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“Some Younger European Composers”

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Fourchotte's recent music is characterized by a cellular structure perhaps derived from his earlier interest in serial techniques and by a fascination for timbre and dynamic variety.

Fourchotte's **ECHOS IV** is a good example of the composer's use of cellular or set structure as a means for generating his music. This piece is scored for two brass quintets, the first consisting of 2 trumpets, 2 horns, and trombone, and the second consisting of two horns, two trombones, and tuba.

An examination of the first movement yields insights to his compositional approach. By bar 10 virtually all the tri-chordal sets to be used in the movement have been introduced.

This is accomplished gradually over the initial nine bars .

Bars 1-3 are in a unison texture.

Bars 4-6 introduce the initial set (0 1 2) linearly in the form of two dyads (0 1) and (0 2).

Bars 8 and 9 repeat the set (0 1 2) by spreading the three pitches individually among the members of the second brass quartet.

In bar 10 Fourchotte introduces his concept of set linkage or overlap in which the set (0 1 3 6 7) is found to contain three major set structures to appear in the movement : (0 1 6), (0 2 6), and (0 2 5).

The rest of the movement consists of a kaleidoscopic collage of these overlapping set structures often introduced in canons and in transpositions of retrograde, inversion, and retrograde-inversion. Bars 60-61, for example, contain a quasi canonic relationship among tuba, horn 3, and trombone 2), and examples of overlapping sets (0 2 6) in horn 2 and (0 1 2) in trombone 3 and the tuba).

There is also a canon by transposed inversion between the first trumpet and the first horn. Still another takes place between the trombone 3 and horn 3.

Careful examination reveals that there is in essence one large canonic relationship in the lower quintet in varying rhythmic distances. The fourth horn has related material in altered order.

Fourchotte's interest in dynamic variety can be evidenced by a careful perusal of the examples already cited. His use of coloristic special effects includes flutter tongue, varied articulation, non-metric accelerandos of a repeated tone (bar 3-5, trumpet 2), and a metrical control over the use of the wa-wa mute.

Other interesting effects found in the piece, particularly the second movement include quarter-tone vibrato with control of speed and varied width of vibrato, irregular tremolo, and natural harmonic series glissandi on the horn.

In addition to **ECHOS I-IV** for brass quintet combinations, Fourchotte also has a second group of pieces entitled **ITER I-V**, a series of solo works for basson, oboe, tuba, single percussion, and electric guitar (in ascending order).

Particularly interesting is **ITER V** for electric guitar solo in which Fourchotte produces many interesting sounds through the simple means of Wa Wa pedal, and other standard manipulations of the electric guitar. Fourchotte has written for a great variety of media including orchestra...