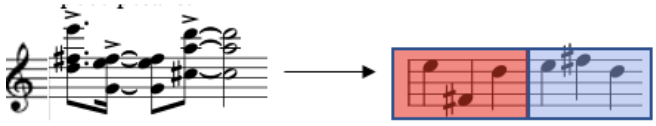


Fig.5.4: *Shattered Ice* – first movement - the piano motif in m.19 and a skeleton of the intervallic content of the top line first spelled out verbatim with the octave displacement in red, then shown without the displaced octave in blue. This illustrates the connection it has to the violin motif in Fig. 5.1

One last melodic example from the first movement will be cited in the violin line at measure 82. This example incorporates both motif X and the ascending sixth interval which is used abundantly in the B section's motivic profile and is bred from Fig. 5.4. After transitioning back into the initial tremolo ostinato at measure 81 with smooth descending chromatic motion in the violin line, Weaver abruptly ascends and descends a sixth, wanting it to be highlighted within the texture. This is followed by another variation of motif X (Fig.5.5). Weaver fuses the two observed predominant motifs into a new motif for the violin to close the movement.

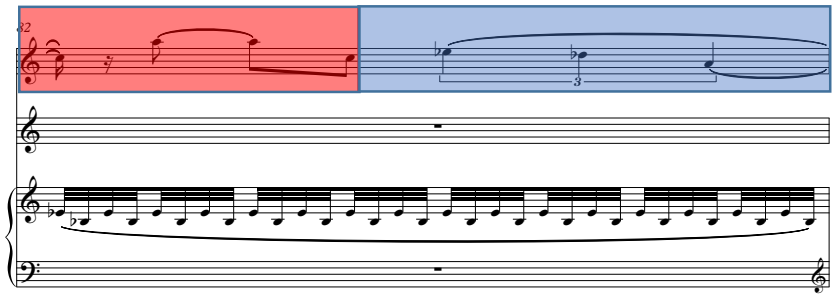


Fig.5.5: *Shattered Ice* – first movement - m.82 the highlighted violin melody - represents a conglomeration of both motif X highlighted in blue and the derived sixth in red which is so prevalent melodically in the B section.

The importance of motif X cannot be overstated in the development of the second movement. X is used at the beginning of each motif stated by the violin and piano, respectively, in measures 1–3 and 6–7 (Fig. 5.6–5.7). Nearly identical intervallic content used in the violin line of measure 82 of the first movement, (Fig. 5.5) is maintained in these beginning second movement examples (Fig. 5.6 and 5.7). Furthermore, the main melodic kernel of the ostinato presented from measure 34 exists as a variation upon these opening second movement motifs. This example is shown in Fig. 5.8. The original piano ostinato is presented along with its skeleton to

show the connection to the opening. This skeleton shows the removed neighbor note of the repeated E and uncovers the same intervals as in the piano line's top voice in measures 6–7. Comparing the skeletons of Fig. 5.7 and 5.8, one can see identical intervallic content, just displaced in range and down a whole step. Beginning in measure 32 and continuing until measure 50, Weaver generates motifs based on the secondary motif he presented in measure 19 in the first movement in the piano, which again connects with the motif X kernel. The melody in the violin in measure 34, as seen in Fig. 5.9, is verbatim to the notes in the top line of the piano presented in Fig. 5.4, and the subsequent melodic material in the violin and the horn both center around a descending minor seventh and an ascending major sixth.

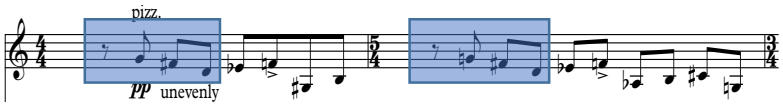


Fig.5.6: *Shattered Ice* – second movement - violin pizzicato line in mm.1–2

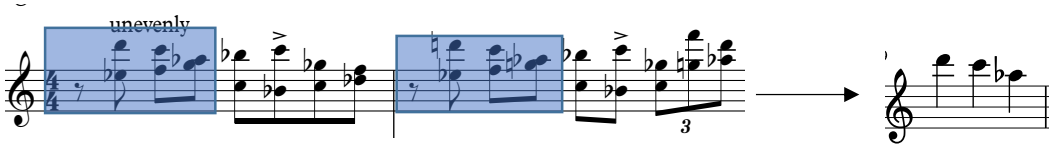


Fig.5.7: *Shattered Ice* – second movement - piano line in mm.6–7

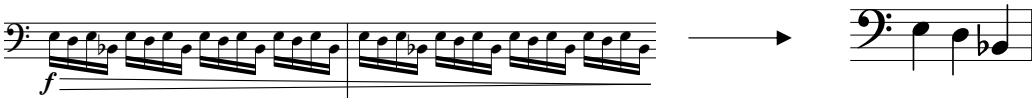


Fig.5.8: *Shattered Ice* – second movement - piano ostinato motif from mm.34–35

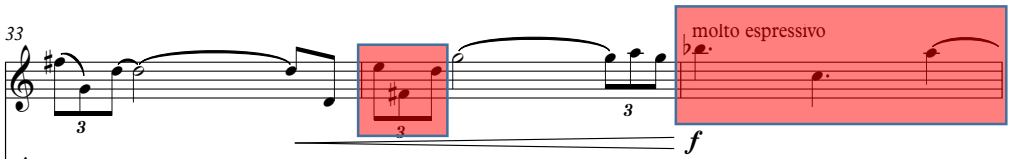


Fig.5.9: *Shattered Ice* – second movement - violin melodic line from mm.34–35

Weaver not only couches motif X within much of the primary melodic material but more inconspicuously in the bass line. He employs motif X in the bass when transitioning to another section and harmony. The bass motion at three independent points demonstrates a connection in their intervallic content to X and their transitional function. The first example is in the first movement in measure 9 (Fig. 5.10). Weaver's baseline traverses from Bb-C-E in a descending fashion signaling a change to a pitch center of E Phrygian occurring at measure 11. If these intervals are inverted, they would create a step and third, indicative of the defined X. The use of bass motion in measure 47 in the first movement spelling out (Fb-Eb-C) transitions the music to a resulting developmental section in C Phrygian (Fig. 5.11). Lastly, a parallel but more elaborated example occurs within the third movement from measure 26–35 (Fig. 5.12). Weaver includes brand new motivic material in the top voice of the piano, entirely foreign to everything that preceded. However, the bass motion spells out (G-F-C#), yet another use of this germinal X motif and transitions the music into a harmonic center around C# minor.

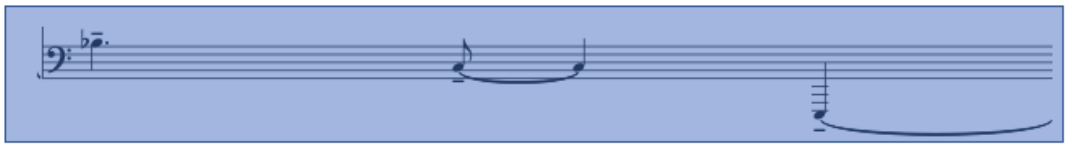


Fig.5.10: *Shattered Ice* - First movement- piano bass line- m.9

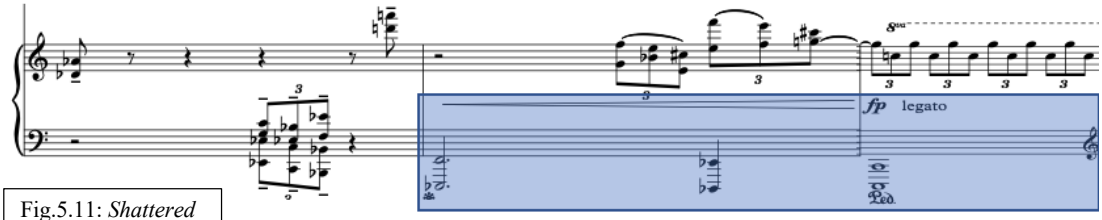


Fig.5.11: *Shattered Ice* – first movement - bass line in piano - mm.46–48

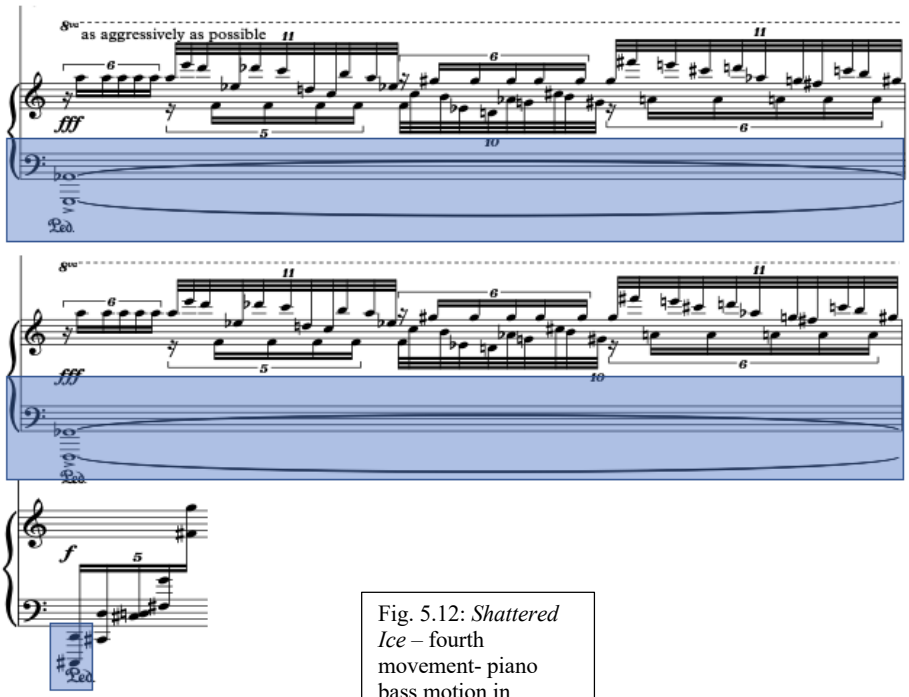


Fig. 5.12: *Shattered Ice* – fourth movement- piano bass motion in mm.28,32,35

In *Stanzas,* the opening piano texture develops from a motivic cell (Bb-D-A), in which the resulting ostinato pattern highlights the melodic major seventh between the Bb-A on a second beat. (Fig. 6). Elements of the motivic cell (Bb-D-A) and especially the sonority of the major seventh will permeate all levels of composition within the first movement. The horn's first melodic line incorporates this motivic cell in an augmented form in measures 14–15 (Fig. 6.1) and in a more extended form from measures 23–28.

The horn's theme stems from the opening piano ostinato in melodic content and in rhythmic profile (Fig. 6.1). The first measure of the piano ostinato begins on a downbeat then reenters on a syncopated beat on the second sixteenth (Fig. 6). Every appearance of the horn motif beginning at measure 12 within the A section shares a similar rhythmic profile; a strong downbeat followed by a reentrance on a syncopated beat again on the second sixteenth. In the B section of the first movement in measures 34–35 (Fig.6.2), Weaver uses a leap of the major seventh in the horn melodically accentuating the second beat, thus connecting with the opening ostinato, and then repurposes this melodic fragment into an ostinato bass line in the piano from measures 44–53 (Fig. 6.3). This additional ostinato passage also shares a similar rhythmic profile, a strong downbeat, and a syncopated reentrance.

In the development section or C section, Weaver transforms the ostinato passage at Fig. 6.3 into the main motivic material in the violin from measures 55–59 (Fig. 6.4), combined with fragments of the opening horn motif passed in imitation

between the horn and violin. The final violin melodic passage at measure 92 is a fragment of the B section melodic material connecting with Fig. 6.2, again featuring the seventh (Fig. 6.5). In measure 104 through the end, the piano outlines the same beginning ostinato in its low register in Bb major while playing an octave A in the upper range highlighting the seventh sonority. All the cited musical examples from the first movement continuously transform from the opening cell.

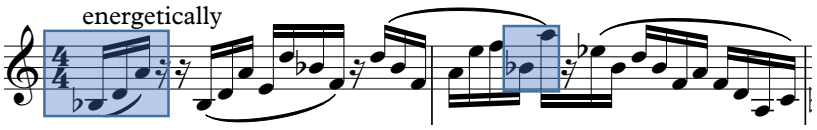


Fig.6: *Stanzas* - piano ostinato motif mm.1–2 with the highlighted cell and pronounced major seventh.

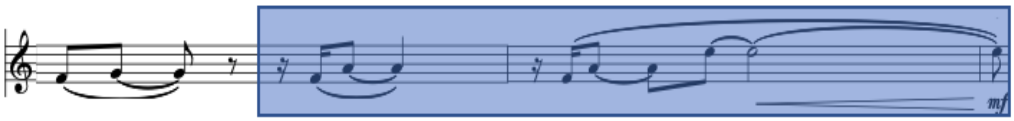


Fig.6.1: *Stanzas* - augmented version of the beginning ostinato cell in the horn melody in mm.14–15

Fig.6.2: *Stanzas* – first movement - horn melody B section at mm.34–35 where the seventh is now featured in strictly a main melody, rather than just within the ostinato texture

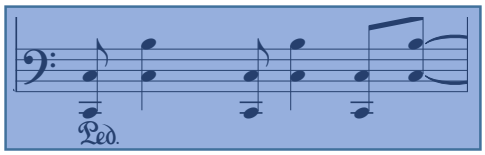


Fig.6.3: *Stanzas* – first movement m.44 - Piano ostinato in the transition to our C section - evolves out of the melodic content of the B section as seen in Fig.6.2

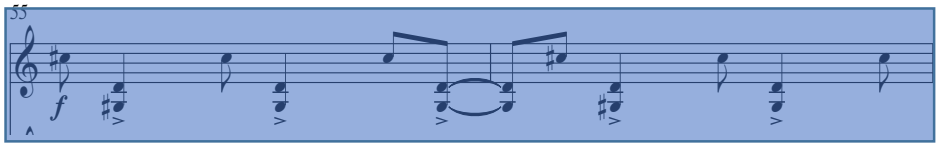


Fig.6.4: *Stanzas* – first movement - violin melodic line in mm.55–56 - evolves from the piano ostinato shown in Fig.6.3

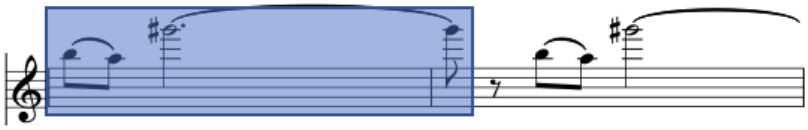


Fig.6.5: *Stanzas* – first movement - The violin melody at mm. 92–93 - a fragment of the B section melody in Fig. 6.2

From measures 26–35 in the second movement, the opening motivic cell that presented itself melodically in the first movement now presents itself as chord structure in the piano's upper voice, and the sonority of the seventh is concentrated in the bass voice. This is combined with a melodic fragment in the violin deriving from the first movement section ostinato passage in Fig. 6.4. In measure 35, at the resolution to Db in the bass line, the vertical presentation of the melodic cell is retained, and the seventh (Db-C) is highlighted in the outer voices in the piano and in the double stop in the violin. This is all shown below in Fig. 6.6.

Fig.6.6: *Stanzas* – second movement: mm.32–35

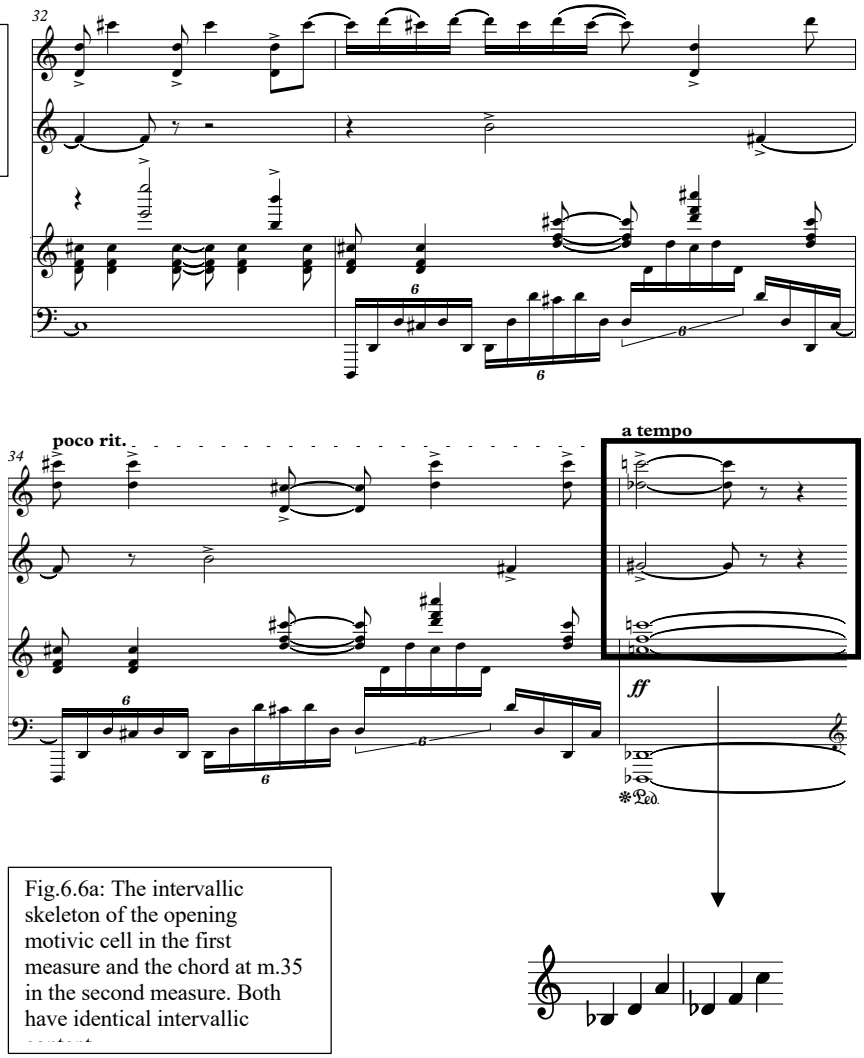


Fig.6.6a: The intervallic skeleton of the opening motivic cell in the first measure and the chord at m.35 in the second measure. Both have identical intervallic content

In the third movement, two quotations of the opening melodic cell sound, this time in retrograde (A-D-Bb) in measures 66 and 68–70 (Fig. 6.7). Much of the melodic material in the fourth movement features a contrapuntal montage of variants of the opening melodic cell in combination with the other previously derived motivic segments. A prime example occurs in measures 57–58 where the horn's melody consists of an augmented form of the beginning melodic cell in a minor key, while the

violin has accompanying material also deriving from the same cell. In measures 62–65, the violin has a motif reminiscent of its material in the second movement at measures 32–35. This melodic material in the horn and violin is underpinned with a driving minor third ostinato in the bass. As mentioned in the second chapter, the minor third proves to be the centerpiece interval in the progression of the third movement material. As seen below in Fig. 6.8, Weaver can combine prominent components of each of the previous movements to create the bass voice, melody, and accompaniment in one extended passage.

The concluding measures of the last movement also refer to the beginning melodic cell. Specifically, the horn's melodic line in measures 94–98 and the violin line at measures 123–126 quote the beginning kernel in augmentation. Weaver also uses the final sonority of a major seventh in the last measure of the piece, mirroring the first movement's conclusion, and cementing the preoccupation with the major seventh sonority. Throughout each movement, in various capacities, one can see with every example how the opening melodic material is referenced through the entire piece.

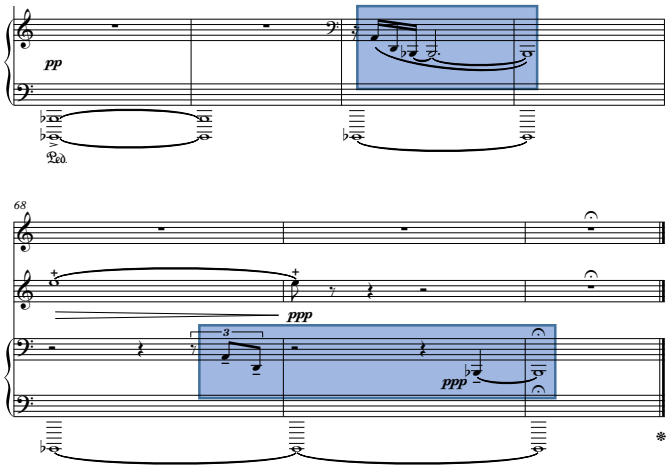
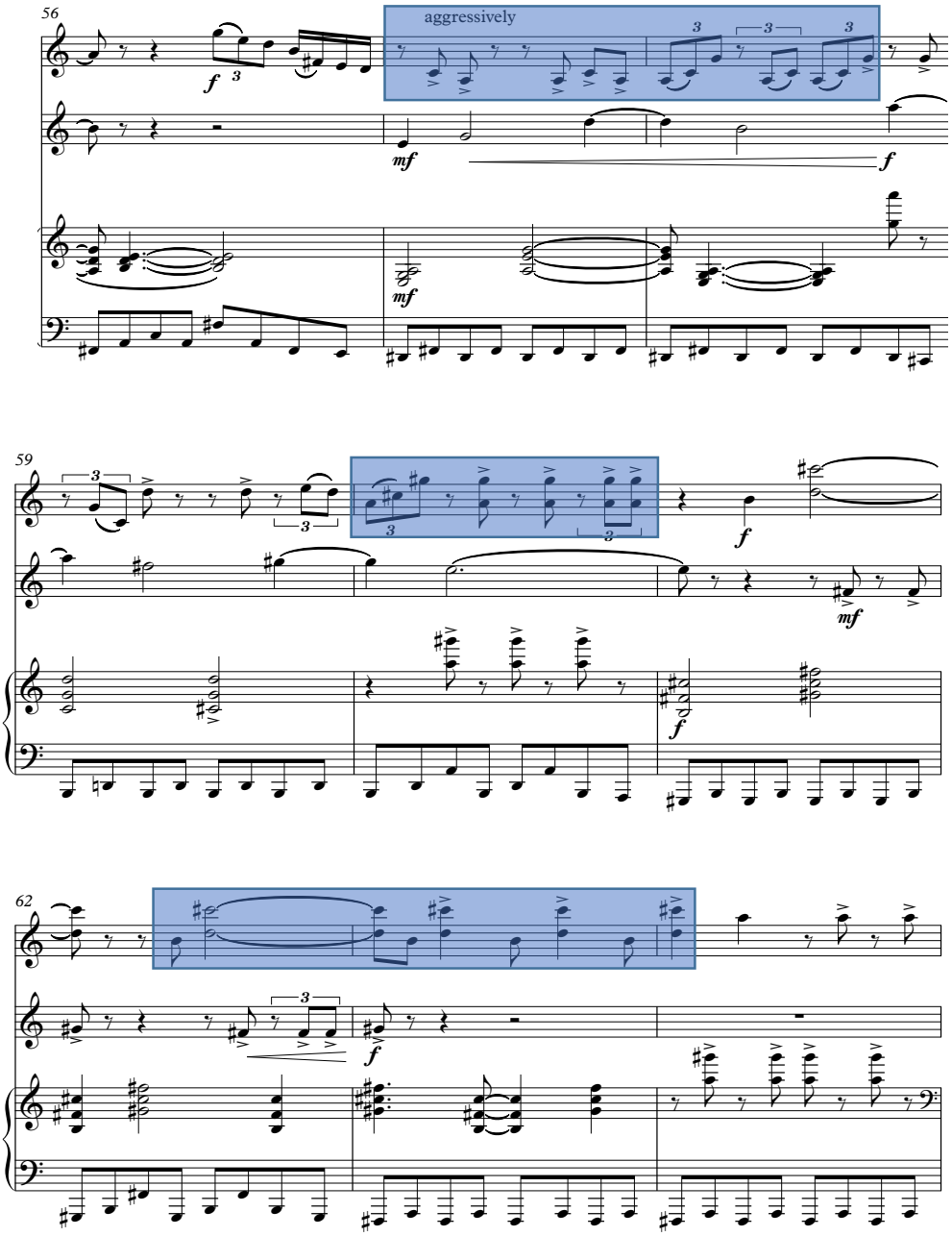


Fig.6.7: *Stanzas* – third movement - mm.64–70

Fig.6.8: *Stanzas* - fourth movement - mm.56–64



It is evident with the granular elements identified in the works above that Weaver presents a central idea at the beginning and then unpacks it through the piece's duration by subjecting its elements to generate subsequent material. This subsequent material is always in continuous variation but still in reference to the initial idea. This composing method follows suit with what Arnold Schoenberg referred to as a *Grundgestalt* or differing elements of a basic idea or shape that are successively modified. Schoenberg continues stating that "artistically superior compositions are generated through 'developing variations' of basic features of the theme and its motive... producing thematic material for forms of all sizes: the melodies, main and subordinate themes, transitions, codettas, elaborations, etc. with all the necessary contrasts.[87]

The *Grundgestalt* is presented at the very beginning of the piece, usually with a duration of two to three measures, and is characterized by strong and personal musical elements such as intervallic or rhythmic sequences, harmonic relations, or metrical positions, etc. The organic development of thematic material from the elements proposed by the *Grundgestalt* becomes a referential unity for material production through the technique of developing variation.[88] Ethan Haimo, in his article *Developing Variation and Schoenberg Serial Music,* distills the principles of

[87] Walter Frisch, "Brahms, Developing Variation and the Schoenberg Critical Tradition," *19th-Century Music Vol.5 No. 5.* (Spring 1982), 216. Accessed March 10th, 2021 https://www.jstor.org/stable/746461

[88]Desiree Mayr and Carlos Almada, "Use of Linkage Technique in Johannes Brahms' op.78 and Leopold Migue's op.14 Violin Sonatas." (2016), 431. Accessed March 10th , 2021
DOI: 10.20504/opus2016b2216

developing variation. He states, “In its most basic form, the process of developing variation might be described as follows, “ 1) an initial motivic figure is stated; 2) this is followed by another figure that retains enough of the features of the first to be recognized, at least in some dimensions, as a restatement of that figure, but with significant changes in other dimensions; 3) those changes effectively create new musical configurations which can then be subjected to further development by restatement combined with variation.[89]

With reference to the preceding analysis, Weaver demonstrates this very idea in his motivic crafting, placing him in line with the nineteenth-century Viennese tradition of composers headed by Brahms, on whom Schoenberg based this idea. In the first piece discussed, *Tumultuous Calm*, the successive contours of each melody in the adagio closely aligns with the contour of the motto theme, but each has a slightly altered presentation. The same fundamental ingredients presented in the motto are used to craft every one of the allegro motifs. In *Caricatures*, the “me” motif defined as the descending minor third followed by the descending tritone becomes subsequently transformed to reveal itself in each of the contrasting sections. The continual transformation of this initial motif is maintained and elaborated as the piece progresses. In *Genug,* the principal melody sounded in the oboe is referenced and elaborated upon both in generating subsequent melodic material, and in the pattering of melodic ideas found in the contrasting presto sections. In the three final works

[89] Ethan Haimo, “Developing Variation and Schoenberg’s Serial Music,” *Music Analysis Vol. 16, No.3 (Oct., 1997)*,3 355. Accessed March 11th, 2021. https://www.jstor.org/stable/854403.

Indigo, *Shattered Ice*, and *Stanzas*, the music arises from enigmatic beginnings, and the initial ingredients presented give rise to much of the motivic development that will occur. The intervals Weaver presents ambiguously in the opening of these works are reshaped into significant and intelligible melodies, harmony, ostinatos, and *accompagnato* motifs. Vincent Persichetti captures this exact sentiment in his book, *Twentieth Century Harmony,* noting that thematic ideas should be "positively vague, not vaguely positive. The composer should have proper foresight for the potentialities of their material so that they can take full advantage of the phenomenon of thematic transformation."[90] Weaver's unique foresight of his baseline idea is the most vital characteristic of his compositional craft and why his chamber and solo works for horn have the capability to leave a lasting impact on the performer and audience.

Large Scale Formal Organization

There is great flexibility and variety in form amongst the works discussed. However, Weaver does have threads of commonality. Just as Weaver is referential in generating motivic material based on a single idea, this same referential mindset is used in his larger formulaic structures. The following paragraphs will address the commonalities of formal organization. They will also address how Weaver initiates a change in section and links contrasting sections of music. It would be helpful to refer to the form tables of each piece found in Chapter Two when reviewing this section.

[90] Vincent Persichetti, *Twentieth Century Harmony: Creative Aspects and Practice* (New York: W.W.Norton & Company 1961), 274

Weaver is influenced by traditional common practice both at a single movement level and as a complete work. For single movements or through-composed music, Weaver favors a type of arch form. He symmetrically recapitulates contrasting beginning sections (A and B), following a third contrasting section of material (represented by C). This C section often shows characteristics of a development section and builds towards a structural climax at the end of the development, thus representing the apex of the arch. Weaver's deployment of arch form has definite parallels to sonata-allegro form which contains contrasting theme groups in the exposition, a harmonically dynamic and motivically fragmented development, and a recapitulation of the given exposition to close the movement.

The closest analogue to a traditional sonata-allegro form is found in the first movements of the two trios, *Shattered Ice* and *Stanzas*. Being that common practice sonata-allegro form is best exemplified in the opening movement of a multi-movement work, it is appropriate that Weaver would use this form as an outline in his opening trio movements. In *Stanzas* and *Shattered Ice's* opening movements, the B sections modulate to a different tonal center and contrast in mood from their respective A sections, akin to how contrasting theme groups in sonata form modulate from the major tonic to dominant or minor tonic to relative major. Both B sections include transitionary sections that lead into a C development section, mirroring a closing section found preceding the development in a sonata-allegro. Both trios' developmental sections feature an active and fluid bassline. The increased motion in the bass allows for great harmonic fluctuation and an accumulation of tension,

leading to a highly effective climax which concludes the C development section. Finally, both trio movements cycle through abridged and modified B and A sections respectively, effectively bringing the movement closure. This has similarities to the function of a traditional recapitulation in sonata-allegro form, where the material in the exposition returns and draws the movement to a close. Since the opening movements of Weaver's two trios are structured more around tonal centers than his previous works, contrast comes from as much a change in tonal centricity of each section as a change in texture, tempo, and rhythm.

Genug and *Indigo* also follow a similar arch form with contrasting A and B sections and a C section with a recapitulation of the B and A sections. However, the main contrast in these works comes from changes in texture and tempo. In *Indigo,* the C section shows attributes of development since the motifs presented consist of a fragmented montage of many of the previously presented motifs. As is the case with *Stanzas* and *Shattered Ice,* the climax in *Indigo* occurs at the end of the development.

The C section in *Genug* is quite different from the other three, being static. However, it still retains its feel of a development section, with Weaver featuring fragments of the Bach chorale melody of which the piece is based, combined with previously used granular motifs. The most poignant and lasting moment of *Genug,* which could be thought of as the emotional highpoint of the piece, takes place in the same position at the end of the C section. At this part, Weaver quotes measures 15–16 of the chorale verbatim. Though it does not evoke the same power and drama as the

highpoints in the other movements of music addressed, by quoting Bach's harmonization amid the surrounding context, it does achieve the same astonishing emotional effect.

Other than arch form, Weaver most often structures his music in various permutations of rondo form. The most elaborate example occurs in *Caricatures* as a sonata rondo, where the individual episodes fall in line with structural elements of sonata-allegro form in between the recurring beginning theme. Modified quasi-rondo forms are also employed in the allegro of *Tumultuous Calm* and each of the trio's second movements.

Each of Weaver's multi-movement works, *Tumultuous Calm*, *Shattered Ice,* and *Stanzas* has cyclical elements where he alludes to complete sections from the previous movements, but in a concealed and/or altered fashion. The most elementary example takes place in *Tumultuous Calm,* where the motto theme in the adagio is used in the allegro as a baseline in measure 151, the horn melody in measure 163, and in the horn cadenza in measures 186–187. More substantially, the final movements of *Shattered Ice* and *Stanzas* are constructed where full sections of previous movements are used as the starting point for further elaboration. Both last movements begin recognizably before branching off into unfounded territory. In *Shattered Ice*, Weaver takes the transition material of the B section in the first movement and repurposes it into the last movement A section with slightly altered note content. In the A section of the last movement of *Stanzas*, Weaver merges elements of both the first and

second movements into one cohesive idea. He recasts the second movement A section motivic content with elements of the first movement A section, including a Bb major centered pitch collection and a unified manner of scoring.

Weaver's cyclical process in these works has much in common with Brahms, and his large-scale works such as the *Third Symphony*, *German Requiem op.45*, and *Schicksalslied,* "where it is a kind of developing variation on the broadest scale." [91] Within these works, Brahms's cyclical processes represent less a return to a point of origin, than a closure in a different place associated with that point of origin.[92] Most famously in the Third Symphony of Brahms, the opening theme reappears, transformed-really transfigured-at the very end of the finale. At the opening of the symphony, the theme is declared boldly and dramatically by the strings; at the end, as it emerges from the finale's main motive, the theme is dissolved by the strings into a gentle fluttering.[93] Just as Brahms demonstrates that in music, as in life, time indeed creates distance and transformation, Weaver also demonstrates this. In the last movement of *Shattered Ice*, the serene still texture of the first movement in measures 30–38 represented by the static presentation of the notes D and A, has now been transfigured by the dissonance which occurred throughout the second movement. The beginning purity of the fifth is undermined by the half-step between the bass voice and violin (Ab-G). This change is further exasperated by introducing previously

[91] Walter Frisch, "The Snake Bites Its Tail: Cyclic Processes in Brahms's Third String Quartet, op.67, *The Journal of Musicology* Vol.22, No.1 *(*Winter 2005), 158. Accessed March 11th, 2021 https://www.jstor.org/stable/10.1525/jm.2005.22.1.154

[92] Ibid, 160

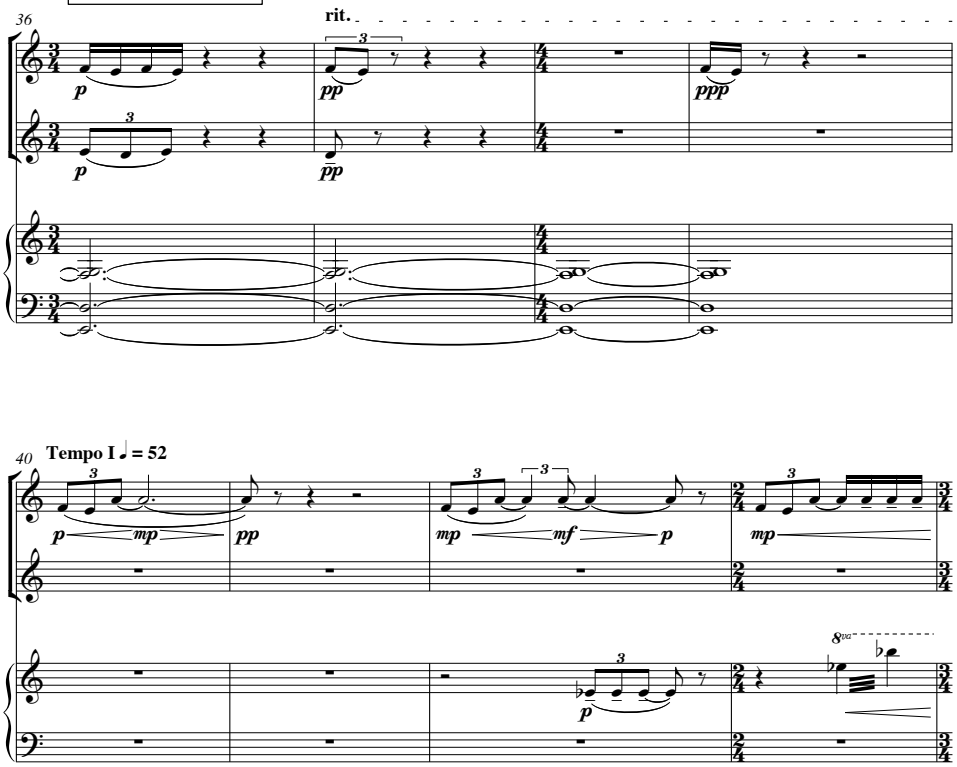
[93] Ibid, 157

unheard motivic material to begin the B section in the piano. Likewise, in *Stanzas,* the unified bubbling optimism created in the first movement with a Bb major sound world and a toccata-like ostinato is recapitulated to merge the divided texture that came to fruition in the second movement between the piano, horn, and violin. As a result of this merger in the fourth movement, both the first movement's and the second movement's material is now transformed from their initial presentations.

At the juncture of formal sections, Weaver employs what Heinrich Schenker refers to as the *Knüpftechnik Technique* (translated to the Linkage Technique) to maintain continuity. This technique is defined as the transformation of a gesture of conclusion into one of initiation.[94] The contrasting section takes as its initial idea the end of the immediately preceding section and then continues independently. The most clear-cut examples of this method are found in *Indigo*. The first example highlighted occurs between the A and B sections. The concluding horn motif in the A section in measure 39 represented by a half-step (concert C-B) is then used to initiate the B section at measure 40 with the same half-step and proceeds independently (Fig. 7).

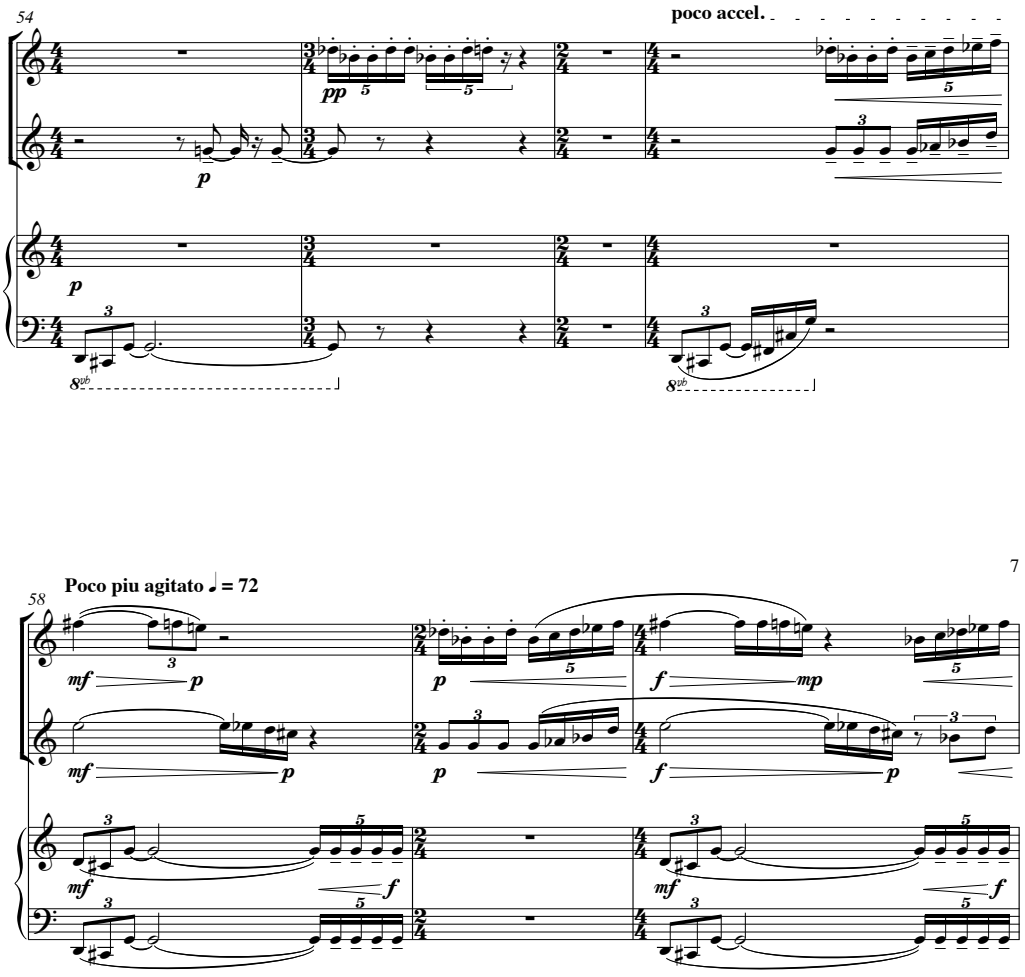
94 Peter H. Smith, "New Perspectives on Brahms Linkage Technique" *Intègral* Vol. 21 (2007), 109, Accessed, March 11th, 2011. https://www.jstor.org/stable/40214037

Fig. 7: *Indigo*
mm. 36–43



Nearly the same application occurs with the concluding motif of the B section in the piano at measure 54. This motif with further elaboration then initiates the C section and again develops independently beginning at measure 57 (Fig. 7.1).

Fig. 7.1:
Indigo
mm. 54–60



A more subtle application takes place in the transition between the B' and A' sections. The B' section features a chorale duet between the horn and trumpet in unison. In the concluding measure of the B' section, Weaver deviates from the unison and instead uses a perfect fifth between the two voices. This inclusion of the perfect fifth allows the A' section to seamlessly transition back into the perfect fifth piano tremolo that began the piece.

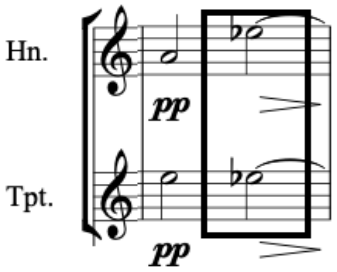


Fig. 7.2: *Indigo* m. 102 - Hn. & Tpt.

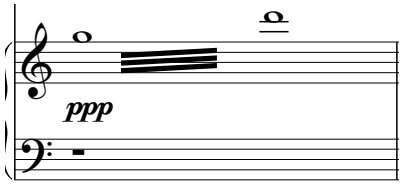


Fig. 7.3: *Indigo* m. 103 – Piano

In the A section's concluding measures of the second movement of *Shattered Ice* (measures 48–53), Weaver introduces the beginning fragments of a triplet motif in the upper voice in the piano, which in turn develops into its full form as an oscillating triplet ostinato defining the start of the B section at measure 56 (Fig. 8). Likewise, in the third movement of *Shattered Ice*, the violin motif used at the end of the A section in measure 21 is recast as the primary violin motif in the resulting B section beginning at measure 25 (Fig. 8.1).

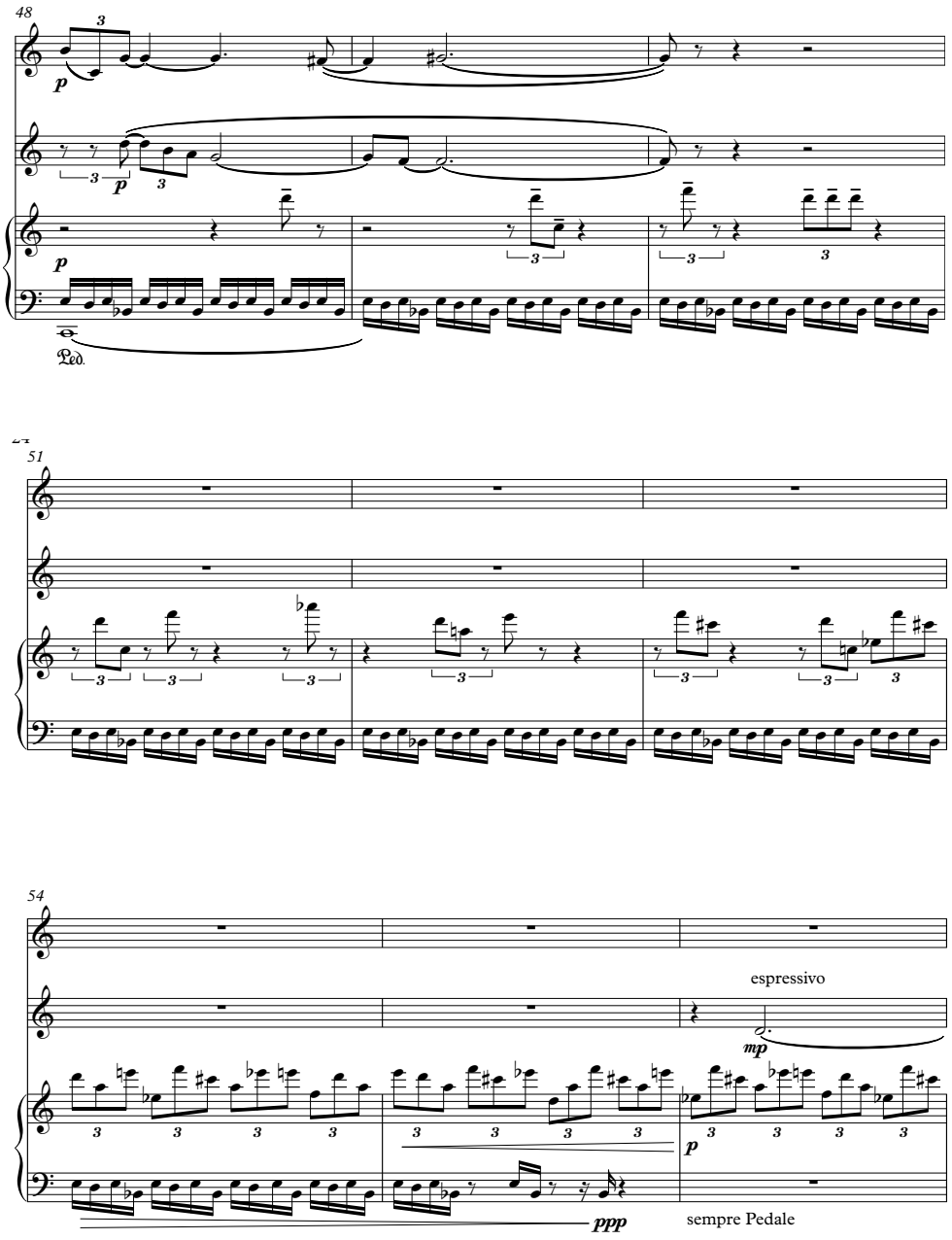
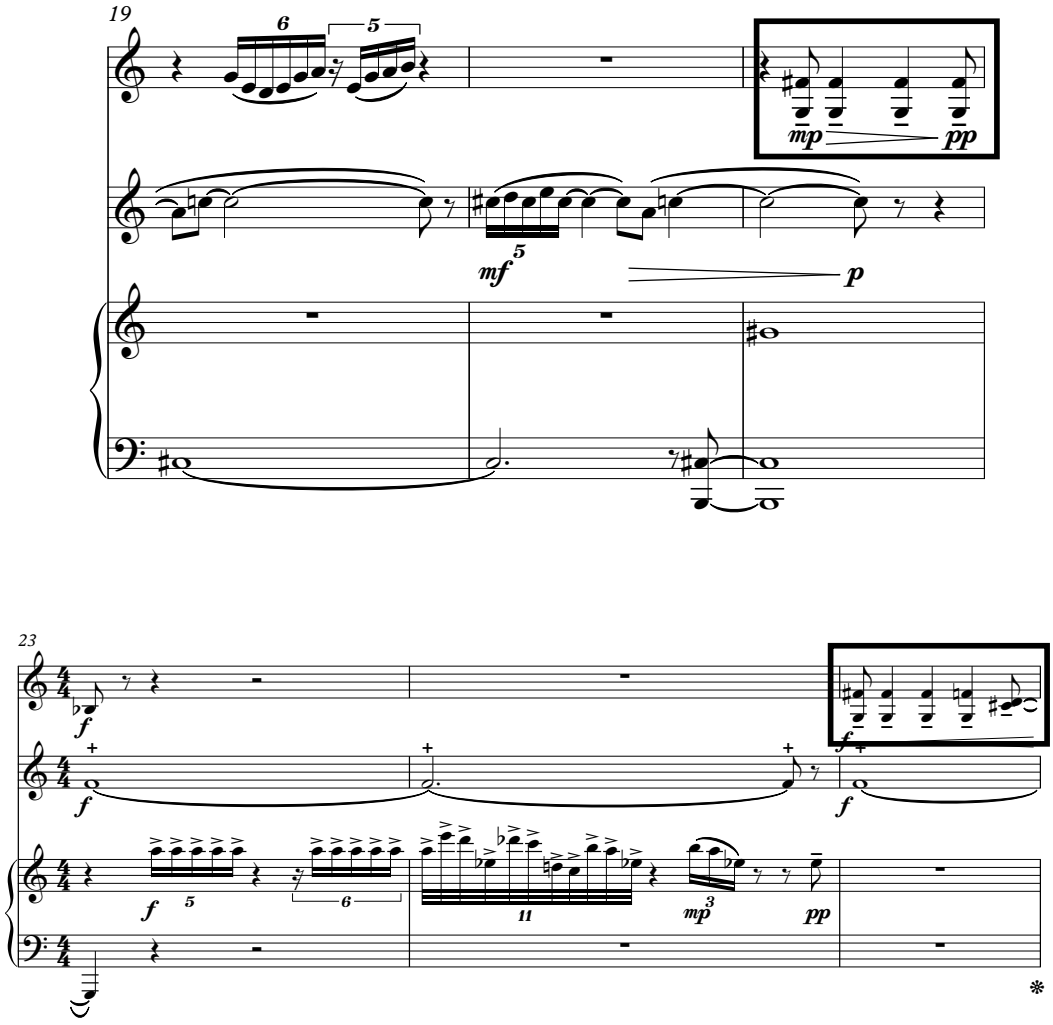


Fig. 8: *Shattered Ice* – second movement - mm.48–56

Fig. 8.1: *Shattered Ice*
- third movement -
mm.19–21 & 23–25



In each of these cases, Weaver uses the linkage technique to smooth out formal seams by simultaneously introducing a new musical section and maintaining some feature of the immediately preceding motif-form. In *Stanzas,* this operation links adjacent movements rather than just contrasting sections. This occurs between the second and third movements. The piano's quintal harmonies which closed the second movement, carry into the A section of the third movement (Fig. 9).

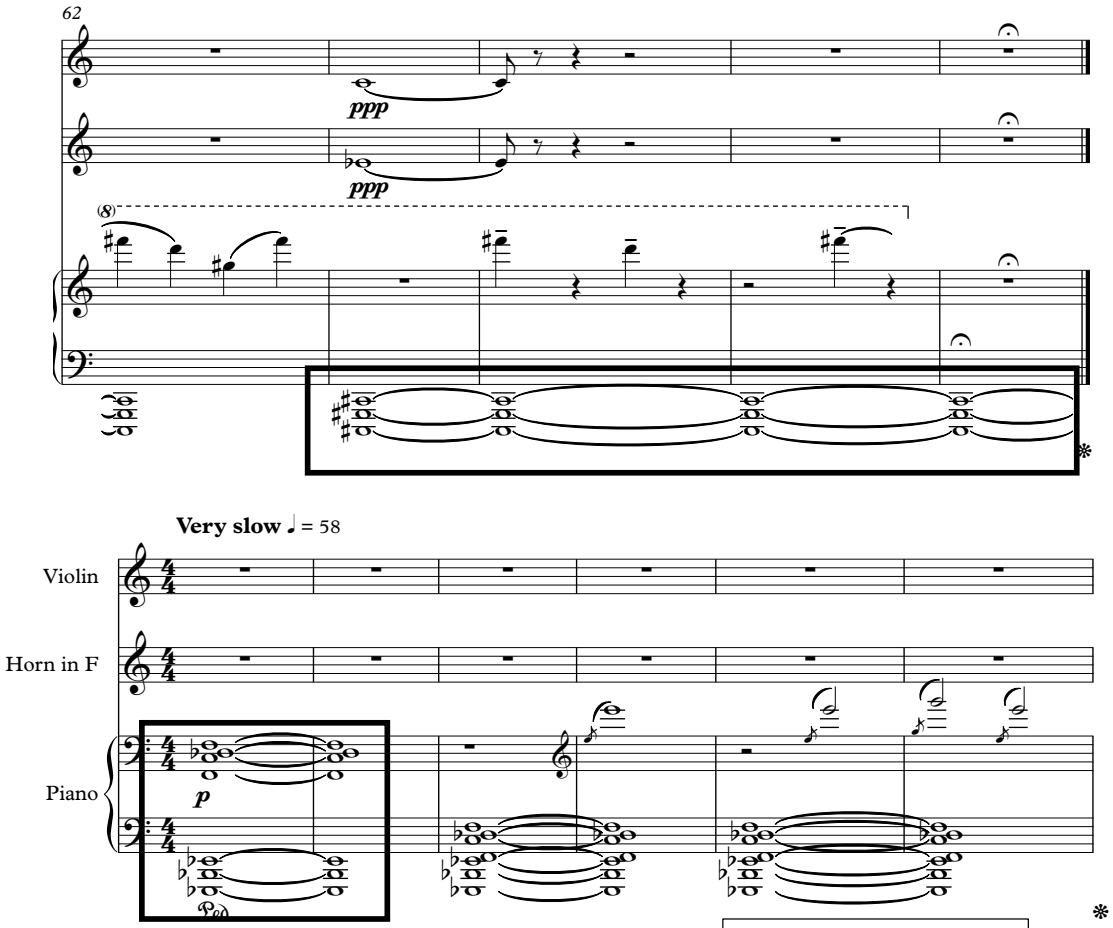


Fig.9:
Stanzas –
Second movement – 62–66
&
third movement -1–6

The example in Fig.9 has much in common with how Benjamin Britten used this technique in his *Serenade for Tenor, Horn, and Strings,* where he forged a connection between the vocal melody and instrumental accompaniment between the Elegy and Dirge.

The accompaniment linkage involves an enharmonic respelling (with the oscillation from G to G# from the end of the elegy becoming G to Ab to open the Dirge and a change in texture, moving into an unaccompanied line for the tenor." With Britten using the linkage technique in this manner, it provides a type of thematic unity between the two movements, together forming a menacing central section to the serenade as a whole.[95]

In the same vein as Britten, in *Stanzas,* Weaver hopes to maintain a sense of thematic unity through the two movements by linking them together with nearly the same quintal harmonies. This unity supports the idea that these inner movements represent two sides of a central story as elaborated upon during the second chapter analysis.

Defining Musical Trajectory within Formal Sections

The use of well-defined cadential points in Weaver's music helps make large formal structures clear to the performer and the audience. Clear trajectories in the music speak to Weaver's horizontal approach to composition and the structuring of his ideas around arrival points. A change in section generally corresponds to a change in texture, tempo, or harmonic centricity and the introduction of additional motivic

[95] Michael Baker, "Motifs and Motivations", in *Singing in Signs: New Semiotic Explorations of Opera,* ed. Gregory J. Decker and Matthew R. Shaftel (Oxford Scholarship Online: June 2020), 78 Accessed March 11th 2021. https://oxford.universitypressscholarship.com/view/10.1093/oso/9780190620622.001.0001/oso-9780190620622-chapter-4

material. To initiate such change, the rate of harmonic fluctuation dictated by the bass progressively intensifies alongside an increase and variation in surface rhythmic activity. Weaver's trajectory through a specific section aligns well with Christopher Wintle's description of a musical wave in, *All the Gods, Britten's Night Piece in Context,* where he describes a process in three parts, "intensification, climax, and dissolution. An introductory section and following section and/or coda usually bookend this process."[96] This resembles a metamorphosis of thematic elements leading to the creation of subsequent material.

Schoenberg's ideas on formal closures can be used concurrently to clarify each step of Wintle's proposed outline. Intensification in the music can generate through a process called condensation of the motivic idea, as coined by Schoenberg. Schoenberg states that:

> Condensation is the moving of contents closer together (to each other) so that each component occupies a smaller space; or rather the space in question is more densely filled with content. Condensation has the effect of intensification and is thus especially used for achieving a climax. The intensifying effect is based on the drawing together of all components in order to squeeze from them [the meaning], as in the 'aphorism' *(quasi die "Sentenz").* Condensation almost always occurs in all 'dimensions' harmony, melody, rhythm, and dynamics.[97]

Schoenberg notes that:

> in a cadence, the melody presents a reduction of its characteristic features to uncharacteristic ones [such as scales, stepwise segments, broken chords, and/or the succession of equal intervals or rhythms that present no different motifs], often producing the effects of liquidation and the dissolution of motivic content.

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[96] Christopher Wintle, *All the Gods: Benjamin Britten's Night-Piece in Context (*London: Plumbago Books and Arts: 2006), 89

[97] Ibid, 104

Dissolution in the music, as Schoenberg notes, is to let go as quickly as possible of everything characteristic, allowing tensions to ebb which provides a clean slate offering the possibility for something different to come forward.[98]

A combination of Wintle and Schoenberg terminology, can accurately describe the processes governing Weaver's trajectory of musical ideas within a given section. The following paragraphs will focus on a main climactic point from each work and analyze the passage through the processes as described by Wintle and Schoenberg.

The adagio of *Tumultuous Calm* from measures 23–33, defined in the second chapter form table as the second subsection of A leading into the B section, fulfills the parameters of Wintle's threefold process. Weaver creates **intensification** by mode of condensation or a squeezing together of motivic content first presented in the introductory A section (measures 1–15). Specifically, in measures 23–25, there is a concentration of both the head of the motto motif and the leap of a seventh or ninth passed in imitation between the base voice of the piano and horn coinciding with the trill in the top voice of the piano, all of which were prominent previous motif shapes. This, combined with increased surface rhythmic activity in the form of polyrhythm, increased range, and dynamic, creates acceleration, accumulation, and enrichment in the music toward a climax at measure 30. A cadence occurs at the **climax** in measure 30 with a final elaborated statement of the head of the motto motif, which maintains motivic continuity with the preceding features. **Dissolution** occurs at measures 31–

[98] Norton Dudeque, *Music Theory and Analysis in the Writings of Arnold Schoenberg (1874-1951)* (London and New York: Routledge 2016), 159-160

32, immediately after the climax, where Weaver presents a succession of relatively equal interval and rhythmic patterning which, as Schoenberg notes, liquidates and dissolves previous motif shapes. The result is a slackening of tension and the creation of space for the B section at measure 34.

The first "him" section in *Caricatures* portrays Wintle's threefold process. **Intensification** from measures 42–54 occurs with an increase in tempo, the contracting of musical space by utilizing constant changing meters, and an increase in rhythmic activity and melodic range. Concurrent with a cadential point and **climax** in measures 54–55, Weaver reduces the concentrated motivic content to mainly the pronouncement of single significant intervals which closes the "him" section. This type of liquidation of the motif enables the transition back to the "me" motif, which can be thought of as a **dissolution** stage. This stage slackens the tension and leads into the resultant "her" section" at measure 74. The end of the parallel "him again" section follows nearly the same trajectory. Before an arrival point in measure 157, Weaver again reduces the previous motivic content to baseline intervals of the tritone and half-step in measures 155–156, thus leading to **dissolution** in measures 158–160. This provides closure and allows for a smooth transition into the final "I" section at measure 161.

Both subsections within the A section of *Indigo* fit this trajectory. The beginning to measure 9 can be considered an introductory phrase, and **intensification** occurs with the trumpet descending chromatic motif in measure 10. Weaver employs

the method of condensing this motif in the trumpet by overlapping it in imitation with the horn. Condensation is further achieved by increasing the complexity of the motif by squeezing in more chromatic notes per beat and using polyrhythm between the horn and trumpet until the **climax** and arrival in measure 13. Following measure 13, **dissolution** occurs when Weaver reduces the motivic content to just a single interval passed between the horn and top voice of the piano before initiating a second subsection at measure 17. A parallel trajectory begins with a motif of **intensification** at measure 29, again pronounced by the trumpet. Condensation occurs at more levels of composition than the previous example in *Indigo*, effectively producing a second arrival with more impact at measure 32. The rhythmic note values become more contracted in both the trumpet and piano motif shapes in measure 30–31, the range in the piano drops a full octave, and the harmonic space contracts with the piano sounding a half-step tremolo, instead of the fifth which sounded in the beginning. All of this contributes to a more drastic mode of **intensification**. A **climax** and arrival occur at measure 32, and immediately a **dissolution** phase follows where Weaver gradually fragments a quintuplet tremolo throughout seven measures, leading into the contrasting B section.

In *Genug*, the final moments of the first presto section from measures 159–170 leading to the C section provide another opportunity to witness such operations. A motif of **intensification** begins when a hexachord motif, initially presented in the bassoon in measure 65, repeats in measure 159 in an offset presentation between the flute and clarinet. An increase in rhythmic complexity and further saturation of the

motivic space occurs as this passage continues, eventually leading to a **climax** in measure 171. Weaver employs a similar mode of intensifying the music, including polyrhythm, the inclusion of more contracted note values (eighth notes to triplets to sixteenth), and an increase in dynamics and melodic range, all of which again creates acceleration, accumulation, and enrichment. Following the arrival at measure 171, **dissolution** in the music occurs with a substantial reduction in dynamic and texture and a tempo retardation.

The developmental section in the first movement of *Shattered Ice* arguably is Weaver's most elaborate musical trajectory with sustained passages of intensification through multiple climaxes. Arrival points occur at measures 60, 64 and the final apex being at measure 67. **Intensification** initiates with the horn and bottom voice of the piano at measure 53. As seen with all the other examples, the inclusion of increased contrapuntal interplay amongst all voices, use of polyrhythm, and an increase in melodic range and surface rhythmic activity, all signal continued and accumulating intensity. In addition to these variables, continuous sequencing through harmonies dictated by the bass add to the intensification leading to the first arrival at measure 60. Intensification is sustained through the next two measures by continuing active rhythmic gestures in the piano's upper voice and further harmonic shifts. By measure 62, a liquidation of motivic content in the violin and piano occurs, leading to an initial climax at measure 64. The reduction of the characteristic motif shapes to simple repeated block chords in the piano and scalar passages and stepwise fragments in the violin contribute to this liquidation. Further liquidation in the piano part prepares the

final **climax** in measure 67 by a repetition of successive parallel harmonies in the piano's upper voice in measures 65–66. The main arrival in measure 67 is further confirmed with harmonic motion implying an F-diminished seventh chord moving to E minor, a type of local resolution to a tonic chord. The climax is sustained in measures 67–68, after which **dissolution** takes place, spanning the entire B' section leading back to the A' section.

The development section in *Stanzas* beginning in measures 74–87 offers a similar trajectory found in *Shattered Ice*. Parameters of **intensification** established by the previous examples can also be found in this section of music. Constant contrapuntal imitation between the violin and horn commences, a downward shift by the bass, an increase in melodic range, a condensing of the time by use of mixed meter, and a tightening of harmonic space caused by the disruption of dissonance with the prominence of the half-step in the piano ostinato in measures 77 and 79. A **climax** occurs in measures 80–81. As with the other examples, as Schoenberg notes, concurrent with the climax is a liquidation of motivic content with mainly stepwise motion in the horn and violin, and the fragmenting and simplification of the piano ostinato leading to **dissolution** in measures 84–87. This relatively short period of dissolution again leads back into a B' section. The B' section has more connection with its parallel B section in *Stanzas* than in the first movement of *Shattered Ice,* able to function as a full stand-alone recapitulated section. In *Shattered Ice,* the dissolution from the climax in measure 67 occurs over a more extended period. Another way to interpret the entire B' section in *Shattered Ice* is as a transitory section leading to a

full stand-alone recapitulation of A, and not a true recapitulation of the first B section material.

Though each of Weaver's works has its unique formulaic subtleties, the sections in each work that involve a climax or prominent arrival share commonalities with one another. In the period of **intensification** leading to the defined arrival point, Weaver tends to increase contrapuntal interplay amongst all members. He also incorporates more surface rhythmic activity with layers of polyrhythm, increases the melodic range of each of the given voices, and condenses both the meter and harmonic space. These methods of intensification contribute to condensation of motif shapes and saturation of the motivic space, as Schoenberg observes, allows for an effective **climax**. Concurrent with this climax, cadential closures such as reduction and liquidation of the preceding motivic content transition to a section of **dissolution,** where the tensions ebb, and the music creates space for developing a different section of music. If the performer can grasp this trajectory of Weaver's musical line, then they can deliver a more persuading and powerful rendition of his work to the audience. There is much emotion to uncover in Weaver's music and recognizing and allowing these procedures to shine through will make this emotion even more accessible.

Rhythmic and Textual Considerations

Weaver's rhythmic and textural variety in his works is yet another defining feature of his compositional voice. Since Weaver concerns himself with small motifs, many of his rhythmic considerations are also built to sustain this type of compositional preoccupation. For example, Weaver notes that a principal trademark of his is the alternation of voices to fill out a total composite rhythm. The result is that anytime during a longer note value or rest in one voice, an underlying shorter note value motif occurs in another to maintain an impetus to the phrase. An example takes place in the allegro con fuoco of *Tumultuous Calm*. At the very beginning of the allegro, while the horn holds a quarter note on the fourth & fifth eighth note of the measure, there is a single eighth note attack underneath in the piano voice on the fifth beat. The filling out of all the eighth notes in the measure between the clever alternation of voices is a precedent that is sustained throughout this movement.

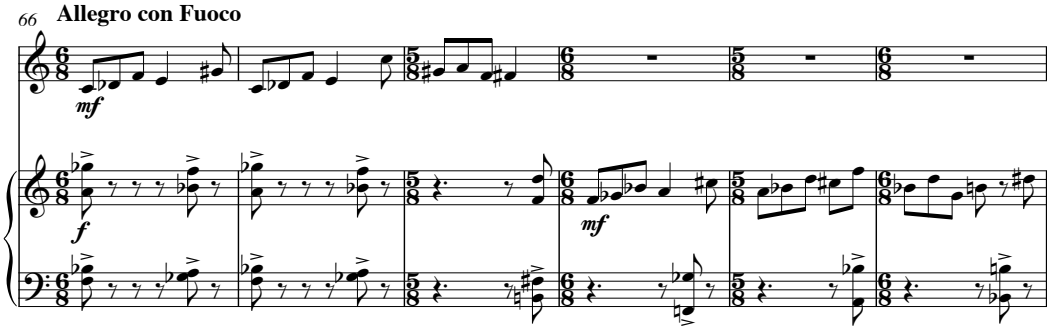


Fig. 10: *Tumultuous Calm* – allegro mm.66–72

In measure 58 of *Indigo,* a similar treatment occurs. While the piano has underlying triplet motion, the horn and trumpet hold a longer note value. The horn and trumpet trade shorter note value motifs respectively in the following two beats while the piano sustains. In the final beat, the horn and trumpet rest while the piano sounds a quintuplet motif. Each beat is active because of the alteration of small rhythmic motifs amongst all three voices (Fig. 11).

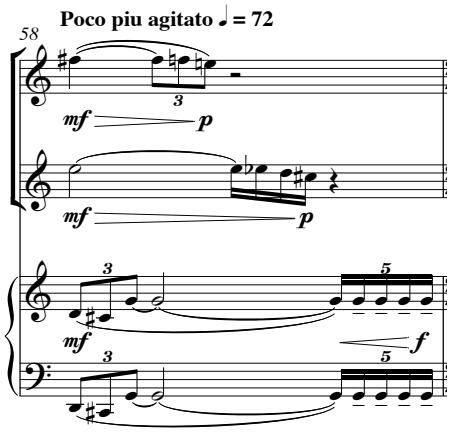
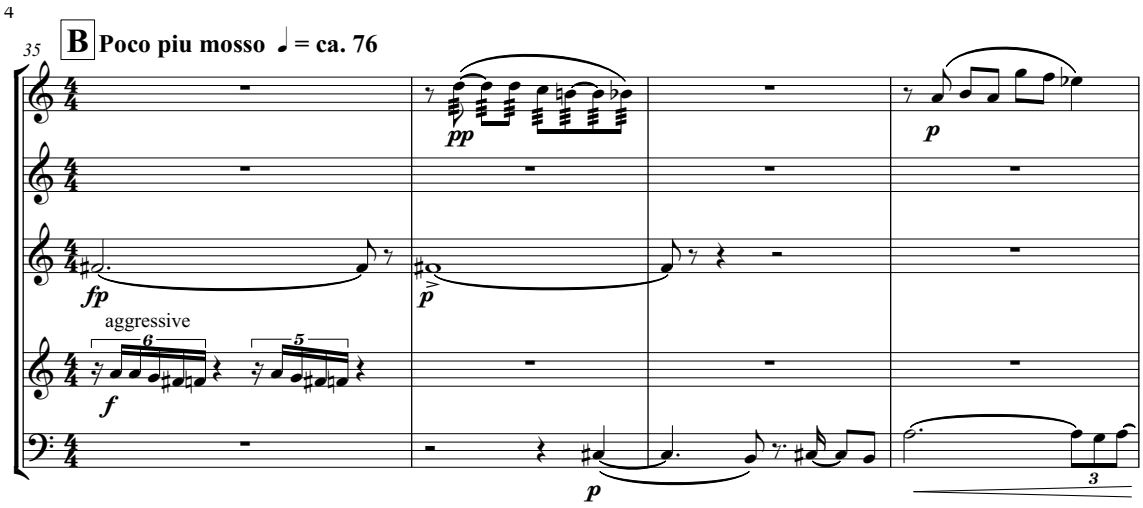


Fig. 11: *Indigo* - m.58

In *Genug,* during the second subsection of A in measure 36, the clarinet pronounces the downbeat and sustains while the flute enters on the second eighth and continues with an eighth-note motif. During the tied note which the flute sounds on the second half of the third and fourth beat, the bassoon enters on the fourth beat, thus sounding the missing articulated beat from the flute. A similar alternation occurs in measure 38. The bassoon sounds the first beat in measure 38 and sustains. During the sustain of the bassoon, the flute fills in the eighth-note pulse, then holds the fourth beat, while the bassoon answers with triplets. (Fig. 12).

Fig. 12: *Genug* - mm.35–38



Measure 22 in the first movement of *Shattered Ice* also represents this process. On the first two beats of measure 22, the violin sounds triplets while the horn and piano sustain. The violin then sustains beat three and four while the horn sounds a quintuplet motif to occupy the third beat. The piano then answers with a thirty-second motif on the 'and' of beat four, leaving the last eighth note to sound back in the violin. (Fig. 13).

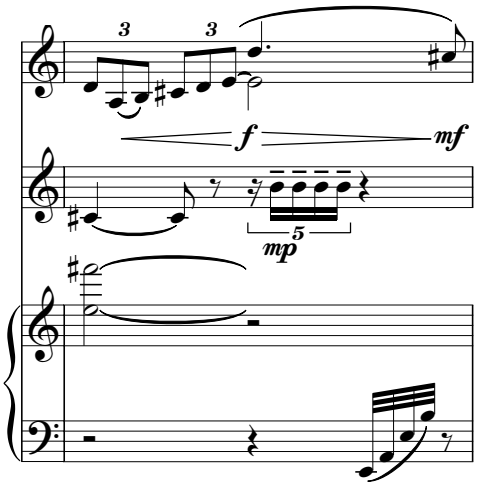


Fig. 13 – *Shattered Ice* – first movement - mm.22–23

Another example in *Shattered Ice* occurs in measure 27 of the second movement where the composite rhythm shared amongst the three voices is as follows: four sixteenths on beat one, an eighth and two sixteenth notes on beat two, two sixteenths and one eighth on beat three, and two eighths on beat four. The piano and horn share the four sixteenths on beat one, the violin and horn share the second and third beat composite rhythm, and chords in both voices of the piano sound the final two eighth notes.

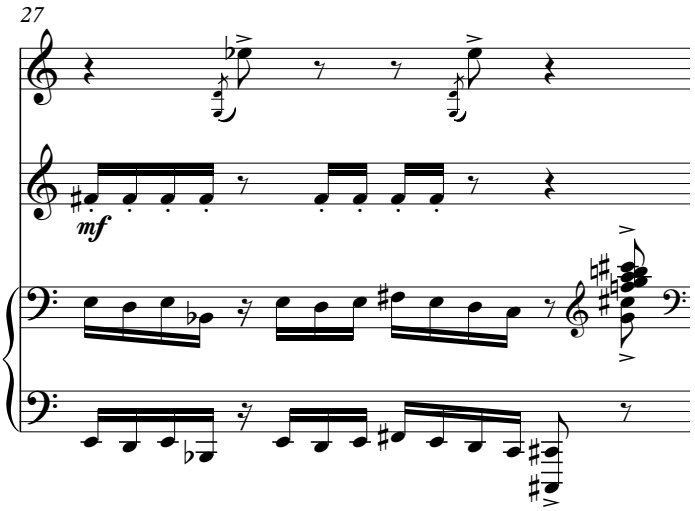


Fig. 13.1: *Shattered Ice* – second movement. m.27

A final and more extended example of this rhythmic interplay is from the first movement of *Stanzas* during the C developmental section in measures 56–69. While the piano has continual underlying sixteenths and sixteenth triplets, the horn and violin alternate successive syncopated entrances contributing to the energy of the piano ostinato and creating great rhythmic interest and an improvisatory feel. An excerpt of this dialogue between the horn and violin is found in Fig. 14. Alternating voices to create a composite rhythm first shows Weaver's preoccupation with manipulating small motifs to create a larger whole, and secondly creates equality and a highly engaging conversation between each member of the group.

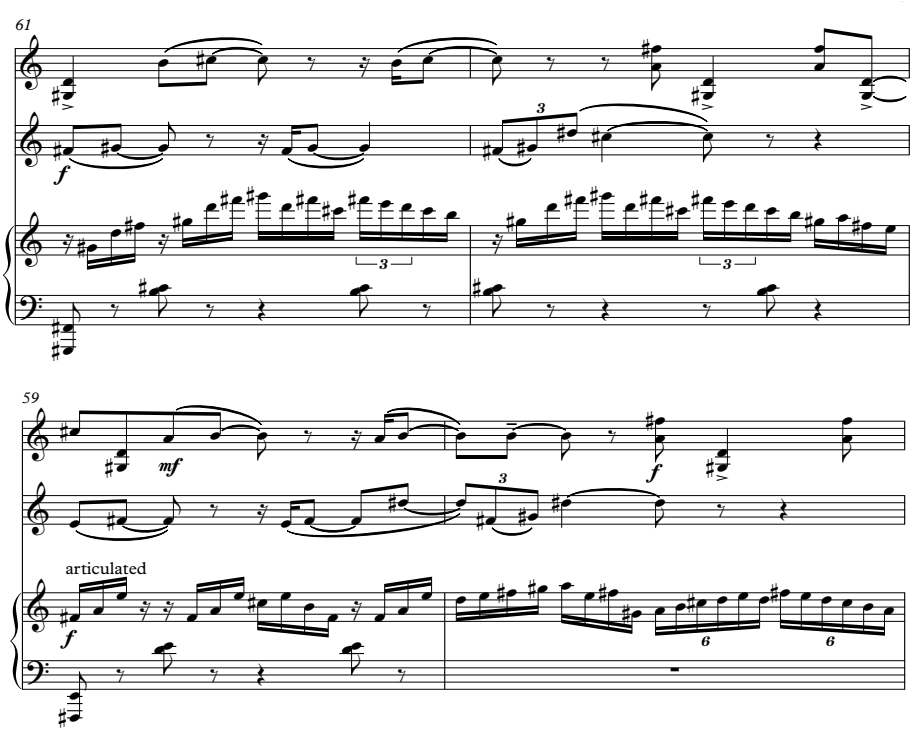


Fig. 14 –S*tanzas* first movement- mm.59–62

The use of varied ostinato is also a pervasive feature in Weaver's compositional voice. Generally, the ostinato serves two contrasting textural functions in the compositions addressed. The first is to infuse the music with unabating rhythmic drive and usually coincides with Weaver's more vigorous, extroverted, and technically virtuosic sections of music. Ubiquitous throughout the scherzo second movement of *Shattered Ice*, the scherzo sections of *Genug*, and much of the first and last movements of *Stanzas*, are examples of this type of ostinato. The second function serves to create a still texture. This is much in line with how Stravinsky defined the function of ostinato in his own music when asked by his friend and colleague Robert Craft. Stravinsky states, "It is static – that is, anti-development; and sometimes we need a contradiction to development."[99] There are moments in every piece discussed where Weaver incorporates this style of ostinato to linger or, as Stravinsky remarks, to counter the process of development. One common way Weaver achieves this is by utilizing a tremolo or trill in a slow tempo. Examples include measures 6–10 in *Tumultuous Calm*, where Weaver accompanies the horn melody with just a trill in the upper voice in the piano, a depiction of calm before the tumult. Weaver expands this idea of this static tremolo ostinato in *Indigo*, where much of the A section is underpinned by this texture. Since *Indigo* focuses on subtleties in sound color over motivic development, it would make sense for Weaver to fully realize this static ostinato function. The A section in the first movement of *Shattered Ice* also utilizes

[99] Igor Stravinsky and Robert Kraft, "Conversations with Igor Stravinsky" (Garden City, NY: Double Day & Company, INC, 1959). Accessed March 11th, 2021. https://archive.org/stream/conversationswit00stra/conversationswit00stra_djvu.txt

the tremolo in the piano the same way as *Indigo* throughout its opening section, as a static tapestry for subtle change happening in the other voices. By using a tremolo as a type of unwavering, unvaried texture, it creates a hypnotic effect or, as Laure Schnapper observes, "could cause the loss of a sense of time and induce a torpor that, by association may be used to evoke sleep."[100] It is no wonder that these tremolo ostinato textures occur frequently in the very beginning of Weaver's pieces where any element of time is blurred, and the music is just coming into focus, not yet fully aware of its faculties.

Though there are many times when Weaver wants to create a type of still obscurity using ostinato, he also uses static ostinato textures to counter development through regularity and clarity. One such example occurs in *Genug,* where a whole-tone ostinato is used to accompany the oboe melody at measure 21, which counterbalances both the rhythmically active ostinato occurring in the subsequent presto sections and the beginning's obscurity. In addition, it allows the importance of the oboe melody to shine through unencumbered. Other such examples are found in the B section in the second movement of *Shattered Ice,* beginning at measure 54, where Weaver uses a repeating triplet texture on a fixed hexachord in the piano's upper voice to counterbalance the rhythmic drive of the beginning A section. He employs the same sequence of events in the first movement of *Stanzas*, where a static ostinato of only eighth notes is used in the B section, which counters the bubbling

[100] Laure Schnapper, "Ostinato "Grove *Music Online,* ed. Deane Root. Accessed 11th March 2021. http://www.oxfordmusiconline.com

energy of the A section's varied and improvisatory sixteenth ostinato. The employment of ostinato provides another layer of unification in his works to which the performer and audience can grasp. Ostinato is highly effective in providing a framework, whether it be a vigorous repeated rhythmical texture or a still and static texture, as in the case of the tremolo, for hanging a variety of other musical motifs. Having this unified repetition in one voice allows Weaver great freedom in crafting the other voices.

Weaver promotes rhythmic spontaneity and defies expectation for the listener by polyrhythm, syncopation, and quick interjection of a different meter. There are countless examples of all these rhythmic figures, but for the sake of brevity, I will only highlight a few. Weaver uses hemiola in the violin during the first movement of *Stanzas* which signals a change in section and shift in the harmonic center. Instances occur in measure 28 before the change to the B section and in measure 53, which precedes the beginning of the development. It is a device that undermines the established expectation of the ostinato rhythmic pattern, effectively signaling to the audience and performer that something different is about to occur.

A parallel more impressive occurrence happens in the fourth movement. This time it occurs in the horn part at measures 45–46, which again incites interest for the listener and drives the music to the development section in measure 47. This is shown in Fig. 15.

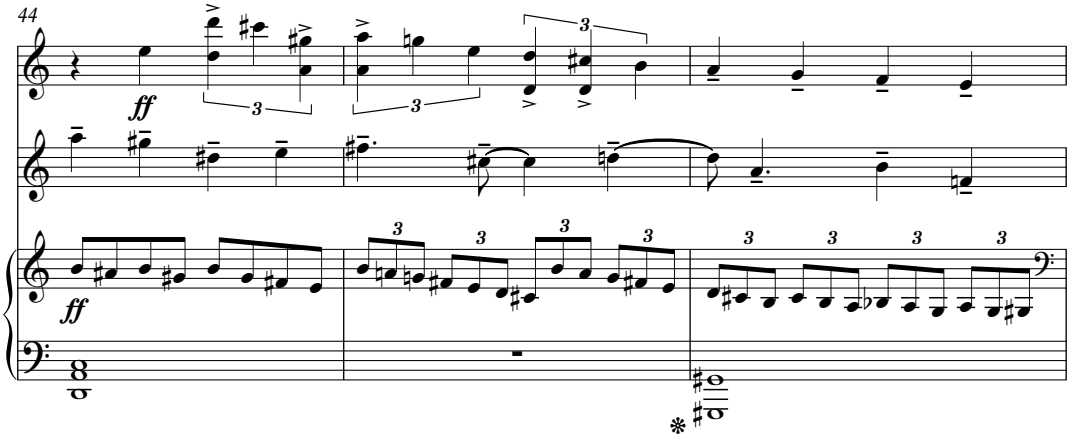


Fig. 15: *Stanzas* - fourth movement - mm.44–46

In each case in *Stanzas,* the hemiola figure achieves an allargando effect generating necessary potential energy to appropriately set off the subsequent arrival. Another extended use of hemiola takes place in the transition at the end of the B section in the allegro of *Tumultuous Calm* at measures 125–128 (Fig.16), which creates the opposite effect of how it was used in *Stanzas*. In this manner, the hemiola is employed to constrict time, contrasting the more sustained feel of the B section and intensifies the music leading back to an A' section.

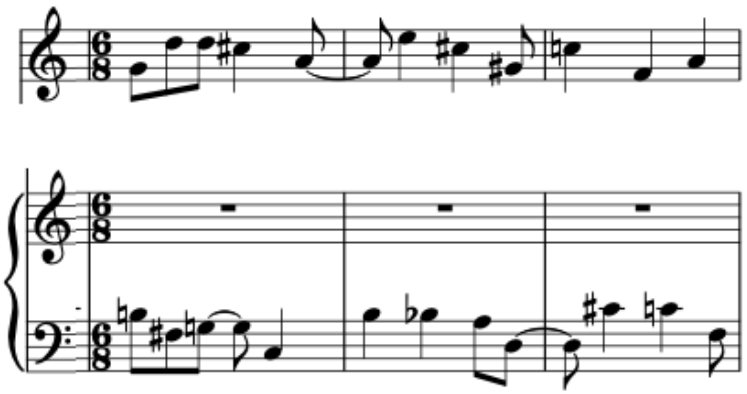


Fig. 16: *Tumultuous Calm* – allegro - mm.125–127

The recurrence of syncopated accented-beat patterns always gives Weaver's music a sense of forward motion. In *Genug*, both in the slower A section and in the presto sections, there are abundant ostinato patterns with articulations on the last eighth note of the beat and subsequent downbeat, inevitably propelling the music forward. Likewise, in the first movement of *Stanzas,* much of the ostinato and melodic figures accentuate the middle of the measure (beats two and three), achieving a similar effect. The same holds true for the rhythmic ostinato in the second movement of *Shattered Ice*, where strong rhythmic events on the final sixteenths of the bar generate perpetual driving intensity.

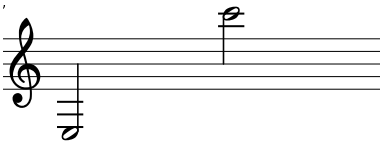
Attributes in his Horn Part Writing

Thus far, much of the content has been strictly about Weaver as a musician, composer, and the inner workings of his horn solo and chamber works, with little mention of the specifics behind his horn part writing. This section will elaborate upon the attributes in his handling of the horn.

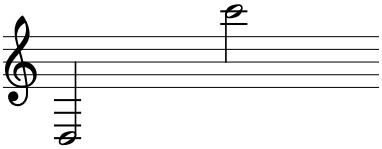
The most accurate way to sum up Weaver's writing for the horn is a balanced and thoughtful approach. As mentioned by Parker Nelson in the first chapter, he does not concern himself with a myriad of extended techniques or unnatural sounds. The most adventurous extended technique found is stopped horn. He utilizes this sound in every piece. In his two early works, *Tumultuous Calm* and *Caricatures,* Weaver occasionally incorporates large leap glissandi and flutter tongue, but has no need for such devices in his subsequent chamber works. He is generous to the hornist

restricting the amount of rigorous technique. A hornist's worst nightmare is entering an extreme register with little to no preparation and there are minimal instances where Weaver demands this type of execution. Rather he allows the player to maneuver naturally into an extreme register from a place of comfort. His melodic writing for the horn can appear awkward and disjunct at first glance. However, the numerous repetitive patterns within these motifs can make these more acrobatic changes manageable. The analysis regarding his motivic manipulation will be of help to hornists in this respect. Weaver explores the middle to upper range of the instrument much more so than the lower range, with many of the motifs starting from the middle range. Below is a list of the respective ranges for each of the works addressed. The notes listed are in horn pitch.

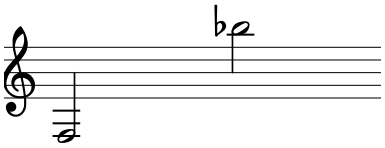
Tumultuous Calm: **E3–C6**:



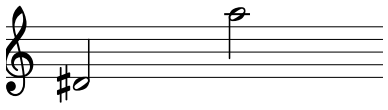
Caricatures: **D3–C6**:



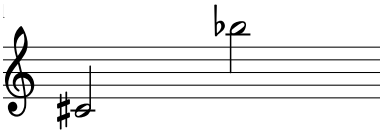
Genug: **F3–Bb5:**



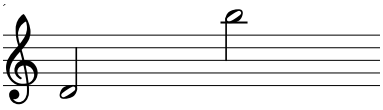
Indigo: **D#4–A5:**



Shattered Ice: **C#4–Bb5**:



Stanzas: **D4–B5:**



Weaver is relatively conservative with his range and when he opts for a more extreme register, it is for a moment and usually at an emotional highpoint. Since his choices in register and technique are comfortable and sensible, the real difficulty lies in achieving proper dynamic contrast and the precise execution of various interlocking rhythmic figures with the rest of the ensemble.

His dynamic choices are extraordinarily demanding. One excerpt which exemplifies this is found in the last movement of *Shattered Ice* from measures 41–45. In the space of five measures, the hornist is required to play as loud as they can and subsequently pace a decrescendo to a piano (Fig. 17).

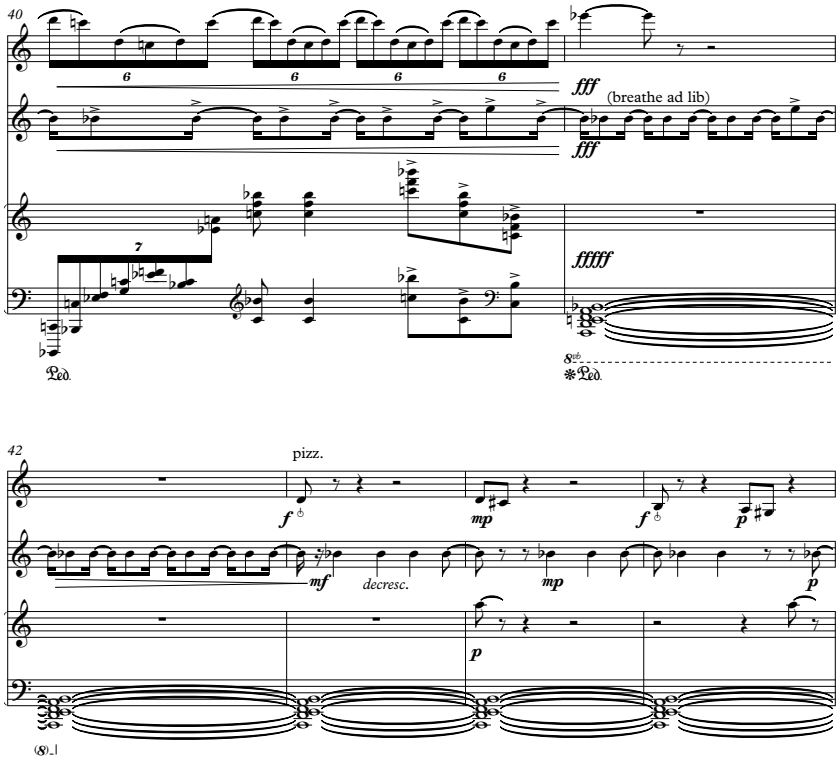


Fig. 17*:* *Shattered Ice* third movement -mm.40–45

In all the works discussed, the hornist is required to play imperceptibly softly and delicately in a sparse texture and at times at max capacity in their loud dynamic.

The rhythmic variety in the horn part in relation to the surrounding rhythmic complexity of the score makes this music quite challenging to put together as an ensemble. This complexity is briefly highlighted when discussing his technique of alternating voices to fill out a composite rhythm. Because of the intricate, conversational nature of Weaver's compositional voice, it is always advised that a hornist play directly from the score in the rehearsals, and if need be, in the concert. Since there is no discernable elongated melodic writing in any of his horn parts, the succinct motifs presented only make sense and come alive when sounded in context.

These succinct motifs promote great versatility in how Weaver casts the horn with their varied rhythmic and dynamic identities. Throughout a piece, he allows the horn to serve a percussive role, lyrical role, heroic, and at times an aggressive role. The percussive motifs he gives the horn player mimic the percussive nature of the piano. In many moments of *Shattered Ice*, Weaver reiterates single note melodic gestures in the horn. In this context, he is having the horn extend the dimension of color and rhythmic variety within the established piano sound. Examples of this technique occur in the first movement in the beginning and ending A sections in measures 1–11 and measures 84–89 and in the B section during measures 22–25. Another example of the horn sharing the piano's characteristic occurs in *Indigo* during the B section in measures 47–48, 51.

Weaver's lyrical motifs, though brief, are very vocal. A wonderful example of a plaintive pleading motif takes place in the third movement of *Shattered Ice* in measures 18–20, which has an ethereal chant-like quality. In the opening movement of *Stanzas* from measures 22–28 and in measures 45–51, the horn sounds extended lyrical sweeps which soar over the rest of the ensemble. Even in the B section of the adagio in *Tumultuous Calm*, the horns sighing minor seconds are quite poignant. Just as John Williams observes, "The horn stirs memories of fearful things, of powerful things, of noble and beautiful things,"[101] the powerful and heroic nature of the horn

[101] John Williams, "Concerto for Horn and Orchestra, "Program notes for the Chicago Premiere." The Chicago Symphony Orchestra. John Williams Conducting. Chicago: Orchestra Hall November 29th, 2003.

always shines through in the climaxes of Weaver's music. Weaver's horn writing is equally thrilling rhythmically, contrapuntally, and emotionally without reliance on any gimmicks of extended technique. The horn parts strike the appropriate balance of presenting challenges but show the hornist's capabilities in the best light. Lastly, with every horn piece with piano, Weaver always includes a cadenza or section where the other instrumentalist(s) are featured alone, speaking to Weaver's composing with a performer's mindset. He wants to highlight the technical capabilities and personal artistry of every musician he composes for and plays alongside. Writing parts that do not include his instrument demonstrates this selflessness.

Analogues to Weaver's Music for Horn

It would prove meaningful as a performer to highlight pieces within the established repertoire comparable to Weaver's compositional style. If a performer is already aware and thinks favorably about these comparable works, they may be further inclined to interact with Weaver's music. Like Benjamin Britten's music, Weaver's chamber music engages with tradition but seeks to find inventiveness with texture, sonority and form. Formally, Britten's music nods to the procedures of the past but re-conceptualizes specific elements in a personalized way. The unique manipulation of sonata form can be explicitly explored in Britten's three published string quartets per the analytical essay of Christopher Mark, where Mark notes that sonata form first movements are one of the most interesting features of his

engagement with the genre.[102] In the same vein, Britten employs a supreme example of another well-established form, a passacaglia, in the 'Dirge' in the *Serenade for Tenor, Horn, and Strings* Op.31. The ground is assigned to the singer combined with a lively fugue between the strings and horn."[103] To recall, Weaver's formal treatment also stems from tradition using the outline of sonata structure or rondo for reinterpretation to fit within his predilections.

Additionally, the need for Britten to incorporate symmetrical thematic framing is much in line with how Weaver frames almost every single movement of music. Britten's *Phantasy Quartet for Oboe and String Trio* begins and concludes with the same melodic material contained in the A sections. A similar treatment holds true for the *Serenade Op.31,* where Britten frames the entire song cycle with the recurrence of a solo natural horn call - the Prologue and Epilogue - on the stage and off the stage, respectively. To recall, in *Caricatures*, *Genug*, *Indigo,* and the first movements and final movements of *Shattered Ice* and *Stanzas*, the material presented in the opening of each movement always reappears at the end of the movement in a slightly modified fashion. Arnold Whittall observes that Britten's *Phantasy Quartet* "was the first of Britten's mature works to end with music that is recessional in character. The use of

[102] Christopher Mark, "Supported by Tradition: Sonority, Form, and Transcendence in Britten's String Quartets" In: Intimate Voices: Aspects of Construction and Character in Twentieth-Century String Quartet, Vol 2 ed. Evan Jones (Rochester: University of Rochester Press: 2009. 41-74. Accessed March 11th, 2021. https://epubs.surrey.ac.uk/1959/

[103] Darrell Handel, "Britten's Use of The Passacaglia" *Tempo* no.94 (Cambridge University Press, 1970), 2. Accessed March 11th, 2021. http://www.jstor.org/stable/943210.

the idea of procession and recession provides [Britten's music] a musical as well as dramatic frame, [and] would be most distinctively evident in the *Church Parables* thirty years later."[104] The processional music in the *Phantasy Quartet*, the A section's music that approaches the listener and becomes increasingly complex, contrasts with the recapitulation of the A section existing as the symmetrical opposite, or music in departure. This technique demonstrated by Britten is one that Weaver also employs extensively. Weaver's music seems to reveal itself in simplistic and sparse beginnings moving towards complexity and intensity, while in the recapitulation, it proceeds in reverse motion moving back towards sparsity from complexity. In addition, Christopher Mark highlights "that intense motivic working is central to Britten's compositional approach throughout his career." [105] Examples of such unifying motivic relationships can be found in Britten's *Serenade* where a Lombardic rhythm that dominates the opening horn call is subsequently transformed into the string rhythmic accompaniment in the Pastoral. An additional variation of this rhythmic motif is also used in the strings in the Nocturne. As shown throughout this dissertation, the same type of intense motivic working is also central to Weaver's voice. Britten's efficiency of thematic ideas and thoughtful integration of such ideas within clear forms provides his pieces great unity. Based on all the previous examples cited in Weaver's music, this statement also holds true for Weaver's compositional craft.

[104] Arnold Whittall, *The Music of Britten and Tippet* (New York: Cambridge University Press,1990), 21

[105] Mark, 43

American composer Samuel Adler's embrace of a wide variety of contemporary styles has much in common with Weaver. Marie Rolf classifies Adler's music as "exhibiting great rhythmic vitality, with a predilection for asymmetrical rhythms and meters, and a keen sensitivity to counterpoint. His harmonic materials vary from diatonicism and pan diatonicism to serial techniques."[106] Weaver also pulls from the same diverse range of harmonic materials, shows a great rhythmic vitality, and is grounded in sound contrapuntal technique. Specifically, *Canto XI*, the solo horn piece by Samuel Adler, has much in common with the attributes of *Caricatures.* Both composers look to outside influence to shape the contents of their solo horn writing. In the case of Adler, he uses elements of the horn call from *Till Eulenspiegel* to derive much of the material in both sections of the piece and occasionally uses portions of the famous horn solo verbatim.

With *Caricatures,* Weaver pulls influence from Bernstein's *West Side Story*, making the centerpiece interval of a tritone integral in his own motivic handling. Likewise, the minor seventh interval used to represent longing in the song *Somewhere* represents the same longing in *Caricatures*. Adler notes that the first section of *Canto XI* is a "romantic declamation of great lyric leaps which the horn does so very well."[107] *Caricatures* also features this type of sweeping lyricism in its "her and us" middle section. Adler notes, "the contrasting section [in *Canto XI*] is a rollicking

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[106] Marie Rolf, "Adler, Samuel, "Grove *Music Online,* ed. Deane Root. Accessed 11th March 2021. http://www.oxfordmusiconline.com

[107] Samuel Adler, "Cantos for Solo Instruments." DRAM online. Accessed 11th March 11, 2021. https://www.dramonline.org/albums/samuel-adler-cantos-for-solo-instruments/notes

dance in a type of perpetual motion in 6/8 time."[108] Weaver's lively sections of "him" successfully employ the same intensity of rhythm and dancelike feel in triple time. If horn players are inclined to perform *Canto XI* by Adler, they will find just as much interest in Weaver's solo horn piece.

Another American composer with whom Weaver shares much in common and who defined his own style as always having strands of "grit (music that is severe and intensely rhythmic) and grazioso (music that is lyrical and melodic)", is Vincent Persichetti. [109] This palpable distinction between these two contrasting currents can easily be found in much of Weaver's horn chamber music. It is evident from his first piece, *Tumultuous Calm,* where he continuously mediates between intensity and calm. *Caricatures* also sets up this dichotomy between the middle section ("her" and "us"), which is lyrical and melodic, and the bookending "him" sections, which are sharp, severe, and intensely rhythmic. The grazioso music in *Genug* initiates with the oboe melody in the first subsection of A, which is then immediately contrasted with a severe chromatic motif in the horn defining the second subsection of A. The grazioso feel that Weaver left us at the end of the first movement of *Shattered Ice* is immediately met with the jagged and intensely rhythmic feel in the beginning of the second movement.

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[108] Ibid

[109] Rudy Shackelford "Conversation with Vincent Persichetti" *Perspectives of New Music Vol.*. 20, No.1/2 (Autumn 1981-Summer 1982) 104-133. Accessed March 11th, 2021. https://www.jstor.org/stable/942408

Furthermore, Persichetti's succinct polyphonic style, where each melodic line is intricately woven together, also applies to Weaver's compositional style, where every member is always in a dialogue of short melodic ideas. When asked how aspects of a particular work take shape, Persichetti notes, "Only in a context is the meaning of the content revealed. I prefer to say more about less, than less about more… If attractive textures don't relate to the harmonic nucleus, they must be discarded. If passages foreign to the basic idea and mood refuse to the overall concept, the entire work might have to be deleted."[110] Like Persichetti, Weaver relates his music around a given premise and the following music always develops to serve this idea. This is witnessed this when tracking the procedures carried through each of Weaver's works. If one enjoys Persichetti's works involving the horn, including the *Parable for Solo Horn*, they will find the horn writing attractive in Weaver's music. Adler's and Persichetti's horn writing, just like Weaver's, tend to stay away from extended techniques, instead allowing the construction of the music to speak for itself.

In this exploration into Weaver's horn and chamber music, two overarching aspects directly connect to his pedagogical upbringing as presented in the first chapter of this dissertation. The first is striving for utmost clarity. Through his different stages of development on the piano and in composition, each of his teachers and professors stressed the idea of clarity in the gestures he played to the audience and the details he was notating to the performer in his compositions. By undertaking a thorough investigation into his works and an equally thorough comparison, one can deduce that

[110] Ibid, 114

the clarity demanded of Weaver meticulously and obsessively manifests itself in the construction of each of these works. Logic and clarity underpin each of his motifs. The exploitation of beginning material leads to the continuous thematic development of many successive motifs. This clarity of motif allows the performer to forge connections with the material during each section, and this understanding allows for a more engaging performance. A constant clarity of form is found in all the works, with clear-cut sections of music and a logical framing symmetry functioning both at the movement level and as a whole piece. Within these formal sections, there is a clarity of musical trajectory leading to effective arrival points in the music, which naturally gives way to subsequent contrasting sections. The clarity of trajectory through polished counterpoint between melodic lines and effective voice leading allows for each of his pieces to be emotionally accessible for the performer, and hopefully with proper execution, the audience. His varied rhythmic and textural profiles only enhance the emotional effect of the music.

Secondly, Weaver's spirit for collaboration which began in middle school and held constant for his entire musical career up to this point is also ever-present in every piece he composes. Because each part is comprised of granular motivic material intricately connected amongst the ensemble, an understanding and sensitivity of each member's role is required one hundred percent of the time. Above all, Weaver's music celebrates the very act of collaboration and the fact that the whole is greater than the sum of its parts. Weaver finds the idea of creating beautiful and impactful

music with others one of the most worthwhile endeavors in life. His compositional voice is yet another way for him to express this importance

Conclusion

From the beginning of his musical life until present day, the influence of the horn played a pivotal role in Weaver's musical journey. He cultivated his passion for music around an obsession with the movie music of John Williams and other great romantic composers, where the emotional impact of the horn is ever-present within these scores. His collaborative endeavors in high school through to the present day, allowed him to intimately know the horn repertoire and experience first-hand the idiomatic qualities of the horn, especially the emotional currency it brings to a given work. This continual relationship of performing with the horn in vast and varied contexts, compelled Weaver to compose a wide variety of music for the instrument. The variety in his horn catalog amassed thus far is one of the most impressive aspects of his compositional output, composing for solo horn, horn and piano, woodwind quintet, trumpet, horn and piano, and violin horn and piano. Using the horn in all these contexts, he crafted distinctive works and concurrently developed his compositional voice. The change in his trajectory as a composer is clear through his horn catalog. The first group of works, (*Tumultuous Calm, Caricatures,* and *Genug*), are harmonically daring, pushing the bounds of chromaticism and dissonance while at the same time influenced by past models. The middle work, *Indigo,* shows Weaver capturing the subtly of texture and sound color while using an unknown trio of

instruments – paring the trumpet and horn together with the piano. In the final group of works, (*Shattered Ice* and *Stanzas)*, his two trios for violin, horn and piano, Weaver reverts toward implementing more traditional harmonic language around tonal centers. However, these works represent the most refinement, ingenuity, and maturity in his compositional voice through a versatility with note content, form, texture, and motivic development. Weaver's horn catalog is wholly unique, fully demonstrating his capabilities as a composer. More importantly, the same profound and lasting emotional impact Weaver experienced in movie scores, the great romantic works, and the horn repertoire he interacted with over the course of his musical life, is channeled into each of these six works. The creation of profound emotion, beauty, and honesty, through the vehicle of these horn works, will ultimately inspire hornists to continually interact with his music. The scale of emotion and expression produced by his embrace and thoughtful execution of a variety of compositional styles, and the creative mediums by which he utilized the horn, prove why Weaver deserves admission into the horn canon and the music world at large.

Afterward

One rarely crosses paths with someone like Thomas Weaver who has an immense gift for composing, performing, and educating, combined with a selflessness, kindness, and an unabating passion for what he does. In comparison to Tom my abilities in music are meager, so unfortunately, I can never fully repay him in the way he has enriched my musical life. This dissertation is an offering to show my gratitude for how he has been an ever-present influence in my life, and hopefully, through these writings, persuade others of the immense benefits of interacting with his compositions. It has been enlightening to delve into his horn works with a fine-tooth comb and attempt to unlock which processes occur in his mind to create such music. My research has reflexively deepened my interest in other realms of the classical music world, developed the way I listen, digest, and interpret pieces I perform, and in general, made me a better overall musician and horn player.

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