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THE “TRADITIONAL CONTEMPORARY” – A STUDY OF WALTER S. HARTLEY
AND AN ANALYSIS OF HIS *CONCERTO FOR 23 WINDS*

BY

JAMES JOSEPH BUSUITO

THESIS

Submitted in partial fulfillment of the requirements
for the degree of Doctor of Musical Arts in Music
with a concentration in Instrumental Conducting Wind Band
in the Graduate College of the
University of Illinois at Urbana-Champaign, 2018

Urbana, Illinois

Doctoral Committee:

Professor Stephen G. Peterson, Chair
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ABSTRACT

The purpose of this thesis is to provide an overview of the life, philosophies, and compositional traits of Walter S. Hartley, with a focus on his most significant contribution to the concert wind band repertoire, the *Concerto for 23 Winds*. A thorough account of Hartley’s interactions with the wind band repertoire and its practitioners will be examined through assessments of correspondence and representative literature. In a variety of letters, lectures, and interviews, Hartley often referred to himself as a “traditional contemporary,” a label first assigned to him by saxophonist Gerald Danovitch that aligns with Hartley’s self-ascribed “neoclassical” influences: Paul Hindemith, Igor Stravinsky, and others. This project will include a biography, an assessment of his compositional practices, and a comprehensive musical analysis. The analysis will pertain to the historical, formal, and theoretical elements of the *Concerto for 23 Winds*. This work contains many of the compositional traits that characterize the musical elements of his oeuvre. The work also served as a portion of the Doctoral Recital Requirement as it was conducted by the thesis author in concert with the Illinois Wind Symphony. This performance perspective complemented the comprehensive analysis herein and conversely aided in the assessment of Hartley’s compositional voice. Despite his significant contributions to the repertoire, there have been no substantial inquiries into Hartley’s works for wind band, many of which have fallen from the collective awareness of conductors in the most recent wind band repertoire survey conducted by Clifford Towner. The document aims to provide ideas for the exploration of other works by Walter Hartley that once dominated the wind band repertoire, but have faded over a span of several decades.
To Allison
ACKNOWLEDGEMENTS

First and foremost, I must give my sincere thanks to my committee members Steve Peterson, Linda Moorhouse, Jeananne Nichols, and Reynold Tharp for their unending support and direction during this process. There were several unintended precedents made during this process, and I am thankful for their patience and good humor. I also sincerely appreciate their willingness to be a part of this project, taking on its myriad challenges and inadequacies and shaping it into a scholarly resource for the wind band community.

For their parts, I would like to extend my utmost gratitude to Sandra and Carrol Hartley, wife and daughter of Walter Hartley. Their willingness to share aspects of the life of Walter Hartley ensured that the notes on the page could indeed come to life. Furthermore, my sincerest thanks go to Paula Holcomb (Director of Bands at the State University of New York-Fredonia) and Laurence Marks (Former Director of Bands at University of North Carolina-Charlotte) for the resources they shared. Both band directors shared a musical and personal connection with Walter Hartley and provided incomparable access to materials I would otherwise never encounter. Kim Taylor, curator of the Walter S. Hartley Collection, which is a part of SUNY-Fredonia’s Reed Library, played an essential role in connecting me to the letters that so genuinely elucidate the friendships that helped generate entire oeuvres of music. David Coppen, curator of the Special Collections at the Sibley Music Library at the Eastman School of Music, provided the connection to Frederick Fennell’s annotated scores for the *Concerto for 23 Winds*.

And finally, to my wife Allison, who shared with me the ultimate leap of faith, sharing in the journey that has been my time at the University of Illinois and our time in Urbana-Champaign. Thank you for your love, your patience, your humor, and your resolve. None of this would have been possible without you at my side.
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CHAPTER 1: INTRODUCTION

This thesis constitutes the first substantive assessment of Walter Hartley’s *Concerto for 23 Winds* among his expansive contributions to the wind band repertoire. This work was selected among several others due to its balance of traditional and contemporary compositional characteristics. It is the opinion of this author that the *Concerto for 23 Winds* best demonstrates a wide range of compositional traits evident in several of Hartley’s works. Other doctoral projects have concentrated on his music for individual instrument families such as the trombone, tuba, and euphonium. Hartley’s wind band oeuvre is a significant portion of his compositional output, and his mention in a variety of resource books and wind band repertoire surveys provides merely a glimpse of the perceived quality of his work. As the wind band repertoire evolves, and calls for original works from elite and new composers come from the conductors of wind bands, there is a moment in which pause must be given to ensure that the leading composers of the past are brought forward with those of the present and future. It is not simply a matter of music for our time, but rather music for all time.

1.1 REVIEW OF LITERATURE

In preparation for analyzing the *Concerto for 23 Winds*, sources regarding two of Hartley’s teachers, Bernard Rogers and Howard Hanson, were consulted. The first significant text was a book written by Bernard Rogers titled *The Art of Orchestration: Principles of Tone Color in Modern Scoring*.¹ Rogers was a student of Nadia Boulanger, a Guggenheim and Fulbright Fellow, and the Chairman of the Department of Composition at the Eastman School of Music.

Music for thirty-eight years from 1929 to 1967. Rogers’ ideas regarding tone color were useful in relation to determining many of the orchestrational choices made by Hartley in the *Concerto for 23 Winds*.

Beyond Rogers’ own words, studies of his works (and particularly the orchestration thereof) were an important line of inquiry in this project. In 1975, Susan Dersnah authored a dissertation titled “Orchestration in the Orchestral Works of Bernard Rogers.” While the topic of the dissertation is orchestral works, it is important to bear in mind that Rogers is often mentioned by Hartley as his primary influence in orchestration. Furthermore, Hartley indicated that the absence of strings in his wind band works bore little effect on his orchestrational choices. Dersnah’s dissertation drew largely on Rogers’ orchestration textbook while more deeply exploring the philosophies that governed his beliefs regarding color in an ensemble, and assessing how he wrote for woodwinds, brass, and percussion.

A significant portion of this document assesses the term “neoclassicism” and its various associations. The term has multiple implications when applied to Hartley, and it is not a matter of coincidence that several of the composers he claims as influences shared similar labels. The first resource used to assess the term and its association was a text by Joseph Straus titled *Remaking the Past: Musical Modernism and the Influence of the Tonal Tradition*. Straus’ text is broken into several categories addressing various ways in which twentieth-century composers used classical influences in their works. A recurring theme is that of sonata form, and Straus

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specifically links this form to works such as Stravinsky’s *Octet* and *Symphony in C*. The analyses grapple with Stravinsky’s harmonic language, and particularly how the use of tonal polarities help shape movements into the tonal form referred to as sonata. Conversely, departures from tradition are a significant aspect of each analysis. For example, the sonata form of the first movement of the *Octet* uses a retrograde of the primary themes of the movement. It is one of several significant examples of how Stravinsky both embraced and defied traditional forms.

Notable in several of the texts was the theme of a schism between Igor Stravinsky and Arnold Schoenberg. Though hindsight offers an understanding of the degree to which both composers were “neoclassicists” and “expressionists” at different points in their lives, the distinction of objectivity remains an important divide between the composers. This topic is addressed in detail in Scott Messing’s *Neoclassicism in Music: From the Genesis of the Concept through the Schoenberg/Stravinsky Polemic*. Unlike the text by Straus, Messing addressed the issues surrounding “neoclassicism” both chronologically and regionally. Stravinsky and his early “neoclassical” period is given its own chapter. The chapter is underpinned by critical response to works such as the *Octet* and *Concerto for Piano and Winds* with comments from such musical minds as Nadia Boulanger and Eugene Goosens.

Another significant resource that addressed “neoclassicism” was James Tobin’s *Neoclassical Music in America: Voices of Clarity and Restraint*. This comprehensive text discusses the history of “neoclassicism” (largely its presence in America), definitions of the term, and similarities and differences between those composers whose music varied significantly


and yet whose works were categorized under the same label. Profiles of Stravinsky, Hindemith, and Dahl (all prominent composers of music for winds) provide a context for how Hartley viewed his music, as well as how his music might be compared to the “neoclassical” works of those composers.

Martha Hyde also discussed the topic of “neoclassicism” in her article, “Neoclassic and Anachronistic Impulses in Twentieth-Century Music,” as she sought to provide a chronology of the word. The term “neoclassical” is attributed to the composers writing “music that strives to be modern as well as ancient.” Hyde described the predispositions of composers who subscribed to styles, techniques, and forms of composers from previous eras of art music. “Musical anachronism” is a term she used frequently, referring to the aspects of music that appear borrowed from a previous generation. Igor Stravinsky’s Octet for Wind Instruments is among the works cited by Hyde, and she discusses the various “neo-isms” used in the work. Hartley subscribed to a variety of “neoclassical” ideals, many of which are considered in the ideas presented by Hyde. This line of inquiry led naturally to the scholarship that directly addressed the “neoclassical” works of Igor Stravinsky and Paul Hindemith.

There have been significant scholarly contributions pertaining to the “neoclassical” wind works of Stravinsky and Hindemith. Multiple documents were referenced that assess works that are either directly or tangentially connected to Hartley’s Concerto for 23 Winds. Scott Lubaroff’s dissertation, “An Examination of the Neo-Classical Wind Works of Igor Stravinsky: The Octet for Winds and Concerto for Piano and Winds,” provides a formal and theoretical analysis of


8. Hyde, 201.

9. Hyde, 205.
those two works and places them in a historical context. In backgrounds of each piece culminate in suggestions regarding where these works fit in the scope of larger concert programs. In addition to the comparisons drawn between the works of Hartley and Stravinsky, Lubaroff’s dissertation also influenced ideas regarding additional lines of inquiry to be pursued at the end of this project.

Grant Linsell’s research paper, “Igor Stravinsky: Wind Ensemble Works in Context,” provides a broader historical overview of each of Stravinsky’s wind pieces. Each comprehensive analysis is cursory in its scope, but the evolution of compositional vocabulary plays a more significant role in the assessment of each work. Some attention was given to the Symphonies of Wind Instruments (1947) upon which the instrumentation for the Concerto for 23 Winds is based. Assessments of the Symphony in C and Concerto for Piano and Winds, which were noted by Hartley as significantly influencing aspects of the Concerto for 23 Winds, were germane to asserting possible influences drawn from those works. A brief comparative discussion of shared elements between these works amplified key analytical components of the Concerto for 23 Winds.

Similar studies have been conducted on the relatively few original wind band works by Paul Hindemith. Mark Belcik authored a doctoral treatise titled “Paul Hindemith’s Symphony in B-flat for Concert Band” that, like the dissertations studying the works of Stravinsky, provides a


12. Foster, 562.
historical, theoretical, and formal framework by which to assess his music. Biographical information details aspects of Hindemith’s life, but the origin of the symphony is given its own focus, detailing topics from the commission to the “neoclassical” principles underpinning the work. Like the Stravinsky documents, this treatise provides an analysis of the formal, harmonic, and orchestrational characteristics that give the Symphony in B-flat its distinct sound. Although Hartley did not specifically mention this symphony for band, it is important to consider in comparison how he may have been affected by the compositional vocabulary of Hindemith, and this treatise provided the foundation from which some conclusions were drawn.

A specific assessment of a singular trait of “neoclassicism” was found in an article by Leonard Tan titled “A Comparison of Sonata Forms in Hindemith’s and Persichetti’s Band Symphonies.” The focus on form is centered on classical ideals: movements demonstrating elements of an exposition, development, and recapitulation. One of the more challenging topics is the notion of the tonal centers that often align with thematic elements shaping the various sections of a movement. Tan discusses suggested tonal centers that are often distorted by moments of tonal tension in the Hindemith Symphony’s first movement, while the first movement of Persichetti’s Symphony is described as coloristic (referring to a textual vocabulary). Although Persichetti is not mentioned in Hartley’s list of influences, the two were friends and colleagues (as evidenced by letters found in the SUNY-Fredonia archives). Furthermore, the pragmatic implications of the “neoclassical” elements of form and tonal


15. Tan, 22.
structure align Hartley with Persichetti in a theoretical sense, and one may thus inform observations of the other.

Walter Hartley mentioned several friends who played a significant role in his early interest in composing for winds. His friendship with Frederick Fennell is well-documented in the archival collection at SUNY-Fredonia, but his interaction with other members of the faculty at Eastman is often mentioned in passing. In the initial stages of research for this project, Hartley’s wife, Sandra, encouraged a review of the correspondence between her late husband and the noted classical saxophonist, Sigurd Rascher. Rascher’s influence on Hartley can be seen in the 140 compositions listed on his website for a wide range of saxophone-oriented settings. Chapter six of Stephen Cottrell’s book, *The Saxophone*, explores the history of the classical saxophone and those musicians who modeled their approach to the instrument after other orchestral instruments. Rascher was among those who helped differentiate the sound of the classical saxophone compared to that of the jazz saxophone, utilizing wide-bore mouthpieces that mimicked those first produced by Adolphe Sax. Rascher’s friendship with Hartley provided the composer an idiomatic understanding of the saxophone family, and it ultimately led to the cultivation of this prolific aspect of his oeuvre.

Of the few scholarly texts compiled on Walter Hartley, two key pieces of research have substantively discussed aspects of his compositional background. The first of these two documents was David Wilborn’s dissertation, “A Study of Compositional Features in Selected

Trombone Works of Walter S. Hartley."^{19} The dissertation is directly oriented toward addressing the various contexts Hartley interacted with the solo trombone (e.g. unaccompanied, with wind band accompaniment, with chamber ensemble, etc.). Wilborn’s approach to the biography and analysis of works helped to provide a context into which Hartley’s wind band pieces could be placed, and it informed ideas regarding a compositional language.

Recently, Matthew Stratton completed a dissertation titled “A Thematic Catalog of the Tuba and Euphonium Literature of Walter Hartley.”^{20} He provided a substantial biography that acts as chronology for the composition of several of Hartley’s tuba and euphonium works. Using several examples from this portion of his oeuvre, Stratton defined compositional tendencies and practices that can be drawn from aspects of representative works. Finally, a discussion of solo and chamber repertoire helps to provide tuba and euphonium musicians with the ability to peruse a wide range of works. Stratton also provided brief incipits indicating the major thematic element(s) of each piece listed.

Hartley’s contributions to wind instruments have largely focused on wind band, solo saxophone, trombone, euphonium, and tuba. There have been no substantial inquiries into pieces written for mediums other than those listed by Stratton and Wilford. On a smaller scale, several scholarly writings have explored representative works from mediums not represented in the two previous dissertations. For example, noted saxophonist Timothy Roberts briefly discussed the oeuvre in his article written for the *Saxophone Journal* titled “Walter Hartley’s Sonata for Tenor

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As one might expect, the commentary mentions the works with which Roberts has come into contact and additionally provides an analysis of the sonata. This piece was composed several years after Hartley’s *Concerto for Saxophone and Band*, though it shares similar principles. Roberts asserts the sonata is a work of twelve-tone construction, though different harmonic foundations underpin the concerto. It nevertheless demonstrated the common thread of compositional systems that may be invoked in the analysis of Hartley’s works.

The wind band resource series, *Teaching Music through Performance in Band*, addresses several pertinent pedagogical aspects of musical performance and education in the wind band. It also provides a significant number of cursory overviews of works for winds (resource guides), categorized by grade level. Topics ranging from historical overviews to basic theoretical analyses allow wind band directors to quickly survey a work to facilitate instruction regarding the piece at hand. Robert Foster’s resource guide in Volume Two of the series is simply titled *Concerto for 23 Winds*, and it includes excerpts from an interview he conducted with Hartley.22 This guide contains several labels that generated the initial investigation into Hartley’s wind works, including the term “traditional contemporary,” as well as the influence of such works as Stravinsky’s *Symphony in C* and the *Concerto for Piano and Winds*.23 It also includes Hartley’s own cursory analysis of the *Concerto for 23 Winds* which will be considered in the comprehensive analysis in this thesis.

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23. Foster Jr., 562.
A series of three dissertations discuss the “artistic merit” of music for the wind band. Written in 2011, Clifford Towner’s dissertation, “An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit: A Second Update,” is the most recent empirical study and it assesses over 1,500 works for concert wind band. The first study was conducted by Acton Ostling in 1978. The first follow-up was conducted by Jay Gilbert in 1993. Listed in each study, twenty highly regarded collegiate band directors were provided criteria (same for all three studies) that allowed them to assess the works provided by Towner. Though several works by Hartley are represented, the Concerto for 23 Winds is among his most highly-rated works in all three studies. The consistently high regards for the work laid the foundation for its selection as a part of this project.

This project provides wind band conductors with a resource to which they can refer when they are seeking to perform the music of Walter Hartley. Defining a compositional vocabulary in Hartley’s wind band music was an important element of this project. Identifying the characteristics his works share with his contemporaries provides the observer an idea of what one may expect in one of his compositions. Similar assessments of original works for wind band have been conducted, including those cited in this review among many others. Researching Walter Hartley was a matter of assessing a part of the repertoire that has been eschewed for newer works considered more “fashionable” (the term fashionable referring to newer works that often follow trends that tend to break with the compositional voice of a previous era).


questions of “quality repertoire” were addressed in the dissertations of Ostling, Gilbert, and Towner, wind band conductors will have to remain cognizant of those composers from previous decades who provided more than simply “fashionable” additions to the repertoire. Through the analysis of *Concerto for 23 Winds* and mention of several works, this thesis argues that Hartley’s prolific contributions to the wind band repertoire are among older quality compositions for wind band that should be considered for future programming and further study.

1.2 RESEARCH QUESTIONS

This thesis is a resource for conductors and other musicians interested in performing Hartley’s wind band music. His oeuvre consists of nearly fifty works for wind band, many of which have been eschewed and overlooked for numerous reasons, such as changing tastes in music composition and consumption, the volume of new music brought to market each year, and the simple passage of time. Hartley’s illustrious upbringing engendered his predisposition to writing for winds, and he often employed classical forms and styles in his music that resulted in the label bestowed upon him: “traditional contemporary.” This claim, along with the influences of his teachers and other composers, was substantively assessed through a historical and theoretical analysis of the *Concerto for 23 Winds*. The research questions governing this project were:

1. Who was Walter Hartley?

2. What formative experiences in Hartley’s life led to his professional development as a composer and teacher?

3. What influence did he have on the wind band repertoire (number of works, correspondence with other wind band conductors, etc.)?
4. With what other composers can Hartley be situated (e.g. formally, stylistically, and historically)?

5. What are the definitive characteristics of Walter Hartley’s music (i.e. does he have an identifiable compositional voice)?

6. What did Hartley’s compositional process involve?

7. To what extent and in what ways did the “neoclassical” wind works of Stravinsky and Hindemith influence Hartley’s composition (e.g. harmonically, tonally, formally, etc.)?

8. To what extent and in what ways was Hartley influenced by his teachers?

9. Can the term “traditional contemporary” be defined (or made analogous to) the ideals that support a “neoclassical” label?

10. What are the performance challenges (both to musicians and conductors) in the *Concerto for 23 Winds*?

11. What are the aspects of this work that make it a model among Hartley’s vast oeuvre of works for winds?

12. What justifications are there for the continued exploration and performance of his compositions for band?

13. What is the publication status of his compositions for wind band (and how can his works be acquired)?

1.3 METHODOLOGY

Walter Hartley’s life has been researched and discussed in a variety of settings. The dissertations by Wilborn and Stratton both provided biographical overviews exploring his formative years. In addition to those documents, Hartley preserved and donated a significant amount of correspondence with other musicians, composers, and conductors that illuminate aspects of his life. The letters provided insights into the development of works such as the *Concerto for 23 Winds*. Finally, conversations with his wife Sandra, daughter Carol, and UNC-
Charlotte colleague Laurence Marks will affirm pertinent aspects of Hartley’s life. These sources substantively supported the second objective as well.

The evaluation of Hartley’s total output among the greater wind repertoire was assessed through cataloging the works listed on his website and surveying the relevant manuscripts and correspondence in his archival collection at SUNY-Fredonia, along with the works in the private collection held by the Hartley family. Prior to his death, Hartley insisted that those works with no publication history be mentioned in this project. There were nearly fifty compositions that have a publication history that were given some discussion. Specific works that have related correspondence detailing the provenance of individual commissions were also addressed. The wind repertoire surveys conducted by Ostling, Gilbert, and Towner provided general ideas regarding perceived notions of quality among those reputable conductors participating in each study. Situating Hartley among his peers was completed through reviews of the repertoire cited in the three wind band studies in addition to the assessed comparative implications explored through questions five through nine.

Theoretical comparisons of the *Concerto for 23 Winds* to the “neoclassical” wind works of Stravinsky and Hindemith elucidated some aspects of Hartley’s compositional voice, though an assessment of the philosophies of his composition teacher, Bernard Rogers, solidified the principles that underpin many of Hartley’s works. Further support was found in the various lectures Hartley gave at SUNY-Fredonia and abroad in which he discussed his own ideas regarding his place among other composers in addition to his thoughts on composition in general and the processes that governed his approaches to writing.

Questions ten and eleven were addressed through the analysis of the *Concerto for 23 Winds*. The piece was broken into topics that addressed a general overview, formal structure,
tempo and time signatures, melodic and thematic elements, harmonic elements, and rhythmic elements. Figures of representative passages illuminate aspects pertinent to each topic.

Compositional elements helped establish ideas of a voice which led ultimately to an assessment of the quality of the work. This portion has the potential to assist conductors and other musicians with ideas regarding programming (\textit{i.e.} how best to program one of his works) and opens new lines of inquiry to other works in his oeuvre. Hartley’s website provided basic information regarding the locations of his works, though a thorough investigation reveals the means to acquire the resources necessary for developing a guide to which conductors may refer in the future.
CHAPTER 2: BIOGRAPHY

Walter Sinclair Hartley was born on 21 February 1927 in Washington, D.C. His parents were of Scottish and Lancastrian heritage. His father was employed by the United States Chamber of Commerce while his mother, a Scottish immigrant, was a homemaker. Although his parents were not musical, they recognized the young Hartley’s musical aptitude. He could easily reproduce pitches that he heard over the radio and could identify those pitches at a piano. They encouraged his interests in music, taking their son to symphony concerts and arranging for piano lessons. He began these lessons at age four with Lucile Shannon Etchison, a graduate of the Peabody Conservatory and the Juilliard School, who worked as a church organist in Washington.

For the rest of his life, the piano would serve as Hartley’s primary instrument. He recounted in a lecture presented in 1952 his formative experiences that would eventually lead to his career as a composer. As Hartley played proficiently by ear at a young age, Etchison initially provided a different type of musical education. Her earliest lessons focused on an intense regimen of sight-reading, scales, chords, notation, and the general theory of music. This enabled Hartley’s first forays into composition. At the age of six, he wrote three short piano pieces which experimented with harmony and form. He continued writing piano works until the

27. Foster Jr., 559.

28. David Fitzgerald Wilborn, “Introduction and Biography,” Ch. 1 in A Study Of Compositional Features In Selected Trombone Works Of Walter S. Hartley, dissertation May 1994, the University of Texas at Austin, 2.

29. Wilborn, 3.


age of seventeen, all of which he claimed were works he never completed and eventually destroyed. He noted this was due to the fact his “musical temperament and power of self-criticism developed faster than my talent and artistry.”

Perhaps the most significant influence of Etchison was her encouragement in Hartley’s enrollment in the National Music Camp at Interlochen, Michigan in 1944. He built upon his musical foundation, studying piano, piano ensemble, music theory, and composition. Possibly more significant than the lessons themselves, however, were those musicians with whom he developed a working relationship. He studied with Percy Grainger, who acted not only as his piano instructor, but also his first true model in composition. Grainger was one of the first significant composers with whom Hartley studied, and he “crystallized his desire to become a pianist and composer.” Hartley was present for the first performance of Grainger’s *The Power of Rome and the Christian Heart* (which Grainger would later arrange for wind band).

Another of Hartley’s significant connections made at Interlochen that summer was that of the composer, conductor, Pulitzer prize winner, and Director of the Eastman School of Music, Howard Hanson. They met because of Hanson’s invitation to the National Music Camp to conduct his *Symphony No. 2*, “The Romantic.” It was during this first contact Hartley was encouraged to apply to the Eastman School of Music. This plan was delayed for two years while he served his draft duties in the Army. Hartley auditioned for Hanson in 1947, interviewing and presenting several of his compositions. Hartley recounted in his 1952 lecture how favorably

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32. Marks, 36.
34. Wilborn, 3.
35. Robert Foster Jr., Quoting Harry R. Gee in the *Percy Grainger Journal*.
36. Byron Hanson, E-mail dated Monday, Sept. 15, 2003.
Hanson viewed these piano compositions, and he attended Eastman using the G.I. Bill to pay for the majority of his expenses.\(^\text{37}\) His undergraduate composition teachers were Burrill Phillips, Thomas Canning, and Bernard Rogers (who himself was a Guggenheim Fellow and Pulitzer Prize winner, and whose notable students include well-known wind band composers Francis McBeth, Ron Nelson, H. Owen Reed, and Clifton Williams).\(^\text{38}\) Hartley continued his studies at the Eastman School of Music, receiving fellowships to pursue Master of Music and Ph.D. degrees in composition, which he completed in 1953. He studied with Howard Hanson throughout graduate school.

Among Hartley’s more significant influences during his Eastman years were the wind students he accompanied. He learned early on “wind and percussion players were the most interested in expanding their repertoire and playing my music.” These were the students of professors such as Emory Remington (trombone) and Sigurd Rascher (saxophone).\(^\text{39}\) As a result, Hartley produced an extensive repertoire for the saxophone and trombone families.

At this same time, wind bands in the United States were on the verge of transformation. The majority of college wind band ensembles were based on the model set by Albert Austin Harding at the University of Illinois. Fully instrumented, these bands consisted of up to one hundred players, around the same size as a traditional symphony orchestra, and played mostly a repertoire of orchestral transcriptions and marches, with little original music.\(^\text{40}\) The pivotal moment occurred while Hartley was completing his Ph.D. at the Eastman School of Music. The Director of Bands at the school, Frederick Fennell, sought to create a new ensemble that used a

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37. Wilborn, 5.


flexible instrumentation. This shift was to encourage composers to write for ensembles of their own conception. The result was the formation of the Eastman Wind Ensemble on 20 September 1952. It was during this phase that Walter Hartley not only became familiar with wind bands, but formed a friendship with Fennell that would last a lifetime.

After forming the Eastman Wind Ensemble, Fennell sent requests to approximately 400 composers requesting new music. Several composers responded to the request, including notable musicians Percy Grainger, Vincent Persichetti, and Ralph Vaughan Williams.\(^{41}\) Having been influenced significantly by Frederick Fennell and the wind and percussion players at the Eastman School of Music, Hartley decided to respond to this request. The resultant work was the first of nearly fifty compositions to be introduced into the repertoire that also began his shift to a composer of primarily wind music. This work, composed in 1957, was the *Concerto for 23 Winds*, and it remains his most performed and most recorded work to this day.

Between 1953 and 1957, Hartley taught at a variety of colleges, including King’s College in Delaware, Longwood College in Virginia, and Hope College in Michigan. In 1957, he finally settled at Davis and Elkins College in West Virginia. In the summers, he taught at the National Music Camp in Interlochen. He also began receiving his first commissions for new ensemble works. He completed his *Concert Overture for Orchestra* for the National Symphony Orchestra in 1954 in Washington D.C. and his *Chamber Symphony* in 1955 for the Koussevitzky Foundation.\(^{42}\) Hartley composed his *Piano Concerto No. 1* in 1952. While teaching at Interlochen in 1959, he played the work with the University Orchestra, conducted by A. Clyde

\(^{41}\) Frank Battisti, “Innovations,” Ch. 3 in *The Winds of Change*, 57.

\(^{42}\) Wilborn, 7.
Roller. He met a flutist in the orchestra named Sandra Mount, who eventually became his wife in 1960.

Between 1958 and 1969, Hartley served as Professor and Chairman of Music at Davis and Elkins College in West Virginia. These eleven years were both productive and prosperous. His next work for the Eastman Wind Ensemble, *Rondo for Percussion and Winds*, was received favorably by Fennell and received honorable mention for the prestigious Ostwald Composition Award of the American Bandmasters Association in 1961. His *Trio for Piano and Strings* (1960) was performed in Carnegie Hall. The *Suite for 5 Winds* was awarded a prize from the Washington D.C. chapter of the National Association for American Composers and Conductors in 1962. *Sinfonia No. 3* won the C.G. Conn Award in 1964. Many of his solo compositions were recorded during this decade as well by such artists as Fred Hemke, Donald Sinta, Sigurd Rascher, and Sandra Hartley.

On 1 September 1969, Hartley began his final appointment as Professor of Theory, Composition, and Music History at the State University College in Fredonia, New York. He composed no fewer than twenty works for winds while teaching at Fredonia and gave the lectures that codify his musical language and beliefs. His repertoire from Fredonia includes two symphonies for wind band (1970 and 1978), a tribute to Walter Beeler entitled *In Memoriam* (1973) with whom he collaborated during the first performances of the *Concerto for Alto Saxophone and Band*, the *Southern Tier Suite* (1972), *Bacchanalia* (1975), and many more.

43. Marks, 40.
44. Walter S. Hartley, Curriculum Vitae.
45. Wilborn. 8.
46. Wilborn, 8.
These compositions helped solidify Hartley’s fame among some of the most ubiquitous names in the wind band world. He is noted as saying many of his compositions were brought “into being by persuasive friends who are fine musicians. The resulting music has, in turn made more friends, and called forth more music.”\textsuperscript{47} His continued friendship with Frederick Fennell is noted in a variety of letters that extend to 1995. One of the more significant discoveries pointing to a successor to the \textit{Concerto for 23 Winds} is found in a letter to Fennell dated 10 July 1971:

“The Symphony is my most ambitious wind-ensemble piece; the “wind orchestra” of the title denotes that no doubling of parts should be used (in contrast to some of my other works in which it was optional). That Partita is a successor to the \textit{Concerto for 23 Winds} in that 29 winds and no percussion are used.” The Partita was commissioned by the ΦMA Chapter at CMU.”

Ten years later, Hartley exchanged correspondence with Prof. John Paynter, Director of Bands at Northwestern University, in which he reiterates his “music has won many more good friends than big prizes, and this is certainly a more lasting value!” Hartley was asked in the letter, dated 24 June 1981 by Paynter, which three works of his he preferred most. Hartley replied:

“If you were asking about my more familiar works of the 60s, I would say the ubiquitous Sinfonia No. 4 and saxophone concerto and the venerable \textit{Concerto for 23 Winds}. The works of the 70s have not lacked admirers but have not been played as much to my knowledge. Of these I would give first and second place, in either order, to the 2\textsuperscript{nd} Symphony and the \textit{Music for Brass and Percussion} (for 17 and 10 players respectively)! After these, either the \textit{Bacchanalia} (by now fairly well known) of the Sinfonia No. 5 (which hasn’t had a as good a chance to make its way, but like several others may get a boost from the Accura publication).”

Paynter noted on several occasions he wished to perform works other than the \textit{Concerto for 23 Winds}. In a letter dated 30 October 1981, he indicated he wished to perform the Second Symphony, but was unable to due to publishing errors by Accura Music. He later programmed

\textsuperscript{47} Foster Jr., 560.
the *Quartet Concerto* (for four saxophones and wind band), but pulled the work before the concert due to insufficient rehearsal time.

Hartley began a soft retirement in 1991 when he moved from the rank of Full Professor to Professor Emeritus and Composer in Residence. By this time, his musical interests shifted to include works from the Sacred Harp tradition. He became a charter member of the National Sacred Harp Foundation in 1989.\(^4^8\) Hartley composed no fewer than ten arrangements and seven compositions based on early American shape-note singing. The best-known of these works is the *Hallelujah Fantasy* which was composed for the Air Combat Command Heritage of American Band in 1992.

Frederick Fennell, whose legacy was cemented across the world by this point, collaborated with Hartley one last time in 1995. A commission came on 13 June 1995 when Fennell requested a composition in memory of Howard Hanson. The work was to celebrate Hanson’s one hundredth birthday. In the letter, Fennell wrote, “I cannot think of any pupil of his who should do this but you.” A letter dated 25 August 1995 continued this same dialogue: “I can’t think of any two who might team up quite in this way to pay respects to Howard Hanson – except us.” The resulting work was a four-movement work entitled *Centennial Symphony*. As Fennell promised, the composition was recorded and distributed by the Tokyo Kosei Wind Orchestra.

In 2004, Hartley left Fredonia and moved to Charlotte, North Carolina to be closer to his daughter’s family.\(^4^9\) With the support of UNC-Charlotte trombone professor Royce Lumpkin he became Composer in Residence at the University of North Carolina, Charlotte. He was quickly


befriended by Director of Bands, Laurence Marks. Their collaborations resulted in the fifteenth of the sinfonias, entitled *Sinfonia Caroliniana*, and a chamber work known simply as *Nonet for Winds and Brass*. Both pieces were performed by the UNC-Charlotte Wind Ensemble, conducted by Laurence Marks, at the 2006 Southern Division Conference of the College Band Directors National Association (CBDNA) held at Vanderbilt University in Nashville, Tennessee.

Hartley’s published works continue through 2010. He wrote for the students at UNC-Charlotte and attended rehearsals. With his health in decline, he attended his final concert with Marks in March of 2014 to hear a performance of his *Concerto for Three Trombones and Band* (1966). A stroke compromised his ability to compose, and he commented to Marks: “I just feel so forlorn because I can’t write music and I have these things I wish I could have done.”

Nevertheless, walker in hand, he continued to be as involved in the music around him as he could. After a short illness, Walter Sinclair Hartley passed on 30 June 2016.

Hartley’s legacy as a “traditional contemporary” has been cemented in not only the myriad contributions to the wind band repertoire, but in all areas of music. He was a composer of uncompromising standards whose craft was his life’s work. Those who knew him as a musician will remember the composer who never spoke an unkind word about another’s craft. His legacy will live on in part through that which he expressed in the hand-written scores that helped engender a new and artistic future for the wind band.

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3.1 COMPOSITIONAL PHILOSOPHIES

In 1986, Walter Hartley presented the annual Kasling Memorial Lecture on the campus of SUNY-Fredonia. He was the thirteenth professor to present the prestigious lecture after he was selected among a campus-wide pool of faculty applicants. Hartley’s closing statement summarized the essence of his philosophy as composer and musician:

“My aim as a composer is to take my art very seriously and myself not at all. For the art of music is bigger than any of those who practice it, even the great masters – who we only know are great because we have the rest of us to compare with them. In the realm of music, as in university education, inevitably we have to cope with the market place and the bottom line. But in taking the art of music seriously, we affirm that the market place is not the only place, nor the bottom line the only line. Man does not live by bread alone. It is here, in this affirmation, that I take my stand; I can and will, do no other.”

Over a span of nearly sixty years, Hartley gave lectures and interviews, and he wrote analyses that provide insight to how he thought about music over the span of an entire lifetime.

As stated earlier, Hartley’s earliest compositions were for piano, and he studied privately throughout his youth and young adult years. Though piano was his primary instrument, Hartley claimed his compositions embodied a particular purpose, and these early works portray a philosophy that would come to play a significant role in the prolific areas of his oeuvre. In 1952, he exclaimed that “in the last fifty years, relatively little attention has been paid by composers toward creating real masterpieces of piano music…” This was blamed on the proliferation of orchestras and mass-distribution of music via radio and phonograph. In this sense, Hartley


perceived a void in the repertoire he believed he could help fill. This philosophy was among the motivations that later drove his compositions for wind band and saxophone.

The notion of “nationalism” is raised by Hartley in his 1952 lecture, though he argues against such influences in music in his early years. He rather describes himself as an “internationalist,” claiming that composers should not write with their homelands in mind, but should consider all world musics in their compositions (though he later used the term “western art tradition” to describe his primary musical influences). This philosophy would evolve throughout his career. Later, Hartley took an increased interest in the Sacred Harp musical tradition, and in 1987, he began recomposing/arranging pieces by William Billings for the wind band.

The final label that is self-ascribed is that of “modern.” Around the time of his first preserved lecture in 1952, the Eastman Wind Ensemble was formed, Paul Hindemith had just completed his *Symphony in B-flat for Band*, Stravinsky’s works for wind instruments were being revised by the composer to their present-day editions, and Arnold Schoenberg had just passed. As will be discussed later, “modern” refers to a multiplicity of topics in music, though Hartley primarily references that of dissonance in his early compositions. He notes his impression of composers using dissonance in their works as an unintentional “convergence of melodic and harmonic lines.” He does not rely on a method (such as tone rows), but rather employs dissonances that “best express my feelings at that point.” He uses Alban Berg’s violin concerto as an example. Though it is an atonal work, the second movement uses a Bach chorale that is often integrated with material that subscribes to a tone row. To him, this is an example of how

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53. Foster Jr., 560.

tonality and dissonance can be “blended together into great music.”\textsuperscript{55} Though he rarely subscribed to serial practices, this becomes a hallmark of Hartley’s compositional voice in which tonal ambiguity is evoked both within the horizontal shape of a melody and/or vertically stacked in an accompaniment.

In 1973, Hartley wrote a “Meet the Composer” article for The Instrumentalist magazine in which he discussed his Symphony for Wind Orchestra (1970). Since the premiere of the Concerto for 23 Winds, much of Hartley’s music was written for wind players. While adding substantial works to the wind band repertoire, Hartley maintained a variety of principles while writing for such groups. He recognized that his works were being performed by academic institutions, though it was important for him to distinguish that the medium through which his works were performed did not necessarily affect his compositional output. “If I write with performers (and through them, audiences) in mind, more than other composers, it is because I wish to communicate my musical ideas and love of music to as many of those who share my feelings as possible.”\textsuperscript{56} This is to say he did not compose with specific musicians or listeners in mind, but rather wrote music he wished to express.

Hartley indicates two significant principles wind band conductors should bear in mind in his music: (1) he was trained from the outset (formally and informally) as an orchestral and chamber-music composer, and (2) he was never a band performer or band director. Band traditions in composition (such as dense scoring and part doublings) never became a part of his thinking during his formative years.\textsuperscript{57} Hartley’s first point is an essential aspect in assessing the

\textsuperscript{55} Hartley, (1952).


\textsuperscript{57} Hartley, 37.
Concerto for 23 Winds. He often uses small portions of the ensemble for which he is writing, resulting in chamber ensemble-like textures. The use of reduced instrumentation results in music often lacking the block scoring prevalent in much of the wind band compositions written during the same period. He later exemplified his second point characterizing his scoring as orchestral, meaning that winds and brass are treated as soloists. Hartley felt that traditional wind band scoring used various kinds of unison masses. “My concept of band or wind ensemble scoring falls between these categories, leaning most definitely to the orchestral side, but in proportion to the kind of music being written.”

In a 1998 interview with Robert Foster Jr., Hartley recalled a term that was ascribed to him several years earlier by the saxophonist Gerald Danovtich. He stated: “I have been called a “traditional contemporary” composer, which sounds contradictory, and yet is essentially true.” The traditional aspect of Hartley’s compositions refers to those elements he draws from the Western Art tradition – specifically neo-classical composers, techniques, and forms. The contemporary aspects refer to Hartley’s harmonic and rhythmic language. Diatonic key centers are often obscured by altered pitches within a suggested scale or key center, while meters serve little function other than to provide a temporal reference to the performers. These philosophies were aptly summed in his conversation with Foster Jr.:

“I could not write a piece based on tone-colors and dynamics only, or one disclaiming all linear or vertical relationships whatever, or on consisting of seemingly endless unvaried repetition. I do not doubt that such things can be done well, but I have no desire to do them at all. The usual label for such views is “conservative,” but I would prefer to be called a “conservationist” of value I do not wish to see disappear, whatever others might prefer; value such as craftsmanship, seriousness of purpose, and aesthetic integrity.”


59. Foster Jr., 559.

60. Foster Jr., 560.
3.2 TEACHERS AND OTHER INFLUENCES

Catalysts for composing were plentiful in Hartley’s lifetime. As was indicated in his earliest lecture, Hartley composed in response to need. He believed early in his career there remained significant works for piano to be written. He spoke on similar terms regarding the wind band repertoire in his “Meet the Composer” article in *The Instrumentalist*.\(^{61}\) Serendipitously, he would be present at the Eastman School of Music during the inception of the Wind Ensemble and would develop a friendship with perhaps his most significant champion, Frederick Fennell. Fennell’s philosophies pertaining to the flexible wind ensemble were shared in theory with Hartley and surely affected his predisposition for writing works that frequently employed chamber music-like textures.

Along the same lines was the notion that Hartley enjoyed writing for friends. He explained in one of his lectures: “From my student days on, I have found it appropriate to write for performer friends, most of whom have been wind players and percussionists, who historically have not had the wealth of classical repertory given to keyboard, string, and vocal performers.”\(^{62}\) The countless letters to and from Fennell, Sigurd Raschèr, Donald Sinta, and so on indicate the compositions written for these musicians were indeed personal and had a significant effect on his compositional output (nearly fifty works for wind band and over forty for saxophone).

Although Hartley’s best-known composition teacher was Howard Hanson, he credited Bernard Rogers as his primary influence on his orchestrational style.\(^{63}\) Rogers himself was an accomplished composer and music theorist, authoring a book on orchestration titled *The Art of*


\(^{63}\) Marks, 36.
Orchestration: Principles of Tone Color in Modern Scoring. He received a Guggenheim Fellowship to study in Europe in 1927 and began teaching music theory and composition at the Eastman School of Music in 1929. He remained in that position until his retirement in 1967.

According to Hartley, Rogers “inspired me to think of writing for winds and percussion in terms of chamber-music textures of individual color, even when the wind-group is a very large one and the orchestral string section (except for the basses) is not present.” Where Hartley considered colors in terms of instrument timbres, Rogers referenced color in terms of pictography:

“To orchestrate is to paint… String, winds, and percussion are the basic instrumental values, resembling in principle the primary colors of light. Pure color (single families, solo types) are relatively transparent. Mixtures produce secondary shades and tints, more or less opaque. Mixing leads to neutrality – increasing grayness. Hence, doubling, especially at unison, should be used in moderation.”

The final sentence elucidates a direct effect on the orchestration of the Concerto for 23 Winds and other wind works by Hartley. Unisons appear infrequently, mostly seen in places where a theme is meant to dominate a texture in voices that might otherwise struggle to penetrate the ensemble sound on their own (ex. m. 147 in the second movement).

When it comes to outside influence on his compositions, Hartley is somewhat ambiguous beyond the “traditional contemporary” label. He discusses elements of proportionate design and the relationship of melodic, harmonic, rhythmic, and timbral factors organized in time and space he borrows from the Western Art tradition. A level of specificity can be achieved by assessing other claims such as the labeling of Hartley as a “neoclassical” composer, along with briefly

65. Hartley, 37.
66. Rogers, 3.
investigating how this label has been used with the composers who primarily influenced his works: Igor Stravinsky and Paul Hindemith.

The instrumentation for the Concerto for 23 Winds is shared with that of Stravinsky’s Symphonies of Wind Instruments (1947). Hartley writes (and Foster Jr. reiterates) that the work was influenced by other “neoclassical” works by Stravinsky such as the Symphony in C and Concerto for Piano and Winds. Each of these three works exemplify some elements of engaging common practice traditions of the eighteenth- or nineteenth-century.67

The term “neoclassical” has been employed broadly since the early 1900s. It was first ascribed to Igor Stravinsky by music critic Boris de Schloezer in February of 1923.68 At the time the term was invoked, it was used by de Schloezer to accentuate the degree to which Stravinsky and Schoenberg were opposed to each other in musical composition. Otherwise, definitions of “neoclassical” are far ranging, though the following will be used going forward:

“In a general cultural sense, neoclassicism is attended by a retinue of words such as clarity, simplicity, objectivity, purity, refinement, constructive logic, concision, sobriety, and so on. In a more specific stylistic sense, a work is said to be neoclassic if it employs musical means that borrow from, are modeled on, or allude to a work or composer from an earlier era, often from the eighteenth-century, but equally from any composition regardless of period that has somehow entered in the canon of “great art.””69

This definition engages the term “neoclassicism” with all past musical periods. As will be illustrated, much of Stravinsky’s influence is drawn from the work of Johann Sebastian Bach, a composer commonly linked to the Baroque era. This broader definition is supported by Martha


68. Messing, 129.

69. Messing., xiv.
Hyde, as she suggests that a narrower definition of “neoclassicism” would limit the breadth of influences effecting twentieth-century composer’s compositional choices.70

If one is to understand Walter Hartley’s music in a “neoclassical” sense and the degree to which his music was affected by Stravinsky (considering the Octet, Symphony in C, and the Concerto for Piano and Winds), a brief explanation of traits in these three works must be drawn.

As was mentioned, the first utterance of the term “neoclassical” in line with Stravinsky was in 1923 following the premiere of his Octet. Though critics were particularly enthralled with the degree to which Stravinsky and Schoenberg were different (one labeled as a “neoclassicist,” the other a “neoromantic” or “expressionist”), all noted the degree to which counterpoint seemed to govern the Octet. Nadia Boulanger stated: “The score of the Octet is among those which furnish the satisfaction of the spirit and the eyes which recognize the passions of counterpoint, for those who love to reread the old masters of the Renaissance and Johann Sebastian Bach.” Stravinsky confirmed the notion: “It is the architectural base of all music, regulating and guiding all composition. Without counterpoint, melody loses its consistency and rhythm.”71 Others such as the music critic Alexis Roland-Manuel noted the work’s predisposition to linear construction and thematic development, as well as Boulanger’s comments regarding a sense of equilibrium found throughout the piece.72 Particularly in the first movement, others have commented on the use of a sonata form to delineate its various sections (though denying the tonal relationship traditionally shared between each section), along with the use of octatonic scales in the second movement.73


71. Messing, 133.

72. Messing, 132-133.

73. Hyde, 211.
Stravinsky’s *Symphony in C* is perhaps the most traditional of the three pieces mentioned by Hartley as a significant influence. It is a four-movement composition laid into the traditional format of a classical symphony. The work uses two primary pitch centers, and their associated triads are often in opposition (C and E), which establishes the harmonic and melodic foundation of the work. Like the *Octet*, the form of the first movement is that of a sonata, though it contains peculiarities regarding the treatment of the recapitulation and coda. Where a recapitulation should reorient the movement back to the primary themes in their original key, this reconciliation is not made until the coda (a similar effect will be drawn in the first movement of Hartley’s *Concerto for 23 Winds*).\(^7^4\)

Written immediately following the *Octet*, the *Concerto for Piano and Winds* occupies a unique place in Stravinsky’s oeuvre. Few composers have written concertos for piano and winds. This was a matter of taste as Stravinsky thought “strings and piano, a sound scraped and a sound struck, do not sound well together; piano and wind, sounds struck and blown, do.”\(^7^5\) Similar to the *Octet* and *Symphony in C*, the work features a first movement in sonata form. Expanding on the influences drawn from the past, Stravinsky uses concerto grosso-like textures (meaning small groups alternating with large groups) to explore orchestrational diversity throughout the piece. He further expanded on his adherence to eighteenth-century references with the use of dotted rhythms, and mixed meters allow phrases to imitate compositions called toccatas (which are

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\(^{75}\) Phillip Huscher, “Concerto for Piano and Winds,” program notes for *Stravinsky Concerto for Piano and Wind Instruments* (Chicago Symphony Orchestra, David Robertson, Chicago, IL, Orchestra Hall at Symphony Center, March, 2005).
characterized as notated improvisations, a connection that will be drawn in the third movement of Hartley’s *Concerto for 23 Winds*).\(^{76}\)

Less clear are Hartley’s connections to the works of Paul Hindemith. It is likely Hindemith was influenced by similar “neoclassical” principles also present in Stravinsky’s works. Though sometimes a footnote in his oeuvre, the *Symphony in B-flat* (1951) is a large-scale work revered in the wind band repertoire demonstrating multiple examples of Hindemith’s compositional principles. The overall scope of the three-movement piece is that of a symphony, with the second movement being divided into lyrical and scherzo-like sections. As is often discussed in the neo-classical works of Stravinsky, counterpoint is an integral aspect of the composition. There is clarity to the themes underpinning the work, and they are often juxtaposed. To a more significant extent than Stravinsky, tonal centers and traditional harmonic functions are often obscured, in this case using chromaticism.\(^ {77}\) Despite the harmonic ambiguity, Hindemith uses tonal forms to contain and manipulate the themes of the work. Leonard Tan writes that the first movement of the *Symphony in B-flat* is preoccupied with eighteenth-century traditions as structural dissonance is created in the exposition, tonal tensions are intensified in the development, and dissonances are resolved in the recapitulation. Like Stravinsky, however, Hindemith alters conventions where he sees fit, using three themes in the exposition, employing fugal manipulations in the development, and juxtaposing themes to create confusion regarding the order of the presentation of the primary material in the recapitulation.\(^ {78}\) Finally, there is the


\(^{77}\) Mark Belcik, “Paul Hindemith's Symphony in B-flat for Concert Band” (DMA Treatise, University of Texas, 1996).

characteristic diatonic resolution out of tonal ambiguity as major chords conclude each of the three movements.

Hartley extrapolated several compositional traits that appear in the works of those who influenced him, particularly in the *Concerto for 23 Winds*. It is clear that Rogers’ philosophies governing color combinations figured prominently in the work, as Hartley’s limited use of doublings and swiftly shifting textures are evident throughout all four movements. To a significant extent, the use of reduced textures is borrowed from the work of Stravinsky in his *Concerto for Piano and Winds*. The idea of constructing the *Concerto for 23 Winds* in a Baroque concerto grosso texture was also likely drawn from Stravinsky’s work. Hartley’s compositional process allowed him to notate aspects of thematic development first (see Appendix A). Orchestration likely followed notation, and he used various instrumental color combinations to accentuate and clarify segments in a given work.

Thematic development, mentioned as traits common to Hindemith and Stravinsky, is perhaps the most significant single trait in Hartley’s compositions. Throughout the *Concerto for 23 Winds*, he constantly manipulates the basic G-A-D motif that underpins the work. It either governs harmonic elements of the piece (as is seen in the first and last movements), or more prominently, it dictates the beginning of each theme of each movement. Hartley rarely recalls a theme in its entirety, preferring instead to recall and manipulate segments. Full statements return to demonstrate adherence to the tonal form in which he was writing.

The use of traditional tonal forms is an essential element to Hartley that can be tangibly connected to Stravinsky and Hindemith. The first movement of the *Concerto for 23 Winds* bears a similar structure to Stravinsky’s *Octet* in that both begin with slow introductions followed by sections assessed as sonata form. Hindemith’s *Symphony in B-flat* uses a sonata form in its first
movement as well, though a stronger connection can be made to the use of contrapuntal compositional techniques, such as canon and fugue. The middle section starting at m. 101 of the second movement of the *Concerto for 23 Winds* functions as a fugato, and canonic segments are prevalent in the fourth movement with long sequences seen from mm. 15-26 and mm. 50-63.

Both Stravinsky and Hindemith were known for freely tonal passages in their works. Where Stravinsky engaged overlapping key centers (as is suggested in the *Symphony in C* or unusual scales (such as the octatonic scales used in the second movement of the *Octet*), Hindemith’s harmonic vocabulary was considerably more chromatic. Despite the idea of free tonality, both composers engaged tertian harmony and basic key centers to provide clear delineation in sections of their works. Examples of this tonal philosophy will be shown as a cornerstone of Hartley’s compositional voice in the *Concerto for 23 Winds*.

While full comparative analyses are beyond the scope of this document, there are several concepts that are consistent through what Hartley described in his own words to the compositional practices of the composers Bernard Rogers, Igor Stravinsky, and Paul Hindemith. Such concepts will be elucidated through the analysis of the *Concerto for 23 Winds*. A unique compositional voice is apparent which makes it possible to develop musical expectations when studying and performing the works of Hartley.

3.3 ALIGNMENT WITH COMPOSITIONAL VOICE AND PROCESS

Despite these wide-ranging influences and “neoclassical” tendencies, Walter Hartley’s music is wholly unique. While he was influenced by Stravinsky, Hindemith, Rogers, Bartók, and others, his music does not sound like their respective voices. Hartley’s music can be placed in three compositional categories independent of any chronology:
1. Music freely composed and blend “neoclassical” principles with his unique harmonic and rhythmic language.


3. Music freely composed that use simpler tonal language.

Attention is often drawn to the degree of dissonance present in Hartley’s works. “The Concerto I would say occupies a middle ground among my works, with Bacchanalia much more dissonant and Angel Band entirely consonant,” Hartley said about the Concerto for 23 Winds.\(^7\) It is for this reason, among many others, that this work can be used to assess a compositional voice, or the traits one can expect in his compositions. These ideas include, but are not limited to:

1. Use of tonal forms – Hartley’s works consist of clearly delineated sections that often align with classical tonal forms.

2. Formal balance – the delineated sections in his pieces are similar in length.

3. Transparent chamber-like textures – the full ensemble is rarely employed while small sections of players, changing frequently, are preferred.

4. Woodwinds versus brass – Hartley often distinguishes woodwind and brass color in their own choirs; the horn is used interchangeably.

5. Orchestration governs development – rapid changes in thematic material are highlighted by different combinations of instruments over a short period of time.

6. Metric instability – Hartley often deploys themes in a phrase structure that does not fit comfortably in the meter in which it is written.

7. Tonal ambiguity – Key centers are often mere suggestions, though they become more apparent in significant formal checkpoints, and dissonance is used alongside consonance.

8. Chromatic alteration – Hartley often selects one or several notes in a phrase that appear as flat, natural, or sharp and on its next occurrence in the theme, he either raises or lowers the pitch a half-step which then creates split intervallic relationships, \(e.g.\) split thirds, and can be applied to multiple pitches over a short duration. Examples of this can be found throughout the Concerto for 23 Winds, such as the clarinet theme at m. 47 in the first movement, the horns in the introduction of the second movement, the Flute 1 line at m.

\(^7\) Wozniak, 2.
23 of the third movement, and the principal theme of the fourth movement.

9. Four sixteenth-note groupings – A recurring theme found in several of Hartley’s melodies are strings of four sixteenth-notes that utilize limited pitch content; pitches in sixteenth-note groups are often repeated and are followed by a syncopated rhythm. This idea is only prevalent in the first movement of the *Concerto for 23 Winds*, but occurs in many others works, such as the fourth movement of *Sinfonia No. 3*, the first movement of *Sinfonia No. 4*, the second and fourth movement of the *Centennial Symphony*, and so on.

These traits elucidate a process that may have helped one of his works come to fruition. Hartley did not speak in terms of compositional process in any of the available research, but a brief survey of his sketch manuscripts clarifies several consistent elements present in each of his works. First and foremost, Hartley composed by hand throughout his entire life. Each of his works began on manuscript with all parts being written on a grand staff. The staff is occasionally expanded to four or five lines to accommodate layers that were indicated as woodwind, brass, and/or percussion parts. Hartley rarely writes multiple different parts on a single line, preferring instead to ensure melodic ideas are clearly indicated on the page. Verticalization is common with regard to harmony, meaning that Hartley will stack multiple notes on a single line that move in unison rhythm, an example of which is found in the first movement of the *Concerto for 23 Winds* (note: all musical excerpt figures are in C):
FIGURE 1. *Concerto for 23 Winds* (Mvt. I – *Andante*) – mm. 1-4
(First four measures of sketch manuscript)
Walter Hartley
Used with permission from Sandra Hartley.

In denser segments of the *Concerto for 23 Winds*, verticalization becomes increasingly
significant as Hartley predetermines elements of clarity before ascribing instrument colors, as
can be seen in the following segment from the end of the second movement:
It is clear in these two examples the degree to which Hartley sought to ensure the maintenance of clarity in all parts. The condensed nature of his manuscript scores allowed Hartley to orchestrate as thickly or thinly as he felt appropriate. His annotations in the manuscript regarding orchestration are consistently reflected in the published score. Using the short score manuscript allowed Hartley to map out his distribution of instrumental colors throughout the ensemble whenever motivic development dictated a shift. He rarely ascribed any instrument of the wind band to a particular element of his compositions, though soprano and alto voices are more likely to carry melodic material, while tenor and bass voices often act as accompaniment.

As the piano was Hartley’s primary means for musical training, he also used it as his primary means for hearing what he was composing. A brief anecdote is provided by Matthew Stratton in which Hartley described composing his *Duo for Alto Saxophone and Piano*. An
aspect of the process involved playing the piano part in his left hand with the saxophone part in his right. This allowed him to hear how the two parts might interact. It is likely Hartley did this in his large ensemble works as well, given that each of his manuscript scores often have the appearance of enlarged piano scores.

Another significant question may emerge from assessing how Hartley created motivic elements of his works, both in terms of melodic and harmonic language. Though his scores demonstrate a variety of orchestrational indications, and they are often heavily edited (with occasional inserts), there is little to indicate the genesis of the ideas that underpin a given work, though an idea may be suggested from a late work entitled *Nonet for Winds and Brass*. The work may first have been regarded as *Sinfonia No. 16*, but the title is crossed off on the sketch. As discussed in Chapter Two, this work was written in 2005 for Laurence Marks, then Director of Bands at the University of North Carolina-Charlotte. This was among his final works written for winds, and it is written for one flute, oboe, bassoon, clarinet, trumpet, alto saxophone, horn, trombone, and tuba. The top of the score indicates a series of several chords that each have tertian, quartal, and quintal elements, as seen below:

![Nonet for Winds and Brass](image)

**FIGURE 3. Nonet for Winds and Brass**
(First page of manuscript)
Walter Hartley
Used with permission from Sandra Hartley.

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80. Stratton, 67.
The exact series of pitches in any given line does not appear precisely beyond its application in the first five measures of the work. It does, however, portray an example of how Hartley conceived of the harmonic elements of the *Nonet for Winds and Brass*, and it is conceivable this was an aspect of the method behind his compositions: a predefined harmonic language that is subtly and freely deployed throughout the body of a given composition.

Beyond the assertions that can be drawn from his sketch manuscripts and published interviews, Hartley’s compositional methods can be determined through an assessment of the work in hand. Freely tonal melodic elements, interspersed with functional tonality, are deployed among a wide range of orchestrational colors making up the material of the composition. This material is often shaped within a given Western tonal form that governs the underlying structure in which motivic development is widely explored.
CHAPTER 4: HARTLEY AND THE WIND BAND REPERTOIRE

In total repertoire of the wind band, there seems to be an attraction or possibly even obsession with the notion of vogue, referring to a prevailing fashion in the present day. This is understandable, as many of the field’s foremost minds have relentlessly pushed for the acquisition and expansion of an original repertoire through the commissioning of new works since the middle of the twentieth-century. Superlatives are often used in this area as conductors are told they need to perform the best works by the best composers, repeated performances of which would eventually establish a standard repertoire.81 Indeed, Hartley’s *Concerto for 23 Winds* is the product of this mindset, and his vast oeuvre is the direct result of commissions from a wide range of organizations and individuals over a number of years. This would seem to indicate a fascination and interest in his work, and it was a part of what led to the genesis of this project.

This idea is expressed through the recurrence of Hartley’s compositions in the three wind band repertoire studies that assessed works representative of serious artistic merit. The first of these studies was completed by Acton Ostling in 1978.82 His dissertation came approximately twenty-five years after the inception of the Eastman Wind Ensemble. This was also the period the wind band repertoire experienced explosive growth. The necessity for such a study came from the simple need for a pragmatic way to scrutinize the compositional sprawl resulting from Fennell’s initial appeal for new works. Ostling noted three facets that helped stimulate growth and interest in the wind band repertoire:

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81. Battisti, xiv, 213.

1. A revival of interest in dormant compositions

2. Discoveries through musicological research

3. The stimulation of new composition through commissions, contests, and the encouragement of young composers to contribute to the wind-band literature

At the point Ostling’s dissertation was written, new compositions stimulated the vast majority of the growth in the repertoire. To assess a work and ascribe a value or score, ten questions were asked of twenty university band conductors:

1. The composition has form—not ‘a form’ but form—and reflects a proper balance between repetition and contrast.

2. The composition reflects shape and design and creates the impression of conscious choice and judicious arrangement on the part of the composer.

3. The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and also between solo and group colors.

4. The composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning.

5. The route through which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct and obvious.

6. The composition is consistent in its quality throughout its length and in its various sections.

7. The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages.

8. The composition reflects ingenuity in its development, given the stylistic context in which it exists.

9. The composition is genuine in idiom and is not pretentious.

83. Ostling, 3.

84. Ostling, 3.
10. The composition reflects a musical validity which transcends factors of historical importance, or factors of pedagogical usefulness.\textsuperscript{85}

Nearly 1,500 compositions for wind band were assessed in the first survey, 314 of which were deemed of serious artistic merit (the threshold being a score of eighty percent or higher, based on a modified five-point Likert scale). Ostling’s first assessment lists multiple Hartley compositions for band:

<table>
<thead>
<tr>
<th>Title of Piece</th>
<th>Number of Evaluators Assessing Piece (20 max)</th>
<th>Percentage of Maximum Points Received (100 max)</th>
<th>Average Rating Value Received (5 max)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capriccio for Trombone and Band</td>
<td>11</td>
<td>72.7</td>
<td>3.65</td>
</tr>
<tr>
<td>Concertino for Trumpet and Wind Ensemble</td>
<td>10</td>
<td>66.0</td>
<td>3.30</td>
</tr>
<tr>
<td>Concertino for Tuba</td>
<td>13</td>
<td>72.3</td>
<td>3.60</td>
</tr>
<tr>
<td>Concerto for Saxophone and Band</td>
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<td>76.4</td>
<td>3.82</td>
</tr>
<tr>
<td>Concerto for Three Trombones</td>
<td>10</td>
<td>66.0</td>
<td>3.30</td>
</tr>
<tr>
<td>Concerto for 23 Wind Instruments</td>
<td>18</td>
<td>84.4</td>
<td>4.22</td>
</tr>
<tr>
<td>Rondo for Winds and Percussion</td>
<td>6</td>
<td>80.0</td>
<td>4.00</td>
</tr>
<tr>
<td>Sinfonia No. 4</td>
<td>18</td>
<td>82.2</td>
<td>4.11</td>
</tr>
<tr>
<td>Sinfonietta for Concert Band</td>
<td>11</td>
<td>78.2</td>
<td>3.91</td>
</tr>
<tr>
<td>Symphony for Wind Orchestra</td>
<td>6</td>
<td>86.7</td>
<td>4.34</td>
</tr>
<tr>
<td>Southern Tier Suite</td>
<td>7</td>
<td>57.1</td>
<td>2.86</td>
</tr>
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\textbf{TABLE 1 – The works of Walter Hartley and their ratings in the 1978 Ostling study.}
Note: Scores based on a Likert from 0-100; Bold = 80\% and above (serious artistic merit)

This list of works constitutes approximately half of the wind band compositions Hartley had written at the time of the study. Four of his works (in bold) were within the margins for serious artistic merit (eighty percent and above), and four more were within ten points, meaning that they would be assessed again in the replicated study by Jay Gilbert in 1993.\textsuperscript{86}

\textsuperscript{85} Ostling, 23-30.

Gilbert’s update to the study used identical parameters to the Ostling study. It allowed for the addition of new works composed since the first study, while it reassessed the initial three hundred fourteen works. He added works that had been deemed meritorious and omitted those that no longer met the criteria for serious artistic merit. Hartley remained well-represented, with works including:

<table>
<thead>
<tr>
<th>Title of Piece</th>
<th>Number of Evaluators Assessing Piece (20 max)</th>
<th>Percentage of Maximum Points Received (100 max)</th>
<th>Average Rating Value Received (5 max)</th>
</tr>
</thead>
<tbody>
<tr>
<td>In Memoriam</td>
<td>6</td>
<td>83.3</td>
<td>4.2</td>
</tr>
<tr>
<td>Music for Brass and Percussion</td>
<td>7</td>
<td>48.6</td>
<td>2.4</td>
</tr>
<tr>
<td>Capriccio for Trombone and Band</td>
<td>11</td>
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<td>Concertino for Trumpet and Wind Ensemble</td>
<td>12</td>
<td>61.7</td>
<td>3.1</td>
</tr>
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<td>Concertino for Tuba</td>
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<td>63.1</td>
<td>3.2</td>
</tr>
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<td>Concerto for Saxophone and Band</td>
<td>16</td>
<td>66.3</td>
<td>3.3</td>
</tr>
<tr>
<td><strong>Concerto for 23 Wind Instruments</strong></td>
<td><strong>20</strong></td>
<td><strong>82.0</strong></td>
<td><strong>4.1</strong></td>
</tr>
<tr>
<td>Rondo for Winds and Percussion</td>
<td>7</td>
<td>57.1</td>
<td>2.9</td>
</tr>
<tr>
<td>Sinfonia No. 4</td>
<td>19</td>
<td>79.0</td>
<td>4.0</td>
</tr>
<tr>
<td>Sinfonietta for Concert Band</td>
<td>10</td>
<td>62.0</td>
<td>3.1</td>
</tr>
<tr>
<td>Symphony for Wind Orchestra</td>
<td>8</td>
<td>67.5</td>
<td>3.4</td>
</tr>
</tbody>
</table>

**TABLE 2. The works of Walter Hartley and their ratings in the 1993 Gilbert study.**  
Note: Scores based on a Likert from 0-100; Bold = 80% and above (serious artistic merit)

Several works, however, were deemed to no longer fit the threshold for serious artistic merit and received reduced scores. Nevertheless, Hartley was again well-represented in the most recent update to the wind band repertoire survey by Clifford Towner in 2011.87

Conducted a mere seven years ago, the Towner update is an accurate depiction of the perception of Hartley’s works for winds in the present day. The changes in scoring mirror the

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trend in the number of conductors responding with regard to their familiarity with his works: a dramatic decrease. Hartley’s works appear as follows:

<table>
<thead>
<tr>
<th>Title of Piece</th>
<th>Number of Evaluators Assessing Piece (20 max)</th>
<th>Percentage of Maximum Points Received (100 max)</th>
<th>Average Rating Value Received (5 max)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Angel Band</td>
<td>7</td>
<td>65.7</td>
<td>3.3</td>
</tr>
<tr>
<td>Bacchanalia for Band</td>
<td>4</td>
<td>65.7</td>
<td>3.0</td>
</tr>
<tr>
<td>Capriccio for Trombone</td>
<td>2</td>
<td>70.0</td>
<td>3.5</td>
</tr>
<tr>
<td>Concertino for Tuba</td>
<td>6</td>
<td>63.3</td>
<td>3.2</td>
</tr>
<tr>
<td>Concerto for 23 Winds</td>
<td>18</td>
<td>77.8</td>
<td>3.9</td>
</tr>
<tr>
<td>Concerto for Alto Saxophone and Band</td>
<td>9</td>
<td>66.7</td>
<td>3.3</td>
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<tr>
<td>In Memoriam</td>
<td>3</td>
<td>66.7</td>
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</tr>
<tr>
<td>Rondo for Winds and Percussion</td>
<td>2</td>
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<td>Sinfonia No. 4</td>
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<td>78.6</td>
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<tr>
<td>Sinfonietta for Concert Band</td>
<td>3</td>
<td>66.7</td>
<td>3.3</td>
</tr>
<tr>
<td>Symphony for Wind Orchestra</td>
<td>5</td>
<td>72.0</td>
<td>3.6</td>
</tr>
</tbody>
</table>

**TABLE 3.** The works of Walter Hartley and their ratings in the 2011 Towner study.
Note: Scores based on a Likert from 0-100; Bold = 80% and above (serious artistic merit)

*Angel Band* was the only new addition to the list in the period between 1995 and 2011. This was a period in which he composed approximately fifteen works for wind band, many of which were based on shape-note melodies (though several works were never published). Perhaps the most significant work generated from this period was Hartley’s last collaboration with Frederick Fennell, a work titled *Centennial Symphony*. While this homage to Howard Hanson was premiered and recorded by the Tokyo Kosei Wind Orchestra, there are no records of performances in the United States that were found in the research for this project.

The clear majority of Hartley’s compositions listed in the Ostling study were shown to be known by at least half of the respondents, while only two works in the Towner study were
known by more than ten. Notably, none of his works met the category of serious artistic merit in the most recent 2011 study. These results are puzzling, and the assessments of Hartley’s oeuvre could well be indicative of other composers whose works appear in all three surveys. On one hand, the percentage of points received speak to the perceived quality of the more recent works composed for the wind band. It can be asserted that composers have become more skillful in terms of how they compose for the wind band, and several newer compelling works demonstrably respond to the ten questions (Criteria for Serious Artistic Merit) originally posed by Ostling. The passage of time continuously alters the expectations of what a wind band composition “should” or “could” be, which could plausibly alter the perception of many of the older works in the study.

Part of the challenge in assessing the deterioration of the popularity of Hartley’s works in the three studies begins with assessing the respondents themselves and the eras from which they came and their possible association with the man himself. The Ostling study consisted of conductors who were at the forefront of the initial push to acquire new compositions in the 1950s and 1960s. Several of the respondents, such as Frank Battisti, Frederick Fennell, Robert Gray, Frank Bencriscutto, Donald Hunsberger, and John Paynter would have directly interacted with Hartley, either through their connections to him at the Eastman School of Music, or they commissioned some of the works on Ostling’s list (such as Fennell and the *Concerto for 23 Winds*, and Battisti with *Sinfonia No. 4*).

Only six of the evaluators from the Ostling study participated in the Gilbert update: Frank Battisti, Donald Hunsberger, John Paynter, H. Robert Reynolds, Richard Strange, and David Whitwell.88 While Battisti, Hunsberger, and Paynter all had tangible connections to Hartley in

various capacities, the same cannot be said of the other respondents despite their prodigious backgrounds. The respondents in the Gilbert study included Eugene Corporon, Ray Cramer, Richard Floyd, Craig Kirchoff, Jerry Junkin, and several others. These conductors were similar to the previous generation in the sense they were committed to furthering the artistic nature of the wind band repertoire, and their efforts have generated numerous new compositions. While this pursuit has been fruitful for the wind band, it has been postulated that the often forward-focused ideals of many of these conductors have simultaneously resulted in the changed perception of many composers of the past, which has also contributed to the disappearance of their music from the collective consciousness of modern-day conductors.

Towner’s update in 2011 had a different aim than Gilbert and Ostling in that he intended to expand on the backgrounds of those providing their perspectives in the study. The first two studies focused largely on input from the United States. Towner sought to embrace international practitioners of the wind band, and directories from the College Band Directors National Association (CBDNA) and World Association for Symphonic Bands and Ensembles (WASBE) were used to assemble the eighteen respondents. The eighteen evaluators included four conductors from the Gilbert study (Battisti, Corporon, Hunsberger, and Junkin) and two from the Ostling study (Battisti and Hunsberger). The field of respondents, including two from outside the United States, again represented a wide range of expert practitioners, though most would have had little or no contact with Hartley. And like those in the Gilbert study, many of these conductors have continued to aggressively pursue new works, which has both added to the

89. Towner, 30.
90. Towner, 45.
abundance of original works for wind band, while further shrouding many of the composers of previous periods in the repertoire’s development.

The reasons for this decline in familiarity continue to be open to interpretation, though another point is elucidated. Hartley’s compositional voice belongs to a bygone era: freely tonal melodic and contrapuntal works constructed within a tonal framework. It can be reasonably asserted that there are few, if any, composers writing in such a voice in 2018. It can then be assumed that Hartley’s style of composition better fit within the realm of vogue during his first ten to fifteen years composing for the wind band, and he may have been a leader among composers who wrote using similar techniques. In a general sense, contemporary compositions for the wind band often reflect melodic, harmonic, and textural stability, which though neither valued as good or bad, possibly affects how works such as Hartley’s are perceived.

Another issue lies in accessibility, both in terms of acquiring the wind band works and recordings thereof. Multiple recordings of the *Concerto for 23 Winds* and *Sinfonia No. 4* are commercially available, while recordings of other works by Hartley are more difficult to find. This lack of references makes it far more difficult for conductors to determine how a piece sounds, whether or not it should be acquired, and if the conductor determines there to be value in performing a given work. It has been stated in this document that Hartley’s *Concerto for 23 Winds* is in essence a microcosm of his compositional style and voice, and it is played with a degree of regularity. It is reasonable, however, to consider that he composed nearly fifty works for wind band, and there is good reason to not simply ignore the remainder. Rather, these works should be explored, studied, performed, and recorded.

There is a clear danger that the works of Walter Hartley (and perhaps others) may well be slated for extinction, falling victim to the contemporary tastes of a medium that thrives largely on
what is “fashionable” in a given moment. That said, Hartley’s *Concerto for 23 Winds* offers a
glimpse of not only the compositional ideas underpinning many of his works, but in a broader
sense, serves as an ideal introduction to his vast oeuvre. It is a work representative of the craft he
pursued in all of his music, and it showcases the talents of a composer who was uncompromising
in the expression of his art.
CHAPTER 5: ANALYSIS OF *CONCERTO FOR 23 WINDS*

5.1 GENERAL OVERVIEW

Composed in 1957, the *Concerto for 23 Winds* is the first serious work for winds by Walter Hartley. The genesis of this work is integrally connected to the inception of the wind ensemble. As was noted in the biography, Hartley shared a life-long friendship with the founder of the Eastman Wind Ensemble, Frederick Fennell. Fennell’s philosophy of a flexible instrumentation gave full creative reign to composers, and it would pave the way for the establishment of an original repertoire for the wind band.

At its inception, Fennell’s ensemble stood in stark contrast to the standard large ensembles of the day. He joined the faculty at the Eastman School of Music in 1939 upon completing his Master of Music Theory degree from the university. He inherited an ensemble named the Eastman Symphony Band, which was modeled after Albert Austin Harding’s University of Illinois Band. The repertoire largely consisted of marches or music borrowed from other mediums, *e.g.* transcriptions of music for symphony orchestra, opera, etc. The large ensemble instrumentation was maintained at Eastman until a concert given on 5 February 1951 in which a complete program of original works for winds was presented. The program was uniquely divided into thirds: original music for brass, music for woodwinds, and music for an ensemble of mixed woodwinds and brass. This program and its implications for the flexibility of

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instrumentation served as the catalyst for the formal development of the Eastman Wind
Ensemble in 1952.

Fennell had two principal objectives for his ensemble: (1) The development of an original
repertoire, as opposed to a borrowed, arranged, or transcribed one, and (2) The idea of flexible
instrumentation and personnel assignments for each work – established, wherever possible, by
the composer. His hope was simple: composers would take an increased interest in the
ensemble given that they would have control over instrumentation, and he further argued that the
wind ensemble concept offered an extensive expressive range:

“From the standpoint of texture, it is not bloated, is clear and at the same time intense, in
tune, flexible, virtuosic – contains a magnificent range of dynamics plus a beautiful tone
quality.”

To develop these principles into a sonic reality, Fennell sent letters to 400 composers, explaining
the possibilities of his ensemble concept with the potential for commissioning new works.

The philosophical era in which Fennell engendered his new principles was the same
period Hartley studied theory and composition at the Eastman School of Music (1947-1953). His
association with Fennell began during those formative years. Hartley indicated that Fennell
conducted two of his works with the Eastman Little Symphony (Triptych and Sonatina for
Trumpet and Small Orchestra). He began composing the originally titled Concerto for 23 Wind
Instruments in October of 1956 in between teaching periods at Longwood College in Virginia
and Hope College in Michigan. The manuscript was completed in Washington D.C. in June of

93. Hunsberger, 9.

94. Hunsberger, 7.

1957, fully orchestrated on 2 September 1957, and premiered by the Eastman Wind Ensemble at the school’s twenty-eighth Festival of American Music on 3 May 1958.\textsuperscript{96}

The success of the \textit{Concerto for 23 Winds} catapulted Hartley to a level of distinction among wind band conductors. Within six months, Fennell committed to performing the first movement of the work at the 1959 Music Educators National Association Convention, one of the few conferences at which the Eastman Wind Ensemble performed during his tenure.\textsuperscript{97} He was also anxious to obtain a “larger” work from Hartley, and he wrote to the composer: “Treating so varied a palette in depth would be a vast stimulation in itself, and to do so with the musicality that permeates your concept of every note and phrase would certainly result in a \textit{Sonare maximus e supplicant tremendre},” though such a work is not mentioned in their correspondence.\textsuperscript{98} Fennell recorded the \textit{Concerto for 23 Winds} in 1959 while he was completing his legendary Mercury Records recording sessions with the Eastman Wind Ensemble.\textsuperscript{99} Fennell’s interpretation of the work largely aligns with the indications provided by Hartley, though slower tempos were taken in all movements, except the second. He reaffirmed his commitment to the work in a letter to Hartley following the conclusion of the recording session: “Thanks again, Walter, for writing such a wonderful score. The more I studied it the more its masterful workmanship and beauty took me over.” \textsuperscript{100}

\textsuperscript{96} Foster, “Walter Hartley,” 561.

\textsuperscript{97} Hunsberger, “Eastman and Mercury,” 17.

\textsuperscript{98} Frederick Fennell, letter to Walter Hartley, December 16, 1958.


\textsuperscript{100} Frederick Fennell, letter to Walter Hartley, May 14, 1959.
Although Hartley’s friendship with Fennell led to commissions and collaborations with several other wind band conductors, perhaps the most significant relationship cultivated by the *Concerto for 23 Winds* was with the German-American saxophonist Sigurd Rascher. By the time he heard Hartley’s work, Rascher had established his reputation as the father of the classical saxophone sound by codifying and preserving the tonal concept of the instrument envisioned by its creator, Adolphe Sax.\(^{101}\) So impressed was he with Hartley’s work, he decided to inquire about composing a piece for the saxophone:

“Dear Mr. Hartley,

In a concert, given by the Eastman Wind Ensemble under the direction of Dr. Frederick Fennell, in Troy, NY on April 12, I heard your *Concerto for 23 Wind Instruments*. This work impressed me very much – it is not said too much, that I was enthusiastic for it and applauded very lively – not only the performers and the conductor, but also the composer, though *in absentia*. I think this is a VERY valuable addition to the still rather slim literature of the wind ensemble; and I hope, this work will soon be available for other groups!

Your style, the structure of the work, the melodic invention and the rhythmic freshness of the concerto compelled me to assume that you might be greatly interested to create a work for saxophone. The combination with other instruments (orchestra, wind band, chamber music, piano) could be discussed – the possibilities are well-nigh unlimited. And I might add, that I have performed many of the works that were written for me 10, 12, 35, 50, and even 80 times…

Once more: congratulations on the *Concerto* – it is a fine piece of music!

Sincerely,

Sigurd Rascher”\(^{102}\)

At the point this letter was written, Hartley had only composed one piece using the saxophone (*Suite for Five Winds*, 1951). This letter was the catalyst for the composing of no fewer than 140 works for saxophone. Of the mediums for which he composed, his works for saxophone


\(^{102}\) Sigurd Rascher, letter to Walter Hartley, April 27, 1959.
constitute the most significant portion of his oeuvre. Rascher would later dub Hartley the “Patron of the Saxophone.”^{103}

Hartley wrote little about the *Concerto for 23 Winds*, although it is often discussed in his lectures, letters to conductors, and periodical interviews. He provided the following note to Fennell for the Eastman Wind Ensemble’s first rehearsal:

> “It is in four movements roughly corresponding to those of the classical symphony or sonata in form, but is textually more related to the style of the Baroque concerto, being essentially a large chamber work in which different soloists and groups of soloists play in contrast with each other and with the group as a whole. The color contrasts between instruments and choirs of instruments are sometimes simultaneous, sometimes antiphonal; both homophony and polyphony are freely used, and the musical interest is distributed widely among these components of the wind section of a symphony orchestra. The first and last movements make the most use of the full ensemble; the second, a scherzo, features the brass instruments, and the slow third movement, the woodwinds. The harmonic style is freely tonal throughout. There is a certain three-note motif (ascending G-A-D) which is heard harmonically at the beginning and dominates the melodic material of the last three movements.”^{104}

Hartley provides the following layout of each movement, instrumentation, and special instructions on the first page of the score:

```
I.  *Andante – Allegro non troppo*  4:20
II.  *Vivace*  2:38
III.  *Lento*  4:30
IV.  *Allegro molto*  3:00
Total playing time:  14:30

**Instrumentation**

Three flutes  Three trumpets
Three oboes  Three horns in F
```

^{103.} Wozniak, 2.

^{104.} Foster Jr., 562.
Three B-flat clarinets
Three trombones
Three bassoons
One tuba

2nd and 3rd flutes alternate with piccolo
3rd oboe alternates with English horn
3rd clarinet alternates with bass clarinet
3rd bassoon alternates with contrabassoon

“In groups normally employing more than one clarinet to a part, the part may be doubled where marked “tutti:” it should be performed by one player where designated “solo,” and thereafter until the marking is changed.

In the unhappy event of no contrabassoon available, the entire 3rd bassoon part may be played on bassoon.”

The work was first published in 1959 by Rochester Publishers, Inc., but was later assigned to Accura Music, Inc., in 1978, and was revised to its present edition in 1982. The original sketch manuscript is kept in the archives of the Reed Library at SUNY-Fredonia.

5.2 MVT. 1 (ANDANTE – ALLEGRO NON TROPPO)

The first movement of the Concerto for 23 Winds bears many of the hallmarks of Hartley’s compositional style. It is replete with complex formal, tonal, and rhythmic elements which coincide with his own description of the work. This movement adheres to the basic tenets of the Baroque concerto-grosso, pitting soloists or small groups in opposition to larger groups. He develops themes quickly via orchestration, which will be discussed in the following sections.

5.2.1 Formal Structure

Although Hartley invokes the term “sonata” in reference to the shape of the first movement, it is difficult to construct such an argument based on an analysis of harmonic areas and melodic themes. These modifications are common in twentieth-century works that ascribe to
many of the conventions of sonata form, but often stray to fit the artistic taste the composer sought. The diagram below provides a basic interpretation of how the movement is partitioned:

The proportions of each thematic event are represented in the diagram. Most of the movement is dominated by development. The recapitulation uses only material from the exposition and could arguably be considered a coda given that the section is not harmonically prepared and only the first theme returns. Throughout the first movement (and most of the work), relationships between tonal centers exist between the smaller segments. These tonal centers are often separated by a third, as can be seen in FIGURE 4. As will be discussed, the development explores manipulations of material from the introduction and the two primary themes of the exposition. Furthermore, the development is broken into two similar sections. There are no direct restatements of the themes of the exposition until the section marked as a recapitulation (mm. 119-131).

---

Formal Analysis**

<table>
<thead>
<tr>
<th>Form:</th>
<th>Introduction mm. 1-26</th>
<th>Andante</th>
<th>Exposition mm. 27-52</th>
<th>Allegro non troppo</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A mm. 1-12</td>
<td>G</td>
<td>B mm. 13-26</td>
<td>E</td>
</tr>
<tr>
<td></td>
<td>B mm. 27-36</td>
<td>B-flat</td>
<td>C mm. 37-44</td>
<td>D</td>
</tr>
<tr>
<td></td>
<td>Trans 45-52</td>
<td>B-flat</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Tonal Centers:**

- Development mm. 53-118
- Recap mm. 119-End

### FIGURE 4

<table>
<thead>
<tr>
<th>Part 1 mm. 53-86</th>
<th>Part 2 mm. 86-119</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td>A</td>
<td>A</td>
</tr>
<tr>
<td>B</td>
<td>A</td>
</tr>
<tr>
<td>A</td>
<td>B</td>
</tr>
<tr>
<td>Intro</td>
<td>Retransition (intro)</td>
</tr>
<tr>
<td>F</td>
<td>D</td>
</tr>
<tr>
<td>A</td>
<td>C</td>
</tr>
<tr>
<td>D</td>
<td>B-flat</td>
</tr>
</tbody>
</table>
5.2.2 Tempo and Time Signature

There are only two tempos marked in the published score for movement one. The introduction is marked *Andante*, quarter-note = 92. The transition to the *Allegro non troppo* is *subito* in nature with no pause or break between the sections. This is marked quarter-note = 108. This tempo remains fixed through the duration of the movement. The sketch manuscript indicates Hartley originally conceived a modest increase in tempo at m. 86 to quarter-note = 112 with the text *Poco agitato*. This would have lasted until m. 104 where the indication *Calmato* and the *a tempo* of the exposition is crossed out. The *Poco agitato* does not appear in the published score, and there are no further adjustments to the tempo.

Movement one contains multiple meters. The opening *Andante*, in five-four, is consistently grouped in a three-plus-two subdivision. The exposition is in common time throughout, though hemiola is suggested throughout the opening section. The horn and woodwind flourishes of the first theme are indicative of a three-beat grouping. From mm. 32 to 34, the brass reaffirm the three-beat grouping with the repetitive unison sixteenth-note patterns that either initiate or conclude on weak beats:

![FIGURE 5. Concerto for 23 Winds (Mvt. I – Allegro non troppo), mm. 32-34](image)

(Brass segment suggesting triple meter)

Walter Hartley
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Hemiola remains prevalent in the first part of the development, although it remains in common time. The trumpet solo in m. 57 fits comfortably in three, but it is set against the tuba whose material is in common meter:

Melodic and rhythmic development are wholly unimpeded by barlines which cause unusual initiations of new phrases. For example, while material in m. 63 is virtually identical to that of m. 37, it starts on beat two. Meter changes leading up to m. 63 would have allowed the material to initiate on beat one as it was presented in the exposition.

The second part of the development involves meter changes that more closely align with the melodic material. Hartley switches to three-four in m. 91, allowing the trumpet solo originally sounded in m. 57 to flow in the meter which it is felt. The accompanimental material in the horn and tuba voices also adheres to the triple meter. Several more meter changes follow toward the retransition. Metrically speaking, Hartley is far more explicit with his replication of the second and introductory material referenced toward the end of the development. He briefly transitions back to the original five-four meter of the introduction in m. 115 to amplify this
reference. The recapitulation uses the same common time signature as the A section and remains constant through the end of the movement.

5.2.3 Thematic and Harmonic Considerations

In a traditional interpretation of sonata form, a harmonic template governs the tonal arrangement of a given set of themes. The first movement of the *Concerto for 23 Winds* shares traits common to many works composed in the twentieth-century, one such example being the absence of traditional harmonic norms (such as tonic/dominant relationships between sections of a work, though there is implied tonality). Rather than harmony dictating the tonality of a phrase, the melodies Hartley uses often imply their own scales and tonal tendencies. A simple Roman numeral analysis is insufficient to asserting sonata form. It is the positioning of the themes themselves that solidify the structure of the movement.

There are several compositional principles used throughout the first movement. The first idea is essential to understanding motives used not only later in the movement, but throughout the piece. First, it outlines the three-note motif Hartley discussed in his introduction. Attention is drawn to the flutes whose first pitches consist of a vertical representation of the G-A-D motif.

![G-A-D verticalization](image)

**FIGURE 7. Concerto for 23 Winds (Mvt. I – Andante), m. 1**
*(G-A-D verticalization)*

Walter Hartley
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The intervallic implications of the stack of pitches in the first measure outline a perfect fifth with a major second in the middle. The next two beats represent transpositions of the vertical stack, but in a restated form: the major second becomes a perfect fourth and the perfect fifth becomes a minor seventh. The relationship is shifted slightly on the final beat as the major second appears between the top two voices rather than bottom two.

The figure also points to tonal manipulations Hartley will employ throughout the movement. The B-flat at the end of the measure is preceded and succeeded by an A-natural and B-natural, a demonstration of chromatic encapsulation used throughout the work. This type of chromatic shifting becomes a prevalent developmental aspect of the movement. The technique is applied to the main theme of the A section which is sounded in a sustained voice by Flute 1 and articulated by Trumpet 1:

FIGURE 8. *Concerto for 23 Winds (Mvt. I – Andante) – mm. 1-3*
(Brass adding articulation)
Walter Hartley
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This theme will return and be manipulated on numerous occasions throughout the movement, and manipulations will be elaborated upon in later movements.

Finally, the opening of the work introduces the first orchestrational peculiarity which will recur throughout the movement. The woodwinds and brass move in a unique homophonic texture. The low-register scoring for the woodwinds gives the sustained lyrical material a rich
and dark quality. The flute and trumpet excerpt shown in FIGURE 3 shows how the cylindrical brass are used to add articulation to each note change in the woodwinds. This combination of articulation and sustain point to Hartley’s training as a pianist. A single, muted horn sustains a pedal B-natural which provides a sense of harmonic stability, but also adds the effect of a piano pedal as if it were played *una corda*.

The opening theme is tonally centered on G. It is not, however, major or minor, as the third scale degree is presented in both natural and flat. This can be seen in the flute and trumpet parts in the first three measures of the work. The seventh scale degree is also split, and it helps further create harmonic instability. These various split pitches may justify the response of the players of the Eastman Wind Ensemble as Fennell indicated: “The instant reaction to the first movement was a resounding “yah – like jazz, man!””105

The introduction presents two other essential ideas intrinsic to the entire work. The first is the textual relationships Hartley ascribes to the Baroque concerto. In this setting, it would be typical to see soloists (or groups of soloists) pitted in opposition to an ensemble. The A section of the introduction follows through on this principle as mm. 4-6 feature Horn 1 alone on the principal theme that is stated an octave below Flute 1. This presentation appears in the first three measures. This is followed in mm. 7-9 by a solo oboe, this time with the theme transposed up a perfect fourth from the Horn 1 presentation. The A section concludes with just the final two measures of the theme played up a perfect fifth by Flute 1. Rehearsal one concludes the first part of the introduction.

The second idea is the orchestration of woodwind versus brass textures. Hartley often uses the woodwinds for melodic elements. Use of the brass for articulation demonstrates an

orchestrational division he explores throughout all four movements. All four horn parts are often used interchangeably: the sustain pedal horn aligns in this moment with the woodwinds, though it will later be used with the brass. The interchangeability of the horn parts with both woodwind and brass choirs aligns closely with its prevalence in both brass and woodwind quintets (among other chamber ensembles).

The introduction continues from mm. 13-26 and is representative of a developmental feature that underpins the work. From mm. 13-17, stasis governs the metric sense temporarily from three-plus-two to two-plus-three. The basic elements of the G-A-D motif are manipulated through a succession of slowly widening note groupings:

![Figure 9. Concerto for 23 Winds (Mvt. I – Andante) – mm. 13-17](image)

(Voice exchange and harmonic stasis)

Walter Hartley

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Movement between the clarinet, horns, and tuba is minimal, though Hartley has masked a voice exchange between Horn 1 and Tuba that occurs over four measures of the excerpt. Enharm onically, Horn 1 gradually ascends from an E to G-sharp, while the Tuba descends chromatically from G-sharp to E. Furthermore, transposition of the G-A-D material is hidden: m. 13, it is distributed between the Tuba, Horn 4 and Clarinet 1, m. 14 between Tuba, Horn 3 and 4 (and arguably between Horn 2, 3, and 4 with Clarinet 1 moving chromatically into the chord), non-transposed by Horns 2, 3, and 4 in m. 15, resolving momentarily to a different non-transposed stack in Horns 1, 2, and 3. In the spirit of a deceptive cadence, it does not resolve, and Hartley uses chromatic motion that arrives on an E7 chord that resolves to an F-natural in octaves.

Soloistic material continues to dominate the texture of the introduction, though it represents an inclination to the melodic development Hartley will employ throughout the composition. The verticalization of intervalllic material related to the G-A-D motif is replaced by a horizontal line borrowing intervals from the theme:

\[...\]

\[\text{FIGURE 10. Concerto for 23 Winds (Mvt. I – Andante) – mm. 17-21}\]

(Solo flute demonstrating manipulated G-A-D motif)
Walter Hartley
Copyright © 1957 Accura Music Inc. Used by permission.

Instead of ascending through the intervalllic material, Hartley uses descending intervals of a minor second followed by a perfect fourth in the Flute 1 to invert the motif. This continues in a
sequence that descends to outline the intervallic material in its pure form in the final three notes of the solo (major second followed by a perfect fourth).

From mm. 21-26 Hartley juxtaposes these two developmental ideas: Clarinet 1 plays similar melodic material to the Flute 1 that preceded it, and it is accompanied by the static material from mm. 13-17. The tonal center of G is revisited in the final three measures of the introduction, playing again with a split third between Trombone 1 and Trumpet 2, resolving to a stacked G-A-D in the brass and a first inversion E minor thirteenth chord in the woodwinds. The voicing of the chord places the G as the lowest sounding pitch in Bassoon 2 with the A and D as the highest sounding pitches sounded by Flute 1 and 2.

Exposition

As is noted by the diagram in FIGURE 4, the exposition of the movement is relatively short, though it serves the purpose of introducing two themes that are juxtaposed as counterpoint. The first theme (A theme) is tonally centered in B-flat with the principal melody sounded by Trumpet 1:

![FIGURE 11. Concerto for 23 Winds (Mvt. I – Allegro non troppo) – mm. 27-31](https://example.com/figure11)

(A theme)

Walter Hartley
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Trumpet 2 follows Trumpet 1 separated primarily by the interval of a third. There are two layers of accompaniment. One is sounded by the horns, a flourishing motive set in canon among the first three horns:
The second accompanimental layer is sounded by the low brass and follows the contour and beat pattern of the trumpet melody, adding only downbeats. The second phrase of the first theme adds the high woodwinds to the horn flourishes, providing a shimmer to the sixteenth-note material in the cylindrical brass. The A theme concludes with a solo horn:

Rather than change to the dominant key area, Hartley moves to the mediant and centers on D in the B theme. Instead, he has reversed the norms: a minor key area will move to the mediant and relative major in traditional sonata form. Instead the B-flat major key area moves to the mediant minor. The primary melody is carried by the solo Flute 1. The E-flats and C-sharps
encase the D-natural on which Hartley centers, lending the phrase both a Phrygian and melodic minor inflection:

![Flute Figure](image)

**FIGURE 14. Concerto for 23 Winds (Mvt. 1 – Allegro non troppo) – mm. 37-40**
(B theme)
Walter Hartley
Copyright © 1957 Accura Music Inc. Used by permission.

Bassoon 1 and 2 play in counterpoint to the Flute 1 solo, helping to reinforce the D minor/Phrygian key area:

![Bassoons Figure](image)

**FIGURE 15. Concerto for 23 Winds (Mvt. 1 – Allegro non troppo) – mm. 37-40**
(B theme counterpoint)
Walter Hartley
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Bassoon 3 wholly reinforces D minor, playing simple downbeats that move in arpeggios outlining a triad. Much like the brass in the first theme area, the woodwinds dominate the second theme, omitting the brass entirely. Following the four-measure phrase is a second four-measure phrase featuring the clarinets referencing both the horn flourishes from the first theme area while also sequencing the final measure of the Flute 1 solo from the second theme area, ascending chromatically on each iteration.

The nine measures preceding the development are ambiguous in terms of formal function. At first, Hartley begins to write out a repeat of the first theme area. This lasts for two
measures and is interrupted by new material. The material could be considered a third theme given the fact that no element of the forthcoming development can reasonably be connected to the material. A simpler explanation is that the material acts as a transition to the development. Like the second theme area, Hartley uses a short chromatically organized sequence of sixteenth-notes. The fragmented motif passes from various instrument families from one measure to the next. It is first presented by the clarinets:

![Image of clarinet music notation]

**FIGURE 16. Concerto for 23 Winds (Mvt. I – Allegro non troppo) – mm. 47-49**

(Walter Hartley  
Copyright © 1957 Accura Music Inc. Used by permission.

Pedal F-naturals are provided by the horns in this transition. This is perhaps used as a reference to the typical key progression found in sonata form. Here, the mediant tonal relationships have allowed Hartley to maintain dominant-tonic relationships. The exposition concludes in m. 52.

**Development**

As was noted in FIGURE 4, the development of the *Concerto for 23 Winds* can be divided into two similarly sequenced sections. The first part uses woodwinds against brass in thinner textures, while the second part frequently uses broader combinations of instruments in thicker textures. Hartley’s primary developmental technique is to either combine fragments of
themes to form larger melodies or to take a single small fragment and elongate it into a larger melody. The following table demonstrates the equilibrium with which Hartley distributed aspects of the development, which is only seen in the first movement:
### Development Analysis of *Concerto for 23 Winds*, Mvt. 1 (*Andante – Allegro non troppo*)

<table>
<thead>
<tr>
<th>Part 1 (mm. 53-86)</th>
<th>Part 2 (mm. 86-118)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>B</strong>&lt;br&gt;mm. 53-56</td>
<td><strong>B</strong>&lt;br&gt;mm. 86-88</td>
</tr>
<tr>
<td>Woodwinds. The sixteenth-notes of the bassoons in m. 37 constitute the most recognizable fragment. The first three notes of the B section flute melody are diminuted and combined with bassoon sixteenths in m. 55 by Oboe 1, Clarinet 1 and Bassoon 1. Each descending scalar series is borrowed from the conclusion of the flute solo in m. 40 (though they do not return to a leading tone as before).</td>
<td>Woodwinds. This B section essentially picks up where the other left off, relative to the original version of the B theme. The clarinets play the same ascending sixteenth-note scalar pattern first sounded in m. 41. It is in a higher tessitura than before and involves significantly more chromatic alteration.</td>
</tr>
<tr>
<td><strong>D</strong>&lt;br&gt;transitioning to F is suggested</td>
<td>Tutti. The first sounds at rehearsal eight are comparatively chaotic compared to their previous iteration. All the woodwinds are playing with the horn flourish material from m. 27. Two measures of primarily woodwinds transition to a similar presentation of the trumpet solo from mm. 57-59. The orchestration is almost identical to the first iteration, though Trumpet 1 is up a fourth, Tuba is down a third, and the horns are up a tritone. This leads to the climax of the movement, mm. 97-100. The low brass present a sustained, declamatory, three octave statement of the A section melody, accompanied by upper tessitura flourishes in the woodwinds. As before, the section concludes with several successive iterations of the FIGURE 13 horn material.</td>
</tr>
<tr>
<td><strong>A</strong>&lt;br&gt;mm. 57-62</td>
<td><strong>A</strong>&lt;br&gt;mm. 89-103</td>
</tr>
<tr>
<td>Centered in F</td>
<td>Centered in D</td>
</tr>
<tr>
<td>Brass. The focus is a three-measure solo for Trumpet 1. It is built entirely on the horn motif in mm. 35-36. It adds a starting note and sequences. The conclusion of the solo in m. 59 is essentially a statement of the horn material. Hartley passes this to solo woodwinds as he transitions to another iteration of the B material.</td>
<td>Leading to the retransition, Hartley explores exposition themes, but significantly less fragmented. The clarinets and bassoons accompany Flute 1 and Oboe 1 on the B subject material. The first phrase is played in its entirety, this time in C minor. From mm. 109-110, this gives way to repetitive sixteenth-notes first sounded in m. 32. Mm. 111-112 returns the movement to static horn material from the introduction, destabilizing the tonality once more.</td>
</tr>
<tr>
<td><strong>B</strong>&lt;br&gt;mm. 63-65</td>
<td><strong>B, A, Intro</strong>&lt;br&gt;mm. 104-112</td>
</tr>
<tr>
<td>A minor</td>
<td>C minor</td>
</tr>
<tr>
<td>Woodwinds. A thin texture of woodwinds present a clear restatement of the two melodies from the B section of the exposition. This is, however, interrupted.</td>
<td>Leading to the retransition, Hartley explores exposition themes, but significantly less fragmented. The clarinets and bassoons accompany Flute 1 and Oboe 1 on the B subject material. The first phrase is played in its entirety, this time in C minor. From mm. 109-110, this gives way to repetitive sixteenth-notes first sounded in m. 32. Mm. 111-112 returns the movement to static horn material from the introduction, destabilizing the tonality once more.</td>
</tr>
<tr>
<td><strong>A</strong>&lt;br&gt;mm. 66-76</td>
<td><strong>Introduction</strong>&lt;br&gt;mm. 113-119</td>
</tr>
<tr>
<td>Atonal</td>
<td>Retransition. The retransition is marked by a complete return to the structure of the introduction. Although the tempo remains consistent, there is a sense of calm following the frenetic and spontaneous nature of the development. Hartley returns to solos playing material from Part 2 of the introduction. As above, this section picks up where the parallel section left off.</td>
</tr>
<tr>
<td>mm. 66-70</td>
<td></td>
</tr>
<tr>
<td>F</td>
<td></td>
</tr>
<tr>
<td>mm. 71-76</td>
<td></td>
</tr>
<tr>
<td><strong>Introduction</strong>&lt;br&gt;mm. 77-85</td>
<td></td>
</tr>
<tr>
<td>C minor suggested for the melody</td>
<td></td>
</tr>
</tbody>
</table>

**TABLE 4. Concerto for 23 Winds (Mvt. 1 – Allegro non troppo)**<br>(Comparison of Two-part Development)
Recapitulation

There is nothing harmonically about the retransition that indicates the recapitulation will occur on the third beat of m. 119. In a traditional sonata form, a retransition signals a forthcoming recapitulation by reinforcing pitches that represent the dominant of the original tonic key center. Instead, Hartley eschews this harmonic tenet and abruptly begins the recapitulation. The first eight measures are virtually identical to the first eight measures of the exposition with few exceptions. Mm. 126-129 feature transformations (mostly augmentations) of the FIGURE 13 horn motif; the D-flat functions as a split third. The final two measures are simply a B-flat major chord orchestrated on the model of the overtone series.

5.3 MVT. 2 (VIVACE)

The middle movements of the work showcase the brass and woodwind sections of the group respectively. The second movement uses woodwinds sporadically, and the brass choir features prominently in what is the most bombastic and jubilant movement of the work. While brass versus woodwind textures highlight one of the more obvious compositional devices Hartley used, the movement explores a complex harmonic language and uses Baroque compositional devices (such as the fugato in the B section of the work).

5.3.1 Formal Structure

In keeping with the first movement, development dominates Hartley’s formal design. Two themes are presented in the first thirty-six measures and are then developed through the remainder of the movement. The movement can be portioned on multiple levels. The sum of each of the parts of the movement equate to a large-scale ternary form, though it is heavily
modified from a traditional interpretation of the form. The diagram below elucidates a perspective of the various levels upon which the movement is constructed:

FIGURE 17. *Concerto for 23 Winds* (Mvt. II – *Vivace*)
Formal Analysis

There are three primary sections: two outer sections that are similar (A and A¹) and a large developmental center that itself is broken into two components. The first component of the B section explores an elaboration and augmentation of the two main themes. The second component is relatively independent of the first two themes, thus requiring a new thematic designation. The term evolution is used to specify that although the C theme is new, it still relies upon the basic intervallic material of the G-A-D motif mentioned in Hartley’s introduction to the composition. Each of the three themes begin with these three pitches, though what follows varies drastically. The final A¹ section is partitioned into two distinct sections that present combinations
of both the original themes and their development. As before in mm. 20-29, the B theme is stated in F melodic minor with a split third. B\textsuperscript{1} developmental material is used to conclude the phrase starting in m. 131. Hartley uses material from the A\textsuperscript{1} section to initiate the closing of the movement, referring to m. 37. This builds to a densely orchestrated juxtaposition of material from the A\textsuperscript{1} and C sections of the developmental area. The tutti ensemble closes the movement in a short Coda that begins at rehearsal twenty-three. Hartley emphasizes the split third, alternating between a perfect fifth on F and a D major-seven chord.

5.3.2 Tempo and Time Signature

The second movement has a lively lilt due to the mixture of a faster tempo and predominantly compound meter. As the title indicates, the movement is marked *Vivace* with a metronome mark of dotted quarter-note = 120. Despite the ever-present meter changes, there are no indications that the tempo is meant to change. This is confirmed in the sketch manuscript as well.

As stated previously, compound meters govern the majority of the movement. The opening horn soli uses a mixture of six-eight and three-eight. Like the first movement, however, Hartley frequently employs hemiola to destabilize the metric organization of the work. It generally appears as a triple-against-duple as is first seen in the second measure. Horns 1 and 2 use a distribution of three quarter-notes over the Horn 3 eighth-notes. The interchange of the compound and simple meter is a primary rhythmic device used throughout the movement.

It is interesting to note that the six-eight and three-eight meter changes mainly pertain to the opening horn soli. There is never a sense these meter changes reorient the thematic fragment, though Hartley instead uses a three-eight meter in accordance with the subito dynamic changes.
At both mm. 52-56 and m. 152, the three-eight material is used to reorient rhythmic figures so they more closely align with the strong-beat subdivision dictated in the six-eight measures. These reorientation measures are further used at the initiation of crescendos that sonically propel to the ends of phrases.

There is one instance when Hartley strays from compound meters. The entire C1 section is scored in the simple duple meter of two-four. Up until this point, the movement has been governed by the lilt inferred by the compound meter. The duple meter temporarily shifts the general character of the movement to that of playful scherzo. The canonic nature of the duple section is similar to the thematic layering experienced in the development of the first movement in mm. 66-70. The section bridges the C theme to the return of original themes of the movement, all of which are fitted to the compound meters mentioned earlier.

5.3.3 Melodic and Thematic Considerations

Hartley uses the second movement to explore several new melodic figures, all of which are based on the G-A-D motif. A ten-measure horn soli opens the piece playing material similar to the flourishes found in the exposition of the first movement. The material from this opening soli constitutes the main theme of the A section of the movement:
(Overlapping opening horn motif, A theme)
Walter Hartley
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There are two characteristics regarding the phrase that becomes pertinent later in the movement:

1. The D-E-A is merely a transposition of the G-A-D motif, and
2. the F appears as both natural and sharp notes in the phrase, indicating a split third. The seamless mixture of major and minor tonalities points to the instability Hartley seeks throughout the movement. Given the leading tone C-sharp, the phrase primarily gravitates toward a D major key center. Hartley uses
the flattened third (F-natural) as the root of his second theme area which gravitates toward a minor tonality.

Hartley creates a unique transition to the B theme starting in m. 11. The trumpets and trombones are stacked in fifths and octaves; the trombones are stacked on F-sharp while the trumpets are stacked on D-natural. Sustained pitches create a composite D major-seven chord with a raised fourth scale degree in the trombone voice. Trumpet and the Trombone 1 alternate between pitches creating a sense of suspensions. All pitch content is based on transposed implications of the G-A-D motif (as if the notes were assembled as G-D-A (perfect fifths) or A-D-G (perfect fourths). The two voices alternate rhythms building to a climactic stack of perfect fifths and octaves centered on F-natural:

This is also an example of how the split third governs the tonality of thematic regions, and the perfect intervals highlight a defining harmonic characteristic of the movement.

While the horns lay the tonal foundation of F minor starting in m. 19, the second theme does not begin until the Trumpet 1 entrance in m. 22. Like the A theme, it requires a composite to ascertain the full theme. It is initiated by Trumpet 1 and concluded by Trumpet 2:
The B theme shares many traits with the A theme: (1) Like the horns in FIGURE 18, it requires the combination of the Trumpet 1 and 2 parts to demonstrate the composite theme, and (2) it contains both major and minor tonal implications. Unlike the first theme, it does not use the G-A-D intervals as an underpinning thematic element and is independent from the A theme. It should be noted that although the melody gravitates toward an F minor tonality, the scale played in the accompaniment by Trombone 3 indicates an ascending F Lydian scale, another instance of chromatic alteration.

The transition that begins in m. 30 contains key rhythmic elements that will be incorporated into the developmental portion of the movement. Special attention should be noted in m. 33 to the rhythm used to interrupt the A theme. A notable point of theoretical intrigue is created by the descending octaves in the horns and tuba, which precede and follow the rhythmic fifths and octaves in the trumpets and trombone. Hartley uses two sets of three semitones to construct this material, displayed below alongside the derived semitonal collections:

![FIGURE 21. Concerto for 23 Winds (Mvt. II – Vivace) – mm. 31-32](image)

(Transitional motif by horns and tuba with derived semitonal collections)

Walter Hartley
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This idea of altering a pitch center via chromaticism is among the key developmental elements of
the first movement. Like the first movement motif in m. 47 that is seen in Clarinet 2, this
material does not return.

The development follows a sequence using the A theme while introducing a new theme
and subsequent developmental extensions. The trumpets begin by sounding the FIGURE 18 horn
theme, centered on D-natural in m. 37. The statement is interrupted by the eighth-note material
first used in m. 33, centered on E-flat. The three-octave dotted quarter-notes stated by Trumpet 1
and Trombones 1 and 2 do not have a thematic origin, though the horizontal phrase combines to
suggest a B diminished triad that could be considered an augmentation of the FIGURE 21
material. The pedal E-flats act to further destabilize the tonality of the section. This culminates in
an exuberant fanfare of ascending thirds that combine to form discernable chords. The first chord
sounds as D major-seven until the top note F-natural (the third) is lowered a half-step, the second
sounds as D minor-major-seven with the top note F raised a half-step to F-sharp. The rhythm
intensifies with a hemiola that crescendos to the arrival and seeming modulation back to F major.

The declamatory perfect octaves in m. 57 are deceptive, however. An E-natural is
outlined by a D-natural and F-sharp in m. 60. This sets the tonality for the B1 section.
Woodwinds are heard for the first time in the movement starting m. 58, and Flute 1 carries the
first iteration of the B theme at m. 62. Although closely related, the melody is heard in the
Dorian mode (as opposed to melodic minor as it was earlier). Canonic entrances of the theme are
elaborated upon with lyrical conclusions, all of which involve a degree of chromatic movement.
While the scalar nature of the material does not change, Hartley shifts individual pitches to cloud
the tonal center. Furthermore, he discreetly hides a lyrical element of the first movement
introduction in Flute 2 from mm. 66-68. It arrives in m. 77 having transformed unrecognizably toward a D key center.

The third theme of the movement begins in m. 77, stated by Trombone 1. Like the A theme, it is initially constructed using the G-A-D intervallic motif:

![Trombone](FIGURE 22. Concerto for 23 Winds (Mvt. II – Vivace) – mm. 77-80 (C Theme)
Walter Hartley
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The five-beat melody is accompanied by Trombones 2 and 3 in parallel fifths, indicating a tonal center of D though again with chromatic alterations that destabilize the center. Notable in the melody is again the presence of the split third. The melody is passed canonically with each successive entrance modulating to a related key center (trumpets in B-flat, horns in G). These modulations also adhere to the alterations of the third in that B-flat is a major third below D while G-natural is a minor third below B-flat.

The transition to the duple meter features a reminiscence from the first movement in mm. 95 and 96. Indicative of the first measures of the work, Hartley revisits the opening measures having only reorchestrated the pitches used previously. The theme is interrupted by the horns playing the C theme centered in G (also matching the suggested center of the opening of the work), only to itself be interrupted by the conclusion of the reminiscent phrase in mm. 99 and 100.
The duple meter section has been described at times as its own section. It is argued by the author, however, that both the principal theme of this section and that of the previous contain similar structural and melodic content. It is first presented by the flute section:

First, the themes shown in FIGURES 22 and 23 contain similar pitch content, including the ever-present split third toward the end of the theme. Second, both melodies adhere to their metric structure for similar durations. Finally, Hartley uses varying choirs to elaborate upon each of the two themes in similar canonic styles. Each entrance in the first portion of the fugato occurs on a bar line, recycling the theme until the brass occupy the material in m. 106. At rehearsal nineteen, the theme is transposed to B-flat and E-flat as entrances occur more quickly, each beat at first (in the brass), then every eighth-note (in the woodwinds). The overlap of each theme is interrupted by the horns and tuba at m. 110, which is reminiscent of the same thematic and orchestral material first heard in m. 13 of the first movement. Small fragments of the C\textsuperscript{i} theme descend from solo upper voices to small groups of lower voice. This constitutes a short transition to the A\textsuperscript{i} section.
As the formal diagram suggests, the $A^1$ section combines elements of both the primary theme and its developmentally related material. The second theme, first heard starting in m. 22, is sounded almost verbatim starting in m. 121 by Clarinet 1, though it has been reorchestrated for a mixture of woodwinds and brass. This material is used to transition briefly to an iteration of the extended chromatically organized section first sounded at rehearsal sixteen, leading smoothly into a restatement of the first theme. Unlike the previous iteration of this section, however, Hartley layers a different theme over top of the sustained ascending triadic material, juxtaposing the triumphant ascending triadic material with the melodic figure from the C theme, shown in FIGURE 22. A brief triumphant Coda ends the movement, the *tutti* ensemble dueling between perfect fifths built on F-natural and D major-seven chords on each beat. The final three notes consist of those of the D major-seven chord with a split third sounded in the low brass.

5.4 MVT. 3 (*LENTO*)

There are many ways in which the third movement contrasts with the second. Among the more significant differences is the notable omission of brass parts (the trumpets and tuba are *tacet* for the movement, and the trombones are restricted to six measures of harmonic support). While the second movement highlighted sections of the wind ensemble, the third movement features several soloists, primarily woodwind players. It is the most intimate and contemplative of the four movements and contains a significant expressive range to be interpreted by the musicians in the ensemble.
5.4.1 Formal Structure

The third movement is no less structurally complex than the other movements of the work, despite its relatively minimal content. The melodic material underpinning the movement is presented in the first twenty-one measures. A development section begins at rehearsal twenty-five and continues to rehearsal twenty-six at which point Hartley returns to material from the A section. A series of solo cadenzas signal a new section thematically and textually. The movement ends with a third and final iteration of material from the A section:

![Figure 24. Concerto for 23 Winds (Mvt. III - Lento)](image)

This movement is perhaps the most unusual in terms of how Hartley balances each of the formal sections. Material from the A section appears on several occasions, and elements of it are used developmentally (as indicated) or as a bridge that both concludes and initiates large sections of the movement. The B section is broken into two short thematic areas. They are not independent of one another given the similarities in the accompanimental material. The C section is broken into three sections and are separated by the two trombone entrances.
5.4.2 Tempo and Time Signature

If followed to the exact specifications dictated by Hartley, the movement consists of one single tempo marking: *Lento* quarter-note = 60-66. As will be suggested later, there are moments in the movement, however, that may lend themselves to tasteful conductor or soloist interpretation, *i.e.* instances of temporal flexibility that may influence the affective nature of individual phrases.

As with the previous movements, meter changes are employed, though melodies do not always clearly fit into the associated beat patterns. The movement begins in a basic common time into which the thematic material comfortably fits. Hartley maintains this alignment between themes and meters until the cadenzas that begin in m. 42. Although the material is written to relate to a metric structure, the affective nature of each solo aligns more closely with something that is rather unmetered. It would be feasible to cease conducting to allow the solo musicians to adapt their music lines to their own tastes. This is complicated, however, by the overlapping beginnings and ends of each solo, along with the two trombone entrances in mm. 47 and 55. Measure 55 marks the only meter change in the movement, a single measure of three-two. Hartley returns to the common time signature for the remainder of the movement.

5.4.3 Melodic and Thematic Considerations

This movement primarily features soloists in exposed textures. The scoring is minimal throughout the movement which allows for the soloists to penetrate the ensemble texture with ease. Tonal centers are often ambiguous, though pedal pitches offer points to which the solo lines cling. The first five measures feature five instruments: oboe, two clarinets, and two bassoons, all of which are in their mid to low registers. The first theme presented by the solo oboe is used
through the movement, and it shares several of the harmonic characteristics familiar to the rest of
the work:

![Oboe notation]

\[\text{FIGURE 25. Concerto for 23 Winds (Mvt. III – Lento) – mm. 1-5} \]
\[(A \text{ theme})\]
\[\text{Walter Hartley} \]
\[\text{Copyright © 1957 Accura Music Inc. Used by permission.}\]

Although transposed to C-D-G, the first three notes relate to the G-A-D motif Hartley uses
throughout the work. Furthermore, some pitches alternate a half-step, such as the E and E-flat in
the second and third measure, and the A-flat and A in the fourth and fifth measure. The second
bassoon and bass clarinet sustain a B-flat in octaves, which offers a center among harmonically
independent solo lines.

While the first five measures feature orchestration that is more densely constructed, the
response from the flutes and horns in measure six is somewhat jarring. The flutes descend in
alternating major thirds and perfect fourths over two transposed stacks of G-A-D. The horns
sustain F-sharp, G-sharp, and C-sharp while the bassoons and second clarinet sustain a stacking
of D-E-A. The two stacks sound simultaneously and form a D major-nine chord with a sharp
four. The chord is obscured, however, given the spacing and pairing of pitches. The first phrase
concludes with a three-measure echo of the first three measures of the movement. This time, the
pedal B-flat sustains for the duration of the oboe solo.

The B section of the work begins at m. 12 (rehearsal twenty-four) with a theme
introduced by the flute. Although appearing to be somewhat static in nature, the first two
measures of the theme are plausibly related to the trumpet solo that begins in m. 57 of the first movement given the similar pitch content of the first four notes:

![Flute example](image)

**FIGURE 26. Concerto for 23 Winds (Mvt. III – Lento) – mm. 12-18**  
(B theme)  
Walter Hartley  
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The lyrical material that constitutes the remainder of the phrase is distantly related to the flute solo that begins in m. 17 of the first movement. The eighth-note material in the first two measures of FIGURE 21 are passed from clarinet, to horn, to English horn, and to bassoon, which creates a constant sense of forward motion.

The second thematic area of the B section at m. 18 is marked by a florid solo line in the oboe that uses somewhat faster rhythms than in the first section. This relatively short section is underscored by half-step alteration of similar notes in close proximity that is seen throughout the work. In the third movement, it serves as a technique Hartley uses to prolong the solo line in addition to creating harmonic instability. Despite this instability, there remains a sense the oboe melody is centered in A. It begins on the fifth scale degree and traverses the chromatic spectrum before concluding on A:

![Oboe example](image)

**FIGURE 27. Concerto for 23 Winds (Mvt. III – Lento) – mm. 18-21**  
(B section, second thematic area)  
Walter Hartley  
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A developmental section begins in m. 22. Hartley manipulates material from the A and B sections of the movement and juxtaposes them throughout the section. Flute 2 borrows material from the solo oboe theme of the B section, transforming the line from a melody to an ostinato-like quality. It adds a textural element to the conversational nature of the Flute 1 and Oboe 1 solos that are reminiscent of the opening oboe solo of the movement. The three-note lead-in used in several of the quarter-note melodies is used here as well, offering a connection to these earlier solo lines. Though the three solo lines seem harmonically independent of one another, there is a dominant-tonic relationship established between m. 26 and 27. Each of the three voices combine to form an F-sharp centered tonality in m. 26 with the two outer voices moving in opposite directions toward a B major tonality on the downbeat of m. 27. This sense of repose, albeit temporary, helps to provide a sense that the solo lines are not austere and aimless, but rather wandering and deliberate.

The B major section of the development continues to juxtapose themes from the A and B sections of the movement. The horn melody at m. 27 (seen below) is comprised of the eighth-note material from m. 12 (which itself is drawn from the first movement) and the first measure of the oboe solo in m. 18:

![FIGURE 28. Concerto for 23 Winds. (Mvt. III – Lento) – mm. 27-30](image)

(Developmental material played by solo horn)

Walter Hartley
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The other solo lines are consistently related to the solo voices from the A section. Hartley’s orchestrational choices are effective through the developmental section as he rarely places
instruments in conflicting registers. This adds to the already transparent texture and alludes to the importance of each line as an independent entity.

An A\textsuperscript{1} section begins at m. 35 and is indicated by the low B-flat in the bassoon overlapped by solo lines that are similar to the first five measures of the movement. The return is only temporary and merely provides structure. Hartley goes another step toward complete transparency with a section of notated solo cadenzas. This section begins in m. 40. The underlying chord opening the section is a combination of two transposed stacks of the G-A-D motif. The bassoons and Horn 4 combine to provide D-E-A, while the top three horns sustain the pitches F-sharp-G-sharp-C-sharp:

![Figure 29](Image)

**FIGURE 29. Concerto for 23 Winds (Mvt. III – Lento) – m. 40**
(Interlocked chord consisting of transposed G-A-D material)
Walter Hartley
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The first solo begins with the clarinet:

![Figure 30](Image)

**FIGURE 30. Concerto for 23 Winds (Mvt. III – Lento) – mm. 42-44**
(First cadenza-like solo, drawing flute motif at m. 12)
Walter Hartley
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The thematic materials draw on elements of previous sections of the movement. The rhythmic irregularity of the solo provides a notated cadenza-like effect. This is passed to the bassoon and English horn. The first of two identical entrances by the trombones occur in m. 47:

![Trombones](image)

**FIGURE 31. Concerto for 23 Winds (Mvt. III – Lento) – m. 47**
(Trombone chords)
Walter Hartley
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The entrance is unusual, and it must be considered why trombone is used rather than horns and/or bassoons which have been used throughout the movement. It is possible that trombones were used as a structural device to help delineate sections of the movement. It is also possible they were used precisely for the mildly jarring effect of using a contrasting timbre to break up the otherwise docile nature of the solo lines. The chords played by the trombones represent an A major-minor-seven chord followed by three pitches that cloud an impending resolution. The A major-minor-seven chord alone would function as a dominant for the flute solo that follows in m. 48 which outlines a key area centered in D. The second chord, however, is curious in that its features resemble that of an augmented sixth chord, but it does not serve any type of pre-dominant function. This is, perhaps, precisely the instability Hartley sought, at first guiding the listener toward a resolution, momentarily shifting the direction of the progression, and concluding in the tonal area that is expected in yet another transparent solo texture. It is a subtle example of chromatic alteration as Trombone 1 and 2 descend by half-step and Trombone 3 ascends by half-step. Trombone 1 would resolve up a whole-step, Trombone 2 would remain unchanged, and Trombone 3 would descend a half-step to arrive back on the D major tonality.
The developmental section continues in m. 48 with solo flute outlining material plausibly centered on D for a short time before Hartley chromatically maneuvers away. After the clarinets conclude the phrase, the developmental section seems as though it is headed to a satisfying repose with a series of chords played by nearly the entire woodwind section. What starts as simple F-sharp minor and A major chords progress into a more convoluted and tightly orchestrated C major-minor-seven/sharp-nine chord. It is another combination of two transposed stacks of the G-A-D motif:

The transposed stacks release to the solitary English horn that is accompanied by the second entrance of the trombones (identical to their first entrance). The end of the developmental section deliberately resolves to a sustained D major chord by the trombones and horns over which the final cadenza-like solo is played by the flute.

The closing section of the movement is a final iteration of the A section. The descending flute motif from m. 6 returns, but is left unaccompanied by the pedal pitches. The horns and bassoon enter on a group of pitches drawn from two mutations of the G-A-D motif (one built on
D-flat, the other on F). The pedal B-flat from the opening returns in Bassoon 2, while the other parts meander until they arrive at a B-flat major-nine chord. The three flutes conclude the movement playing a series of ascending fifths beginning on A, to B, to C. The resolution of the flute material adds the sixth and ninth scale degree to a B-flat major chord:

FIGURE 33. Concerto for 23 Winds (Mvt. III – Lento) – mm. 66-68
(Final chord demonstrating ascending quintal construction in flutes)
Walter Hartley
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5.5 MVT. 4 (ALLEGRO MOLTO)

The final movement of Hartley’s *Concerto for 23 Winds* brings the work full circle. Where the middle movements featured the brass and woodwind choirs respectively, the outer movements feature rapid transitions between mixed instrumental textures. It is boisterous, joyful, and energetic. Like each of the preceding movements, it demonstrates clearly delineated sections despite the absence of conventional tonal centers.

5.5.1 Formal Structure

Like the three preceding movements, the fourth movement consists of an intricate web of motifs strung together to form larger sections. Hartley’s use of textures alternating between woodwind and brass timbres is much the same as previous movements, though unlike the previous movements, it has little bearing on the structure thereof. Hartley rather exploits a form that at first resembles a rondo, but it is more closely associated with an alternating variation form. Where the rondo uses a single theme that is interrupted by contrasting sections, the alternating variation form uses two themes that are successively developed through the course of a movement. This form is most frequently attributed to Franz Joseph Haydn, who exploited the variation form in several works, including his *Variation for Piano in F minor*, the second movement of Symphony No. 94 ‘Surprise’, and the slow movement of Symphony No. 103, ‘Drumroll’.\(^{106}\) Using the alternating variation form as a model, the movement is constructed as follows:

Hartley occasionally uses transitions between the various sections of the movement. The first two transitions in the movement function as thematic evolution. In both instances, Hartley orchestrates diminuendos which have a different effect on the successive appearances of a theme. In the A section transition from mm. 30-35, Hartley reduces the number of instruments to introduce accompanimental material followed by the solo texture of the B section. Conversely, the lyrical material of the B section is lengthened, while the orchestration is thinned in the transition. This sets up a sudden interjection from the low brass: a proclamation of the first variation of the A section.

The B variation also uses a transition, though it is unique from the rest of the movement in that it sources material from previous movements of the work. For example, mm. 127-129 is a reference to mm. 21-24 in the introduction of the first movement. The horn and trumpet solos in mm. 133 and 138 are similar in effect to the English horn solo in mm. 46 and 47 of the third movement.

The final A subsections before the Coda serve to create somewhat of an arch in the variations. The first variation is recalled in much the same way as its first occurrence: sudden
and declamatory. Before arriving at the Coda, however, Hartley includes an unaltered statement of the theme which provides a sense of closure to the duple material. The Coda serves largely to reinforce the G-A-D theme, as well as reorient the tonal center of the movement back to G.

5.4.2 Tempo and Time Signature

The final movement uses a constant relative pulse which is altered through metric modulation. The opening tempo is marked Allegro molto, quarter-note = 144 in the simple duple meter of two-four. The tempo and meter remain constant through the first set of variations in the movement. The first metric modulation occurs in m. 143 in the second A variation where Hartley indicates that the new tempo is Andante with the quarter-note becoming the half-note. Though the tempo is effectively cut in half, the first meter change of the movement occurs in m. 149 to accommodate a sweeping upper-register passage in Flute 1. This lasts for one measure before returning to the original meter. The tempo reverts to the original Allegro in m. 158, signaling the transition to the closing section of the work. A meter of three-four precedes the Coda. Hartley uses another metric modulation in the Coda, this time maintaining the eighth-note subdivision, but altering the meter to a simple three-eight where the dotted quarter-note = 96 (the score erroneously indicates this pulse to equal 108, which is an incorrect calculation based on the consistent eighth-note pulse borrowed from the previous section). The meter and tempo remain consistent until the conclusion of the work.

5.4.3 Melodic and Thematic Considerations

The use of an alternating variation form indicates there are two primary themes manipulated by Hartley throughout the movement. Recurrences of these themes maintain the
accompaniments that were used in the first occurrence of each theme, though they too are often altered. The work opens with the familiar G-A-D theme, followed by a real transposition to the notes B, C-sharp, F-sharp. The C-sharp at first indicates a possible Lydian tonality, though the successive descending sixteenth-note passage lowers both the F-sharp and C-sharp, giving the passage a Mixolydian shape. The A theme is stated as the introduction to the movement in m. 1 by Trumpet 1:

![FIGURE 35. Concerto for 23 Winds (Mvt. IV – Allegro molto) – mm. 1-4](Primary theme)

Walter Hartley
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The same material is stated by Trombone 1 in m. 2. While the sixteenth-notes are slurred in the trumpet line, Hartley indicates the trombone to articulate its descending sixteenths, providing some separation between the notes. The trumpet and trombone seemingly dance with this material for the first nine measures of the movement. A solo horn enters in m. 5 to solidify the G-centered tonal orientation of the section.

The tutti entrance by the woodwinds in m. 9 is pushed back a beat from the first statements of the trumpet and trombone. Hartley also alters the final measure of the theme to use a syncopated rhythm reminiscent of the duple material in the second movement. At this point, the A theme resembles the theme used in the B section of the second movement (see FIGURE 23). The main difference between the two is the insertion of the second measure in the fourth movement theme that extends the material to four measures. Otherwise, it is nearly identical. The
descending quarter-notes stated by the horns provide the theme of the fourth movement a
dstatelier accompaniment.

A tonal duality is established in m. 13 that will remain through the remainder of the
movement. Until this point, the movement has been centered in G. The woodwind statement of
the A theme is countered by a two-measure tutti entrance of the cylindrical brass instruments in
D-flat. The horns acquire a fragment of the theme in m. 15 (centered in E), but the second
measure G clashes with another D-flat statement by the low brass. This simultaneously
references the mediant tonal relationships Hartley uses throughout the entire work. The two-
measure fragment continues down the score, leading from the horns to the trombones. Each
entrance overlaps the previous voice by one measure, all of which are real transpositions of the
Trumpet 1 statement. The tonal centers share no apparent relation. The arrival of the opening
fragment culminates in a series of stacked perfect fourths, which have been shown to be a

Scalar flourishes in the flutes mark the transition to the B section starting in m. 27. The
choices of pitches relate to a B minor scale, though Hartley often alternates the fifth scale degree
between sharp and natural. The transition culminates in a dialog between the first and second
oboe. The initial call by Oboe 2 is a pointed eighth-note figuration of the G-A-D theme while the
response by Oboe 1 raises the figure by a half-step. A simple quarter-note accompaniment in the
horns adds another layer. As the trumpets and trombones were in m. 27, they are stacked in
fourths, and move in parallel motion between two pitches that are separated a half-step apart.

The B section of the work begins at m. 36. While the tonality of this section is obscured
by the unusual semi-chromatic nature of the trumpet solo, it is largely secured by the ostinato in
the Trombone 1 and 2 parts, which play a significant role establishing E-flat as the tonal center of the section:

At first glance, the two voices appear to interact independently. Trombone 2 plays a recurring iteration of the G-A-D theme, while Trombone 1 responds with a half-step transposition of the material. The combination of pitches on beat two (B-flat, D-natural, and A-flat) form the basis of a dominant-seven chord that resolves on beat one of each measure (E-flat and G-natural) when stacked vertically. Thus, the plausible tonal center of the B section is E-flat.

The theme of the B section is stated by Trumpet 1:

FIGURE 36. Concerto for 23 Winds. (Mvt. IV – Allegro molto) – mm. 36-38
(Accompanimental rhythmic/harmonic motif)
Walter Hartley
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FIGURE 37. Concerto for 23 Winds. (Mvt. IV – Allegro molto) – mm. 36-47
(B theme)
Walter Hartley
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This melody is largely representative of Hartley’s compositional voice in that it demonstrates a significant amount of chromatic alteration. A point is made in the melody to emphasize G-natural, the third of the tonal center indicated by the accompaniment. Though the G-natural is functionally the third of the implied tonality, the sustained arrivals provide a sense of repose for the melody. At first glance, it appears that modal scales were combined to create this melody. More plausible than modal scales, however, is the explanation that the melody is constructed of pitches from a chromatic scale that simply uses E-flat as the center. Broken into its component parts, the melody uses pitches from the following C scale:

![Figure 38. Concerto for 23 Winds (Mvt. IV – Allegro molto)](image)

Semi-Chromatic Scale in C

As Hartley has done consistently throughout the work, half-step alteration is an essential element of the melody. Observed as a unit, the two-beat material comprising the ostinato implies a tonal center that is also applied to the B theme trumpet solo. The opening four measures are centered on E-flat major. Hartley allows the solo to seemingly depart from its relationship to this key center in the next four measures, raising E-flat and A-flat a half-step each. These pitches remain altered for five measures, seemingly borrowed from a G Dorian scale. The final three measures of the solo emphasize chromatic relationships: the natural pitches A, D, and E are all lowered a half-step, which allows the solo to settle back into an E-flat tonal center.

The contour of the trumpet melody displays an essence of balance. The half-steps at the beginning widen to larger intervals by the fourth measure of the solo. A combination of major and minor thirds constitute most of the ascending intervallic material in the fourth, fifth, and sixth measures of the solo. After settling firmly on the sustained G, Hartley abruptly shifts the...
line with an octave jump which is proceeded by a series of descending eighth-notes. The relationship between these eighth-notes in m. 44 and the quarter-notes that follow is significant in that the intervallic relationships between each pitch at the end of the solo shrink back to the half-step motion present at the beginning of the solo. Much as he did in the beginning of the work, Hartley encircles the G at the end of the phrase by preceding the pitch with an A-flat and F-sharp.

The conclusion of the trumpet phrase is overlapped by horn in a simple one-measure canon:

![Figure 39. Concerto for 23 Winds, (Mvt. IV – Allegro molto) – mm. 44-48](image)

While the trumpet line explores the half-step alternating portion of the phrase, the horn response cascades in a two-measure sequence. The resulting pitches B-flat (horn) and G (trumpet) coincide with the first intervals played by the trombones in m. 47, the resultant chord of which is E-flat major. Each trombone line moves horizontally in half-step motion. While Trombone 1 and 3 descend, Trombone 2 ascends, and the resulting chord sounds as the dominant-seven to the E-flat.

The final four measures of the trumpet solo constitute much of the material heard in succeeding solo lines that enter through the remainder of the B section. The solo flute plays a descending iteration of the trumpet solo, followed by a line played by solo clarinet transposed down a half-step:
The relationship between the flute and clarinet is like that of the trumpet and horn in mm. 45-48. This leads to a series of solos that ascend rather than descend, while borrowing more material from the original trumpet solo. The first of these ascending solos begins with oboe and English horn:

The first five notes played by oboe constitute a C major-minor-seven chord. It is a diminution of the second and first beats of mm. 40 and 41 respectively. Where the trumpet descended a major sixth, the oboe continues the upward trajectory of the line. The G tonal center does not sustain as it had in the trumpet solo, however, and it descends identically to the final four measures of the trumpet solo. The English horn follows the same contour, though the passage is transposed to
begin on A-natural. Accompanimental material shakes the tonal center from E-flat allowing for extended periods of major-minor-seven chords that fluctuate by a half-step.

Each of the woodwind solos between mm. 50 and 62 are based on the second half of the trumpet solo. M. 63 begins a section using material from the first half of the trumpet solo. For example, the horn plays an exact replication of the first four measures of the theme. The broken eighth-note accompaniment has been altered slightly so that chords are vertically stacked in the brass (though the dominant-tonic relationship in E-flat major persists). The theme shifts to a solo piccolo in m. 69 with a shortened starting pitch, though the tonal center of the solo remains unchanged. A G-natural pedal in the horn sustains beneath the ascending duo of oboes. The relationship between the two oboes can be likened to the ostinato of the accompaniment, though continually ascending and descending chromatically. The oboes arrive in a perfect fifth to meet the pedal G-natural that has been sustained by the horn, thus concluding the B section in m. 80.

The A¹ section begins suddenly and without preparation. From mm. 81 to 96, the brass manipulate an augmented presentation of the sixteenth-note material first stated by the trumpet in m. 3. Hartley alters the arrival pitch, lowering it a half step from the original presentation. This has the effect of giving the section a Lydian sound:

![FIGURE 42. Concerto for 23 Winds. (Mvt. IV – Allegro molto) mm. 81-83](image)

(The return of the A section)

Walter Hartley

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Each successive statement of the five-note motif begins on a different note, thus revealing several tonal possibilities. The blocked chords between trumpets and trombones are widely spaced extended major-minor-seven chords, none of which seem to serve any functional purpose other than to distort the presence of a tonal center. Entrances of the descending eighth-notes cascade until a G tonal center is establish in m. 97. Flutes, oboes, and Clarinet 1 play a diminished version of the opening theme, changing each pitch to either eighth- or sixteenth-notes:

Meanwhile, horns and tuba are stacked in perfect fifths and octaves, playing a descending line that moves in stepwise motion indicative of G Mixolydian. While horns and tuba provide sustain to each pitch, trumpets and trombones characteristically add articulation by simply playing the downbeat of each note change. This helps to emphasize the accents and connect the final movement to the first. A vertical stack of the G-A-D theme is presented in m. 100, descending in stepwise motion to arrive on an intervallically related set of pitches based on B-natural. The texture abruptly shifts from the large ensemble back to soloists, indicating the shift to the B♭ section.
As was the case with the B section, the B\textsuperscript{I} section is characterized by transparent textures featuring a variety of solos. Four measures borrowed from the center of the trumpet solo (mm. 40-44) are the frequent subject of manipulation by woodwind soloists. Flute and oboe carry the longest iterations of the material, though neither connect to one another or reach any point of repose. The ostinato in the brass reappears, though it no longer plays a role in providing a relatively stable tonal center. The alternating chords stack to form G minor and F major-minor-seven chords respectively.

Each entrance of a woodwind voice at m. 124 extends into an augmentation of the final descending eighth-notes from the trumpet solo. Hartley creates a transparent texture for flute and English horn by separating the sustained voices in a widely spaced stack of perfect fourths, fifths, and octaves. The augmentation seemingly creates a \textit{ritardando} that calms the frenetic pace, as well as sets up the first tempo change of the movement. Augmentations of the A theme begin to appear in the trumpet and horn, accompanied by minor-seven chords that appear borrowed from the trombone entrances in the third movement.

An A\textsuperscript{II} section begins in m. 143, and it serves as a brief interlude before the concluding sections of the work. The English horn carries an extended iteration of the original A theme, with each pitch being changed to eighth-notes:

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure44.png}
\caption{Concerto for 23 Winds. (Mvt. IV – \textit{Allegro molto}) – mm. 143-150}
\end{figure}

\begin{flushright}
Walter Hartley
\end{flushright}
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The tonal center of the passage is G, with the Mixolydian sustained accompaniment borrowed from mm. 97 to 104. The modal accompaniment clashes at times when the solo line alternates between Lydian and Mixolydian modes (thus the chromatically altered pitches F and C). The solo flute in m. 146 adds a layer of juxtaposition, entering in a relatively high register that shimmers in comparison to the sound of English horn. The beginning of the flute solo uses split thirds to further enhance the chromaticism in the otherwise lyrical passage. The short section concludes with three of the double reeds in a passage that imitates m. 55 in the third movement:

Unlike this measure in the third movement, there is no moment of repose. The tempo abruptly doubles back to the \textit{a tempo} with another statement of the A\textsuperscript{1} material. The relentless persistence and repetition of the brass is overshadowed by a direct quote in the flutes and clarinets earlier in the movement (mm. 9-11). Two cycles of the material lead without pause into the coda.

The fourth movement’s coda acts as a fanfare. Whirling trills in the woodwinds create texture over the canonic entrances of the G-A-D motif in various brass voices. The three-eight meter gives the closing material of the movement a lifted and lilting effect. The same modal treatments are applied to each statement of the opening theme in the trumpet parts:
The entrance of each trumpet and trombone represents a portion of the material based on the recurring motif, creating instability and driving into the final jarring section of the work.

For a moment, the tonal center is shifted from G to D-flat beginning in m. 187. While the new tonality is emphasized in the low brass, flutes, piccolo, and trumpets (in octaves) split the fourth scale degree, creating a tritone relationship between the upper and lower voices. These upper voices use G as the tonal center against D-flat in the other brasses:
Consistent with other sections of the work, the seventh scale degree alternates between half-steps. This is done to preserve the intervallic integrity of the G-A-D motif (transposed to E-F-sharp-B). The bitonal key centers of D-flat and G converge on an E major triad. The eighth-notes beginning with the pickup to m. 198 and 199 reference the flute solo in m. 12 of the third movement:
The pattern of mediant relationships is completed by the first iteration of eighth-notes which are centered in B-flat. The final three eighth-notes lower the motif by a half-step which allows Hartley to set the arrival pitch as D-natural, the top note of the G-A-D motif. This firmly constitutes the fifth of the G tonal center of the final measures of the work. The flourishes in the woodwinds are comprised of G and D major scales, while the sustained upper brass create a final instance of chromatic alteration. This can be found in the relationship between Trumpet 2 and Trombone 1. In m. 204, the B-flat creates a minor chord in relation to the dramatic octave G-naturals. Three measures later, B-natural is used to brighten the final chord. Only Trombone 1 and English horn play the B-natural; all other voices play either a G, A, or D. The B-natural helps to provide richness on the final note, despite the bright scoring of the final chord. The work concludes with an isolated sforzando exclamation, closing with a final declamatory vertical treatment of the G-A-D motif:
FIGURE 50. *Concerto for 23 Winds. (Mvt. IV – Allegro molto) – mm. 208-211*

(Final four measures demonstrating woodwind flourishes with G-A-D built into G major tonality)

Walter Hartley

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CHAPTER 6: CONCLUSION

Walter Hartley was a composer of uncompromising musical standards who sought to compose only the music he wanted to write. Although his wind band music is less familiar than it once was, it is no less the work of an artist and craftsman. The analysis of the *Concerto for 23 Winds* demonstrates the balance Hartley negotiated in multiple aspects of the work, ranging from his adherence to tonal forms to the balancing of instrumental timbres despite rapidly shifting textures. It represents the best of what the wind ensemble can be: a medium that engages the notion of expression through the collaboration of musicians who are constantly reconciling individual and group conceptions of a work to recreate something sophisticated and deeply meaningful. It is a sentiment shared often in chamber music, though here it represents an opportunity for a large ensemble to pursue the same ideals.

Where the *Concerto for 23 Winds* speaks to the opportunities granted to the musicians performing the work, it further definitively speaks in pragmatic terms. The *Concerto for 23 Winds* represents one of fourteen works that fell from the range of serious artistic merit in Clifford Towner’s most recent wind band repertoire study discussed in Chapter 4. Towner described these fourteen works as “on the fringe of serious artistic merit.”107 But where the wind repertoire study indicated disagreement regarding the work’s artistic traits, this thesis sought to conclusively settle the debate by expressing the merits of the *Concerto for 23 Winds*, and simultaneously exposing the reader to a composer and his collection of works that are all unique, yet equally imaginative.

107. Towner, 201.
There are several pathways to further discovery that can be pursued following this project. While the *Concerto for 23 Winds* and *Sinfonia No. 4* are among Hartley’s most performed wind band compositions, it is difficult to determine what other works should also be explored. One possible avenue of exploration can be found in the wind band repertoire studies. Acton Ostling’s study lists the two previously mentioned works as demonstrating serious artistic merit in addition to the *Rondo for Winds and Percussion*, and the *Symphony for Wind Orchestra* (which received a higher rating than the *Concerto for 23 Winds* in the first study by Ostling). Other suggestions can be gleaned from a letter to John Paynter in which Hartley mentioned *Music for Brass and Percussion*, *Symphony No. 2*, *Bacchanalia*, and *Sinfonia No. 5* as works Hartley preferred in addition to his two most performed works. Finally, there is also the question of the work deemed the successor to the *Concerto for 23 Winds*, titled *Partita for Winds*. These seven works, all mentioned at one point as significant to either Hartley or wind band conductors programming his works, represent a pathway to further explore his oeuvre.

As was mentioned in the fourth chapter, recordings of Hartley’s wind band music are often difficult to find, and there are relatively few audio recordings available through popular music streaming services. Although a recording project encompassing his entire collection of works would pose many challenges, it would be feasible to record a portion of his oeuvre that represented his most significant contributions to the wind band repertoire. This list could be determined through a thorough assessment of his music for wind band or could be initiated through an investigation of those works previously listed as germane for future study.

Perhaps the most significant scholarly addition, however, would be that of a thematic catalogue (like those created by Stratton and Wilborn) of Hartley’s works for wind band. Although it would be a substantial undertaking, scores to each of his published compositions for
wind band could be acquired, allowing the author to assess each work in terms of instrumentation, length, form, and thematic characteristics. Such a repertoire guide could help distill the expansive list of works by Hartley and could generate ideas for programming. This would be especially useful for the increasing number of conductors who are unfamiliar with his music.

While this project focused largely on the *Concerto for 23 Winds*, its aim was to pique the interest of those who might wish to program this or one of his many other compositions. The third chapter defines several traits that are common aspects of his music, but the point is not to compartmentalize Walter Hartley’s compositional voice. The listing of compositional traits are rather vehicles to begin observing, deconstructing, and analyzing his music. Hartley’s compositional voice reduced to a list is a matter of musical identity, though the heart of each work can be realized only when it is and performed. The *Concerto for 23 Winds* provides a pathway to understanding Walter Hartley, but it is only the beginning. There are numerous other works to be explored, each with their own unique qualities and characteristics, yet all composed under a single ubiquitous ideal as stated by Hartley: “My aim as a composer is to take my art very seriously and myself not at all. For the art of music is bigger than any of those who practice it... It is here, in this affirmation, that I take my stand; I can and will, do no other.”

REFERENCES


Belcik, Mark. “Paul Hindemith's Symphony in B-flat for Concert Band.” DMA Treatise, University of Texas, 1996.


APPENDIX A: MANUSCRIPT OF CONCERTO FOR 23 WINDS

The manuscript for the *Concerto for 23 Winds* is a part of the Walter S. Hartley Collection held at the Reed Library on the campus of the State University of New York at Fredonia. A copy of the manuscript, letters, and lectures were produced by Kim Taylor in June 2016. Permission to include these documents was given by Sandra Hartley in June 2018. The intent to publish and consent to include these materials in this thesis are located in Appendix F.
APPENDIX B: FENNELL’S SCORE AND ERRATA FOR CONCERTO FOR 23 WINDS

The materials contained herein were generously shared by David Coppen of the Sibley Music Library at the Eastman School of Music on the campus of the University of Rochester. Permission to reproduce these materials was granted by Catherine Fennell Martensen, daughter of Frederick Fennell. This is the score Fennell used in producing the 1995 recording of the Concerto for 23 Winds. It was recorded on the Brain Limited label with the Tokyo Kosei Wind Orchestra. The score contains his notes on interpretation which may prove insightful to anyone preparing the work. Furthermore, it (and the attached errata) demonstrates the evolution of the work from the original manuscript to the most recent edition published by Accura Music in 1982.

<table>
<thead>
<tr>
<th>Reproduction of Score and Part Errors as Indicated by Frederick Fennell for Hartley’s Concerto for 23 Winds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part: Trombone 1, mvt. 1, mm. 35-36, rests missing</td>
</tr>
<tr>
<td>Score: Bassoon 1 and 2, mvt. 1, rehearsal 2, “wild half-rest after half-note”</td>
</tr>
<tr>
<td>Part: Horn 1, mvt. 1, rehearsal 6, rehearsal number missing</td>
</tr>
<tr>
<td>Part: Bassoon 3, mvt. 3, rehearsal 26, half-note in bassoon cue is a quarter note</td>
</tr>
<tr>
<td>Part: Oboe 3/English horn, mvt. 3, part contains three errors in Clarinet 1 cue:</td>
</tr>
<tr>
<td>1. First note natural, should be flat</td>
</tr>
<tr>
<td>2. Eighth-note beam missing</td>
</tr>
<tr>
<td>3. Sharp symbol missing for half-note</td>
</tr>
<tr>
<td>Part: Clarinet 2, mvt. 3, rehearsal 27, first note and ledger line left out for cue in Clarinet 2 part</td>
</tr>
<tr>
<td>Part: English horn, mvt. 3, m. 55, cue from Flute 3</td>
</tr>
<tr>
<td>Sharp symbol missing on first note</td>
</tr>
<tr>
<td>Part: Flute 1, mvt. 1, m. 32, rhythm revised (eighth-two sixteenths twice) to (eighth-two sixteenths, two sixteenths-eighth)</td>
</tr>
<tr>
<td>Part: Flute 1, mvt. 3, rehearsal 25 too late</td>
</tr>
<tr>
<td>Part: Oboe 1, mvt. 4, m. 33, flat symbol missing on the E</td>
</tr>
<tr>
<td>Part: Bassoon 1, mvt. 1, (illegible) bass clef first bar of the ledger line 3, one before rehearsal 6, tenor clef at the beginning of the fourth ledger line connect to bass clef</td>
</tr>
</tbody>
</table>

TABLE 5 – Reproduction of score and part errors for Concerto for 23 Winds
(Found on the back of the cover of Fennell’s 1982 Accura Music score. See following page for original.)
Frederick Fennell

139
Concerto for

HARTLEY

I. Allegro
II. Lento
III. Largo
IV. Finale

There are three kinds of pieces:
1. Compositions are so good that the performance is not critical.
2. Compositions is such that the performance is critical any whenever it will show.
3. Those one compositions where the piece is so good that the performance is not critical: Hartley's Concerto for Winds is one of those pieces.

Symbol Mitchell
23 April 1958

In groups normally employed, doubled where marked, designated "solo", and thereafter until the marking is changed.

In the unhappy event of no contrabassoon being available, the entire 3rd bassoon part may be played on a bassoon.

W. Sadie Hadley
27 Lowell Place
Frederic July
1964
Concerto for 23 Winds

Dedicated to the Eastman Wind Ensemble

Walter S. Hartley (1957)

(92)

I. Andante (J = 92)

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Revision Copyright (c) 1982 Accura Music, Inc.
Allegro non troppo (\( \mathcal{J} = 108 \))

Walter Hartley (1927–1992) is one of America’s most gifted composers and performers. The recording of his Concerto for Twenty-Three Winds introduced him to recorders for the first time. He is a native of Washington, D.C., where he was reared in his public schools. His entire collegiate training, from freshman through the Ph.D. degree in Composition, was guided by the Eastman School of Music and its two principal teachers in composition, Howard Hanson and Bernard Rogers. During those years as a student, Hartley produced a variety of works for orchestra, chamber music, and solo instruments, which gained immediate currency. He wrote the Concerto for Twenty-Three Winds after he had won the Pulitzer Prize in Music. It is dedicated to the memory of Ralph Gomberg, after having followed that Ensemble’s development from its first rehearsal on September 29, 1952. We played its premiere on May 3, 1959, in the Eastman School’s twelfth Annual Festival of American Music.

Hartley has written me the following apt comments about his Concerto: ‘It is in four movements roughly corresponding to those of the classical symphony or sonata in form, but is tonally more related to the style of the Baroque concerto, being essentially a large chamber work in scope. The color contrasts between instruments and among instruments are sometimes simultaneous, sometimes antiphonal, both homophony and polyphony are freely used, and the musical interest is distributed widely among these components of the wind section of a symphony orchestra. The first and last movements make the most use of the full ensemble; the second, a scherzo, features the brass instruments, and the slow third movement, the woodwinds. The harmonic style is freely tonal throughout. There is a certain three-note motif (ascending G A D) which is (usually) harmonically at the beginning and dominates the melodic material of the last three movements.'
Concerto for 23 Winds

WALTER S. HARTLEY
Born February 21, 1927, in Washington, D.C.
Now living in Fredonia, New York.

Walter S. Hartley, who is at present composer-in-residence at the State University of New York in Fredonia, was born in Washington, attended public schools there and here completed the score of this Concerto, exactly 26 years ago today (September 2, 1937). After high school he went to the University of Rochester’s Eastman School of Music, where he studied with the late Howard Hanson and Bernard Rogers; he received his bachelor’s, master’s and doctor’s degrees from Eastman and subsequently served as chairman of the music department of Elonos and Davos College in West Virginia before taking up his present post in Fredonia. During his years at Eastman he formed a lasting friendship with Frederick Fennell, who was present for the first rehearsal of Mr. Fennell’s newly organized Eastman Wind Ensemble, as it was then called, on September 20, 1952, and followed the development of that pioneering group with special interest. His catalogue of works now includes several pieces for band, wind ensemble, brass choir, etc., among them his Sinfonia No. 3 for brass choir (for which he received the GR Award in 1963), Sinfonia No. 4 for symphonic wind ensemble, Concerto for Saxophone and Band and the Concerto for 23 Winds, as well as a Chamber Symphony commissioned by the Kousicuk Music Foundation, two string quartets and numerous other chamber and solo instrumental works.

The Concerto for 23 Winds was one of Mr. Hartley’s earliest such works, composed for and dedicated to Frederick Fennell and the Eastman Wind Ensemble, who introduced it during the Eastman School’s 28th annual Festival of American Music on May 3, 1958, a year and a

day later they recorded it for Mercury, and since then Mr. Fennell has conducted performances of the Concerto by numerous ensembles in various cities. Last year Mr. Hartley revised the score, and less than three months ago Mr. Fennell finished editing the score and parts himself. It is a happy coincidence that finds him presiding over the National Symphony Orchestra’s first performance of the work on the anniversary of the completion of the original score.

The Concerto is scored for three flutes and two piccolos, three oboes and English horn, three clarinets and bass clarinet, three bassoons and contrabassoon, five horns, three trumpets, three trombones and tuba. On the occasion of the premiere, the composer supplied this brief description of the work:

It is in four movements roughly corresponding to those of the Classical symphony or sonata in form, but is textually more related to the style of the Baroque concerto, being essentially a large chamber work in which different solos and groups of soloists play in concert with each other and with the group as a whole. The color contrasts between instruments and colors of instruments are sometimes simultaneous, sometimes antiphonal; both homophony and polyphony are freely used, and the musical interest is distributed widely among these components of the wind section of a symphony orchestra. The first and last movements make the most use of the full ensemble; the second, a scherzo, features the brass instruments, and the slow third movement, the woodwinds; the harmonic style is freely vocal throughout. There is a certain three-note motif (ascending G-A-D), which is heard harmonically at the beginning and dominates the melodic material of the last three movements.
Hartley—Concerto for 23 Winds
Hartley–Concerto for 23 Winds
IV. Allegro molto ($d = 144$)

Hn. I

Tpt. I

Trb. I

IV. Allegro molto ($d = 144$)
Hartley—Concerto for 23 Winds
Hartley—Concerto for 23 Winds
APPENDIX C: SELECTED FENNELL LETTERS AND HARTLEY LECTURES

The following set of letters and lectures were obtained from the Walter S. Hartley Collection, located in the Reed Music Library on the campus of the State University of New York at Fredonia. Copies of the documents were produced and shared by Kim Taylor and Laurence Marks, and permission to reproduce the materials was granted by Sandra Hartley. Several letters from Frederick Fennell demonstrate the dialog and reactions during the preparation phase of the Concerto for 23 Winds, as well as represent a friendship that spanned nearly fifty years. The lectures included in this appendix were given by Hartley at various points during his teaching career and represent his thoughts and beliefs about music.
Dear Walter,

I have just completed the entry of page one's
create in The Wind Concerto scene. I am on a smooth
flight to Houston for a 70th. The University is having
for me this weekend and will tackle page two on
Sunday. Even before I hear a note of this scene
so it will come from the players I know how
wonderful it will sound since I can hear all of it
with my eyes and you present me with such a vivid
page that the sounds even look clear. Each score
like this convinces me all over again about the rightness
of this direction in wind music if anything is even to
be achieved of lasting artistic value short of the sheer
impact of the scores represented by George Washington Cally
— the other end of the line I'm walking. G.W.C. is
a remarkable score but it is not the answer. It
thing as wonderful as it is must have its counterparts
in the form of The 10th Mozart and the Stravinsky
Symphonies, your Concerto (and I like the 11th).
WIND CONCERTO) continues. The piece is harmonically interesting, having followed along on your harmonic journeys for some time. I feel it a development and not a departure from center. Obviously you react (as you should) to the forces intended to project harmonic material, and such as you employ at the very beginning exposes without hesitation your particular brand of instrumental ear and mind.

We will be reading it for the first time on Tuesday, and I'm extremely curious to hear it again. I know that it will read with fluency and immediate comprehension.

The pain that comes and goes with every work is an old situation with you and particularly your own physical pain tells heavily. The pianism of the score is another model and I trust that the pain of its writing has not cost you. Reward is impossible in kind, but I shall bend all efforts toward a performance that might in some measure reflect my deep admiration for you as a composer and friend. Could you possibly get away for the concert?

Affectionately,

Someplace over France.
April 25, 1958

Mr. Walter Hartley
305 College Avenue
Holland, Michigan

Dear Walter:

We have just finished reading the WIND CONCERTO and it is a magnificent piece. It read without difficulty to anybody and it sounded immediately. The instant reaction to the first movement was a resounding "yah"—like jazz, man! This is a most unusual score. I know of none like it and I've either seen or played most of the wind works.

The group has such a good sound and they played it with such conviction that I honestly feel that it will be worth your coming to town for the performance.

With your CONCERTO safely in the barn, I am concentrating on the schedule of what rehearsal time if left so that we can polish as much as possible.

Do let us know if you need a place to stay while here. We'd love to have you if you can put up with a new pup and a cat and we three plus a Simmons hide-a-bed.

Regards,

Frederick Fennell
Conductor
December 16, 1959

Mr. Walter Hartley
David & Elkins College
Elkins, West Virginia

Dear Walter:

I have "owed" your for exactly three shameful months. I have put indications in "my" score to the CONCERTO that will carry your suggestions into this year's performance. I am glad to have all these suggestions.

The First Movement will be played when we go to Buffalo in January for a limited participation in the MENC meeting there, playing on the same day as Hanson conducts our new Philharmonia, an orchestra like the Wind Ensemble. It is excellent. I will send you more words on this later.

I am again excited at your stimulation toward a larger work too, and I shall be as patient for it as the CONCERTO. At maximum we are reeds in 3's (with all possible interchanges of related instruments including alto flute) 3 piccolos, 3 english horns, 3 fag. clarinets; etc., Eb, Bb's total 8 -- alto, bass, contra in Bb; sexes: 2-1-1:
brass: 6 sopranos permitting C,D,Eb,Bb, 2 flugelhorns, bass trumpet, 5 horns, 3 trombones, 2 euphoniums or 5 trombones, two tubas, string bass; harp, piano, celeste; myriad percussion manned by a total of 5 players.

Treating so varied a palette in depth would be a vast stimulation in itself, and to do so with the musicality that permeates your concept of every note and phrase would certainly result in a Sonata maximus e suplicanti tremens.

Hums is at your SCHOLA CONCERTANTE in between working on a Masters and for me. Our Interlochen cottage has been built. We'll "consecrate" it a real bash next August, Lord willing. Recorded HAMERSMITH, WILLIAM BYRD, CROWN IMPERIAL; plus International Marches two weeks ago. Stay well and don't forget for a minute that to us you are it.

Affectionately,

Frederick Fennell,
Conductor
May 14, 1959

Mr. Walter Hartley
Davis & Elkins College
Elkins, West Virginia

Dear Walter:

Well, we did get a fine recording of the CONCERTO and I hope that you will be pleased.

It was a tough session and retakes were thick. Your publisher couldn't stand to be around when we got on the thin ice of many exposed places and he left rather than become a wreck. But all the rest stayed and we got a fine performance. It was the last thing of a four-hour session. I think the title change a good one.

Don't expect a test in less than a year, maybe longer. They are recording like mad and releases are jamming up. I don't get tests until just before production begins now.

Thanks again, Walter, for writing such a wonderful score. The more I studied it the more its masterful workmanship and beauty took me over. This recording will do you no harm and I hope it will stir up a lot of good.

When will you be through here -- and if not, we'll see you at Interlochen for sure.

Affectionately,

Frederick Fennell,
Conductor
April 23, 1960

Mr. Walter Martley
Davis & Elkins College
Elkins, West Virginia

Dear Walter:

I send you my bulletin (because we are excited with Festival and recording preparations) but unbridled enthusiasm for the Rondo. This is one of the most, if not the most exciting piece of yours I know. It has a driving simplicity and a lean look that is deceiving because it is rich harmonically, compact rhythmically. It is also a totally compact score that is as effective as it is unusual. The use of the rondo against and with the brass and the integration of the percussion is exciting to see. I have a very clear idea of what scoring will do it for your "sketch" is better than most of the so-called scores I have had to use in my lifetime. I sincerely hope that before you assume the demands of husbandry in all its glorious manifestations that you might find time to complete the remaining 2/3 of the scoring. The parts are hardly a "honeymoon", no matter how you twist that glorious word.

We plan to do it at the opening concert of the Theater season in the fall which will be our first; I can hardly believe it. The season is also being enlarged 50% with four real chamber-type concertos "in the round" to be played at Ochler at 4:00 Sundays to afford us the needed greater latitude in performance of such things as classic & contemporary octet and works the size of Berg's Violin, Piano, and 13 Wind Concerto which is one of the works planned for that series.

We are adding to the cash box next week with a Sousa Drum that will animate any loose accounts and keep our financial picture generally bright. The group is wonderful again and I must soon say goodbye to many with whom I shall probably never make many again. But in our own way we are making a kind of history and your generous contributions to all of this please me personally in ways that I cannot adequately express. I loved the clipping you sent. Get accustomed to it, Walter, that's part of this business. That your classes and you had continued and unfolding pleasures in your recording is the way I always hope

With warm regards & appreciation of the bulletin.

Best wishes inclosing my name.

[Invisible text at the bottom of the page]
it will be when I face the fantastic responsibilities of those microphones.

As I see it, Pearsichetti's last chord (containing all 12 tones) is a sort of declaration of future harmonic policy. I'll tell you for sure when I see his next such vind work. Grainger is most touched that you were once his pupil and asked for your address, so you could be getting a letter.

Affectionately,

Frederick Fennell

PP: gp
TOKYO KOSEI WIND ORCHESTRA IN TOKUSHIMA

Dear Walter, does your commission and composing schedule allow you to accept a commission from me for a major work for Wind Ensemble in memory of De Hanson? As you know, his 100th is next October. I’ve not set anything with Hans, but if you can accept, just name the fee, and I’ll hope for an Eastman premiere... if not, I’ll do it here. I cannot think of anyone a pupil of his who should do this but you. I return home 20 June for a short time before Elisabeth and I go back in about a month for WASME, and I’ll meet Siesta key next to that time, so I’ll try to call you before going to Chicago for my birthday at Gifford’s. I’d love, Best.

6月2日(金) 開場18:00 開演18:30 徳島県郷土文化会館
■主催／明るい社会づくり徳島県推進協議会
■後援／德島県教育委員会・徳島市教育委員会
徳島新聞社・四国放送・徳島県吹奏楽連盟
Dear Walter,

I can’t think of any two who might team-up quite in this way to pay respects to Howard Hanson -- except us. Just let me know now and then anything you may care to send. I look forward to your score with great anticipation.

(Centennial Symphony)

Best Wishes

25 August 1995

Frederick, New York

14063

REDERICK FENNELL
One day, some years ago, I noticed that a cartoon from the New Yorker magazine had been taped to my office door in Mason Hall. The scene was a cocktail party; a distinguished middle-aged gentleman was being addressed by a much younger lady, thus: "Oh, I had no idea that YOU were a LIVING composer!"

Well, there are more of us composers alive than most people think, invisible and inaudible though we may be most of the time; in fact there are at least eight of us on the Fredonia faculty who might fairly be described as composers. Although we differ radically in the amount of time given to this pursuit, and in other respects as well, we have a common bond, both with one another and with most other composers: we do not look on composing as a primary way of making a living—and it’s just as well we don’t.

So why DO we compose? We compose because we want to, and have faith that somehow our music may be heard and so enrich the esthetic experience of others, and ourselves. How successful we are, individually, at doing this is a question I do not propose to deal with today, or any other time, for that matter! All I can and should say is that to the best of my knowledge and belief I am the most habitual composer in Chautauqua County.

To be more specific: the mainspring of my life as a composer is my love of music. I do not love ALL music, but I know and love a great deal of it. In fact, I remember my revered composition teacher at the
Eastman School, Bernard Rogers, saying "You know what's wrong with you, Hartley? You know too much music. Music is your VICE!" He was right: I am a confirmed "musicoholic", and much of my life has been spent in adjusting to those who are not musicoholics, or at least not addicted in the same way to the same music.

My addiction is primarily to the Western art music tradition of the past six or seven centuries. I refuse to apologize for this, although it automatically sets me apart from the human majority, and has necessitated a policy of peaceful co-existence with it. If I could have verbalized my musical feelings as a child, I might have defined popular music as "music that nearly everyone else likes better than I do." I am more tolerant now, at least in some directions, and can at least accept the validity of music based more on oral than written traditions, even where I cannot identify with it. But my ruling passion, or bias, is still toward music that can appropriately be written down and played from notation, and that, whatever else it may be, is what I composed. This tradition is broader than many people realize; it can, after all, include show tunes, ragtime and some jazz, as well as Bach, Beethoven, Brahms and Bartok. There has always been some interaction and cross-influence between oral and written traditions; in this century, for instance, classical and popular, Western and non-Western musics have often influenced and borrowed from one another.

But what has all this to do with me as a composer, particularly in relation to my role as a teacher, which after all is the subject of my discourse? What is so special about me as a composer as to even
justify my presence at the Kasling lectern?

First, some qualifications which are important but by no means special: I do honest work with professional competence; I make each composition as good as I can; and I have enough support from those who play and hear my music to reinforce my natural composer's ego. These are NOT special qualifications, because I share them with too many thousands of other composers throughout music history, up to the present time. What I believe IS special about me, though not unique, is the inter-relationship over the years between my composing and teaching, which transcends my specific teaching duties, as important as they are. In a sense, I teach BY composing.

Let me explain: many composers in universities teach composition students as the center of their activity, especially if they are designated "composers in residence." But I have always taught more music theory and history classes than composition students, and still do. What then is the relationship I speak of? It is, I believe, that my compositions are particularly well suited to help young musicians play more musically and grow in musical perception. This in itself would not be unusual, except that almost none of my compositions over the last 35 years were deliberately planned as music teaching aids; most were intended for aspiring or arrived professional performers, and have, as it were, trickled down.

The official repertory manual of the New York State School Music Association lists no less than 28 of my compositions; none of them were planned to be so included, and only two were aimed at younger
players as such. But this list relates directly to my composer-teacher role in one way: all except three of those compositions feature wind and brass instruments; only two employ strings, and only one voices. This does not mean I have neglected strings and voices, but that what is played is mostly my wind and brass music; due at least in part to the fact that there are fewer centuries of great music available for these instruments, especially the brass. So, although I did not deliberately plan it that way, my composing career has centered in increasing the usable repertory for young players of winds, brass, especially low brass, and saxophones; but all this wind music was composed originally for its own sake and not as tailored for the music education market.

It may fairly be asked at this point how this music contributes to the development of young performers. I believe it is that I challenged them to stretch their capacities in technique, phrasing, articulation, dynamics, rhythm, intonation, and perception of form. By their playing of the music I write, I intend that they acquire these musical skills, to be then transferred to any other music they may perform, particularly that of this century. Although I do not conduct, as many composers do, I often accompany and coach young players, at Fredonia and elsewhere, in performances of my music. I can see the positive result I have spoken of happening, and am assured by other musicians and teachers that it does happen.

I do not write easy music; my wife says I can't write easy music. I do not meet students precisely where they are, but several steps ahead, daring them to catch up, and they do respond. I like to think
it is because they perceive that when they play my music right, it
sounds good, and therefore if they play other new music right, it may
also sound good.

After so much talk, there should be examples of what I am talking
about. I have chosen one work as typical of all I have said: the Duo
for alto saxophone and piano, composed in 1964 for the saxophone
virtuoso Donald Sinta and myself to play. I have a tape here of a
rehearsal for our first performance of it, in the year it was
composed, in Elkins, West Virginia, where I then was professor of
music at Davis and Elkins College. The original of this tape was made
October 27, 1964.
in my living room, Sinta later recorded the work for Mark Records of
Clarence, New York, and that record has remained in print for over 20
years, as has the music itself, which is the common property of
a good friend of mine calls it "that durable Duo."
several generations of saxophonists; Furthermore, I can explain with
some coherence what went into its composition.

First, we should hear it; the Duo is in one movement, less than eight
minutes in duration.

(Play cassette from beginning)

The germ of this composition is this three note motive, which I
believe was my first idea (play) heard first in this accompanying
figure on the piano (play) and almost immediately a half step lower on
the saxophone (play). When I was composing it, I would play the piano
part in the left hand and the saxophone part in the right (play) to
see how the two sounded together. When I was satisfied, I wrote it
down. This motive appears many times, in many guises, throughout the
whole piece. Nobody ever seems to have noticed that it is identical
with the famous motto theme of the movie "2001, a Space Odyssey" which began life as Richard Strauss’s tone poem "Thus Spake Zarathustra" (play a few bars of it)---if anyone did notice the likeness, they were too polite to say so; there are many such coincidences in music.

There is another important theme, first heard in fast tempo (play) and then, slightly differently, in slow tempo (play); both themes recur and develop alternately to the end. It might be said that the interaction between these two basic ideas provides the framework and texture of the entire composition.

This is music about music; I had no extra-musical ideas in mind when writing it, although I suppose there is no end to what COULD be read into it! Most of my music is like this, except a small proportion which or reflects some dramatic image. in abstract is set to words and sung. Not all composers work this way; some are at their best only with words set to music, and so are some listeners. This is another circumstance I have learned to adjust to during my long lifetime as a composer. I advise anyone who must verbalize to focus on any excitement they can derive from the pulsating rhythms, the recurrence of motives, and the contrasts of tempo, dynamics and the tone colors of the two instruments whenever they hear my Duo again. I will now play two earlier piano pieces, which are more descriptive than most; the Carillon, a piece based on bell sounds, and a Jota, or Spanish dance, which originated in some music I wrote for García Lorca’s drama "Blood Wedding."
I do intend to leave room for questions, but would like to answer one in advance first, which is often put to me and other composers: "What is the role of inspiration in composing music?"

Inspiration is a great mystery, no matter in what sense we use the word. In regard to musical composition, it is generally used in either of two ways: a composer may say he has been "inspired" by an idea for a piece of music if he thinks it a particularly good idea whose specific origin he cannot discern; and a listener may consider a piece of music "inspired" if the hearing of it has an unmistakable effect, emotional or intellectual, which leaves that listener, in a positive way, not quite the same as before.

The mystery is that these two kinds of "inspiration" do not necessarily go together; a composer may feel inspired to write a piece of music which no listener considers inspired in any way whatever; and a listener may feel inspired by music, or that music is inspired, which the composer may have written by deliberate effort, or casually, without a second thought, and may not even like very much himself, although he thought more of it than to throw it away. The desire to write an inspired piece of music, or the conviction that one has done so, does not always go with the CAPACITY to do so; it does not always succeed even with great artists, who, like the rest of us, cannot always discern whether they are working at their best or below it. In any field, an artist may in fact be the least capable judge of the ultimate quality of his own work, because of his almost inevitable lack of perspective concerning it.
A composer may disagree with his listeners as to whether a particular work is good, bad or in-between; and, of course, the listeners may disagree with one another. This, in fact, has been true of all the arts throughout all recorded history. It impinges on the great historic values; philosophical debate about whether values, in the arts or otherwise, are absolute or relative. My own personal conviction is that absolute values do exist, alongside relative ones; what is inescapably relative is my ability, as an imperfect human being, to tell which is which. If this insight is correct, the existence of absolutes together with the only relative human ability to identify and agree on them, may be at the root of all human disagreements whatever. This can be seen particularly in religion; those of us who believe in God, as I do, all agree that in some circumstances He has spoken to us, but we do not universally agree on WHAT circumstances, or what means he has used; even less do we agree on what He meant by what He said. The advice of the author of Ecclesiastes in the Bible may be relevant here, although few of us are able to follow it: "God is in heaven, and you upon earth; therefore let your words be few."

None of this should be taken as an attempt to absolve me, or anyone else, from the responsibility of forming our own judgments, artistic or otherwise, and sticking to them unless and until convinced to the contrary by better evidence. My own judgment is that inspiration, like life itself, will remain a mystery, defeating our best efforts to define it once and for all, so long as we continue as imperfect human beings, this side of eternity.

I now pause for questions, after which I have a final statement to make.
my aim as a composer is to take my art very seriously and myself not at all. For the art of music is bigger than any of those who practice it, even the great masters — who we only know are great because we have the rest of us to compare them with.

In the realm of music, as in university education, inevitably we have to cope with the market place and the bottom line. But in taking the art of music seriously, we affirm that the market place is not the only place, nor the bottom line the only line. It is here, that I take my stand; I can, and will, do no other. Thank you.
Monday July 14, 1980 - Contemporary Composers and the High School Band
Literature course centering on WSH - 1 FM, Room 106, Baird Hall
Session lasts till 2:30-2:45, then moves to 100 for STS rehearsal

Give out handouts
Begin by reading paragraphs from JHR article (Fall '72)

Note that although my adult composing career has now occupied over 30
years, 20 of my 25 wind ensemble/band works (25 of 30 if the Canticles
are included) belong to the last 15 years, from Sinfonia No. 4 on.

The wind work of mine which has probably made the most friends over the
years is the Concerto for 23, although it was conceived with an orchestral
wind/brass section in mind and is ruled out for most high school bands by
its three oboes and three bassoons. It has never, to the best of my
knowledge, been played by an orchestra -- only by members of a wind
ensemble (such as the Eastman) or symphonic band (such as that of the
University of Texas at Austin.)

Undoubtedly the wind ensemble works of mine most played to date are the
Sinfonia No. 4 and the Concerto for Alto Saxophone and Band, which might
be called the most pivotal works in my career; the Sinfonia was my first
high school commission, from Ithaca High School, and the Concerto was
commissioned by Ithaca College as a direct result.

given

It would be difficult to tell from the music alone whether a work of
mine was conceived for a college or a high school organization, either
from the point of view of difficulty or style; the only real clues are
(sometimes) choice of instruments and presence or absence of cross-cues.

On the evidence of programs received, my wind ensemble/band compositions
are not the most frequently played of my works; that honor belongs to
my solo and chamber works for brass instruments and saxophones. Woodwind
chamber works probably come third, with orchestra, keyboard, string and
vocal music far behind.

Specific influences on my wind ensemble compositions range from Stravinsky,
Bartok and Hindemith on the one end to Gottschalk, Sousa and Scott Joplin
on the other, depending on the work in question; in Bacchanalia, Bartok’s
"Miraculous Mandarin" and Joplin’s "Bethena Waltz" actually rub shoulders.

The one work that most exemplifies my ideal of wind/percussion writing is
the Symphony No. 2, which I intend to discuss more thoroughly in the
Arranging and Instrumentation class. Despite its enormous instrumentation
and harmonic "toughness", I do not think that a high school performance
is inconceivable, though seemingly impractical.

The only sort of ensembles I would hesitate to write for would be grade
school or junior high/middle school bands and "stage bands", not so much
because of technical limitations, as that in such organizations social
concerns tend to overwhelm musical ones; I do not deny the importance of
such concerns but prefer to leave them to others. This also goes for
marching bands!
Tuesday, July 15, 1980 - Arranging and Instrumentation for High Sch. Band
Baird Hall 106, 9 AM to 11:30 AM

The only distinction I make between composing and arranging for wind
ensemble/band is the use or non-use of pre-existing musical material,
which for me at least makes arranging or instrumentation much easier
to teach than composition.

I cannot play any wind instrument, but don’t feel that handicaps me in
writing for them, and doubt whether I would do so any better if I did
play any of them.

I believe in scoring always with the ear as a basis; sensitive and
trained ears are most vital to any sort of good writing. I have heard
too many band transcriptions that seem to have been made by the eye alone.

Whether arranging, instrumentation or composition is the focus, one must
know music -- listen to a wide range of it, and study full scores, orchestral
as well as band, not excluding voices.

I have come to regard condensed scores for performance as an abomination,
but have a bias in favor of scores in C because of my pitch recognition
and perhaps also because I’m not a conductor!

Orchestral scoring treats winds and brass as soloists except in tutti;
bassoon scoring traditionally uses flutes, clarinets, trumpets and basses
of various kinds as unison masses, and either relegates horns to after-beats or doubles them with saxophones. My concept of band or wind
ensemble scoring falls between these categories, leaning most definitely
to the orchestral side, but in proportion to the kind of music being
written.

What to do without strings? If composing, simply don’t write any music
for strings to play. If arranging from orchestra, use your best aural
imagination: this does not mean avoidance of clarinets, but interweaving
them with flutes, mallet percussion and saxophones -- I think an SAATS
saxophone section, with bass as an option, should now be standard. It
is not impossible for brass to participate in this "string substitution"
also, especially horns, euphoniums and tubas with or without mutes.

I always write for instruments with a reasonable ideal of tone and
flexibility in mind, no matter what level of ensemble I’m writing for;
if anything is too hard for any players at the outset, they should have
the opportunity to grow into it. I have had much evidence that wind
players at least appreciate this attitude; they often tell me that the
more they work at my music the more they enjoy it.

Know and respect the most natural accents and capacities of the instruments
you write for, even when sometimes exceeding these limits; treat instru-
ments, as it were, like people -- as much as you can manage to without
treating people as if they were instruments!

Be fussy about details in your scoring (tempo, dynamics, articulation and
phrasing) and editing (neatness, rehearsal figures, correct correspondence
of score and parts, proof-reading). It’s worth it in time saved in re-
hearsal, which can be applied to further perfection of performance.
Additional notes for UB lectures July 14/15, 1980

There is a saying -- I don’t remember its source or age -- about lecturers; that no matter what the announced subject of a lecture may be, the underlying message of the lecturer is always the same: "be like me." A corollary to that from a composer to band directors would undoubtedly be "Play my music." Human nature being what it is, I don’t suppose I will be any different, but at least I can aspire to vary the message somewhat while I am before you.

When I am writing for band, I usually don’t think so much of whether I am writing for high school or college students, as of whether I expect an excellent, good or not-so-good band, whatever the age level; then I try to write so that the not-so-good will be encouraged to become good, the good excellent, and the excellent super. Below the level of not-so-good I am not interested in writing at all, even for money.

In teaching the process of scoring for instruments, the direct hearing experience is vital. I always ask my students what instruments they play and insist they bring them on certain days, to play chamber-music scoring assignments they themselves have done. This is not only very revealing, but provides valuable experience in both scoring and editing, and can save later embarrassment when the same students have their own orchestrations read by the college orchestra or wind ensemble. One of my students, not a composer, used this method during his practice teaching and reported very positive results.
Music and Musical Composition as I See Them

I have been acquainted with music nearly all my life. This relationship began rather unconsciously when, as a baby, I am told, I was frightened by the music of Pryan's Band in Jersey Park, New Jersey. This must have been due to the tremendous noise of the band rather than to any fear or dislike of the music on my part, for when I was a year old I would listen to records quietly in my playpen for long periods. Two years later my parents bought an electric player piano and put on the recording of "O Holy Night"; I listened attentively, and then clambered up on the piano stool and repeated that famous carol — I still don't see how. I played pieces by ear until the age of four when I began taking piano lessons and am still taking them, from the same teacher. Instead of putting me at the piano at once, as seems to be done usually, she gave me an intensive training in sight-reading, scales, chords, notation and the general theory of music. I had absolutely no trouble with this study, and it seemed to me to be nothing which could not be done by anyone else. For this reason I was profoundly surprised and even shocked when I attended the National Music Camp in the summer of 1944 and found there many young people who were seemingly good enough musicians to be accepted by that splendid institution who still didn't even know all their scales, and couldn't tell every harmonic interval on the keyboard when played for them! In fact, there were only three or four in the camp who could do both these things.

Since I was four I have continued to study the piano, and have made my greatest development therein from the year 1941 until now, in which time my repertoire has tremendously increased. I now feel that I can play any piece that is set before me with a reasonable degree of accuracy and expression.

I have been interested in creative work in music ever since I have been interested in music. At the age of six I wrote three short piano pieces which amused me now with their command of harmony and construction, though of course, they had little originality. Until about the age of ten I wrote several other short pieces, and from then on till almost seventeen, with one exception, I did not complete a single composition. This rather surprising turn was due to the fact that my musical temperament and powers of self-criticism developed faster than my talents and artistry. Though I attempted to write a piece I soon became dissatisfied with the idea and let it aside. With the exception of writing the music for the Class graduation song in Junior High School.

I composed almost nothing until November 1943. In that month I finally found inspiration. Since then I have completed six Preludes and a Suite for piano, and am working at intervals on a Rhapsody, a Sonata (both for piano) and a Concerto for piano and orchestra. These compositions have been generally praised, even by such personalities as Percy Grainger, who was my teacher at the National Music Camp, and Dr. Edward Hanson, director of the Eastman School of Music, Rochester, N. Y.

You will notice that all of these works are for piano except one, and that is for piano and orchestra. This is not due entirely to the fact that I have worked with the piano, and no other instrument, for thirteen years and have therefore more facility in writing for that instrument. In the last fifty years relatively little attention has been paid by composers toward creating real masterpieces of piano music, partly because of the improvement of the orchestra and its technique, and also because the radio and the phonograph have brought orchestral and chamber music to millions of people who otherwise would seldom or never hear it. As a result, the piano is much more in the background than formerly; the public is less interested in piano music, especially new music. I, for one, don't believe that that is as it
should be, and intend, if I am able, to write piano music that will revive interest in composing for this so-called "unsatisfactory instrument."

Beethoven and Chopin, of course, were the greatest of all piano writers to the present day, but I don't believe, as some do (and this applies to all music, not just piano) that they are the last word in music; that we can write no more great music but must of necessity follow in the footsteps of our predecessors. I do believe that we can and will produce — indeed have already produced — composers to compare with the great classical masters.

Deems Taylor has truly said that the great wars of the twentieth Century, by killing off the young men, explain why so few fine composers have arisen in our age, especially in Europe, which used to produce all of them. That is why we in America, which has been scarcely touched, must take over the cultural leadership of the world to come, and it adds another reason — the prevention of artistic stagnation — to the thousands of reasons why we must achieve a lasting world peace after this war.

This brings to my mind the question of "nationalism" in music. I have always been an internationalist in feeling — that is, I believe that nations should work together in this world, and not against one another; that excessive patriotism and exaltation of national characteristics promote antagonism and foster war among states, just as selfishness makes for strife among individuals. This feeling carries over into my musical life. I believe a composer should write not especially to sing the glories of his homeland, but of MUSIC, and in my own writing I have adhered to this belief. "When a composer is national, he is at his second best" (here again I am indebted to Deems Taylor). Roy Harris (born 1898) is the greatest of American composers, but he wrote his best jazz works (the Sonata, the Children's Suite, the Third Symphony and the Piano Quintet) before the war brought his nationalism to a fever pitch. His later pieces, mostly about America at war, seem definitely second-rate to me. Shostakovich's Eighth Symphony is somewhat better than the Seventh, for much the same reason — the times being less tense in the former case.

The use of dissonance in my compositions is a factor which has caused some comment. Most "modern" composers, according to people who write about them, produce their dissonances quite unconsciously by the convergence of melodic and harmonic lines. I am not of their number, but prefer to think of the dissonant sound as a whole instead of its component parts. Then a dissonant chord or progression appears in one of my compositions, it was meant to be there as such, because it best expresses my feelings at that point. The term "dissonance" literally means "a harsh, unpleasant sound, a discord;" but if it is used in the right way, it can produce a most beautiful effect. This is proved in Alban Berg's violin concerto, a completely atonal work, but intensely beautiful and emotional and, I believe, one of the greatest of all compositions. The presence, in the second movement, of a tremendously dissonant piling up of thirds at the beginning, and then the use of the Bach chorale-themes in the second half, proves that simple harmony and relative dissonance are not incompatible and can be blended together into great music. It also proves that music of feeling and beauty can be written in the modern style, as some deny. I have followed the same idea generally in my own work, except that I do not adhere to the twelve-tone scale, as Berg does; although several of my compositions have no key, as in the case of this concerto.

Polytonality — writing in two keys at the same time — is also found in some of my work (my piano concerto, now in progress, and the Prelude, Op. 5). This device is usually thought of as a twentieth century invention, but it was foreshadowed
by Mozart (perhaps unwittingly) in his sextet for two horns and strings, called "A Musical Joke," when he wrote the closing chords of the last movement in five different keys, and at the end of Richard Strauss' "Also Sprach Zarathustra." Its most famous exponent in modern times has been Stravinsky. An interesting recent use of polytonality is in William Schuman's "Prayer in Time of War" which opens and closes with a composite chord of D Major and C Major.

I myself do not use this device arbitrarily, as do Milhaud and several other French composers, but only when the occasion seems to call for it. It, like any other modern effect, must be used in the right way if it is to produce the right effect.

Many of our serious composers are influenced by jazz or its counterparts in popular music. I have not been so influenced consciously, with one exception—the rather strong suggestion of "boogie woogie" at the beginning of my Prelude Op. 1 No. 5, a piece referred to by some of my friends as "the overture to that place presided over by Old Nick."

In the discussion of music, originality or the lack of it, is of necessity a main factor. I cannot tell how much of this is in my own music, though I certainly have not tried to imitate any composer or composers. It would be impossible to say that I have not been influenced by others, composers; I have listened to too much music and to constantly not to have been. I believe, however, that these influences have not been detrimental, but rather of great aid to the development of my musical thought. I cannot tell how my music will sound in the years to come (for composing, the Lord permitting, will be my life work), but of this I am sure—it will receive the best I have, and will be the best I can do.

Walter S. Hartley circa 1952
APPENDIX D: LIST OF HARTLEY’S WIND BAND COMPOSITIONS

The majority of Hartley’s compositions remain in print and are available through myriad vendors. To ease the process of searching for and acquiring works, the following works list has been constructed with availability codes. These codes pertain to the specific vendor through which the specific work is most easily acquired. In the event the letters “N/A” appear, this means the work is no longer listed in print, in which case the publisher should be contacted directly. If the word “manuscript” appears in the “Publisher” column, it means the work was never published.

Availability codes

AM – Accura Music
AMZ – Amazon.com
CF – Carl Fisher
DM – Dorn Music
ECS – ECS Publishing
HMC – Hickey’s Music Center
JPW – J.W. Pepper
KAL – Kalmus Music Publishers
KSM – Keiser Music
LM – Ludwig Masters
PM- Philharmusica
TP – Theodore Presser
TVM – Trevco Music
WJP – Wingert-Jones Publishers
<table>
<thead>
<tr>
<th>Works for Wind Band</th>
<th>Year</th>
<th>Duration</th>
<th>Publisher</th>
<th>Availability</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prologue and March</td>
<td>1949</td>
<td>2:30</td>
<td>Wingert-Jones</td>
<td>JWP</td>
</tr>
<tr>
<td>Sonatina for Trumpet and Band arr. Bullock</td>
<td>1952</td>
<td>5:30</td>
<td>Accura Music</td>
<td>AM</td>
</tr>
<tr>
<td>Concerto for 23 Winds</td>
<td>1957</td>
<td>17:00</td>
<td>Accura Music</td>
<td>JWP</td>
</tr>
<tr>
<td>Rondo for Percussion and Winds</td>
<td>1960</td>
<td>3:30</td>
<td>Wingert-Jones</td>
<td>N/A</td>
</tr>
<tr>
<td>Sinfonia No. 1</td>
<td>1961</td>
<td>5:00</td>
<td>Wingert-Jones</td>
<td>N/A</td>
</tr>
<tr>
<td>Sinfonia No. 4</td>
<td>1965</td>
<td>10:00</td>
<td>Wingert-Jones</td>
<td>JWP</td>
</tr>
<tr>
<td>Concerto for Band and 3 Trombones</td>
<td>1966</td>
<td>9:00</td>
<td>Ensemble Pub.</td>
<td>HMC</td>
</tr>
<tr>
<td>Concerto for Alto Saxophone and Band</td>
<td>1966</td>
<td>12:00</td>
<td>Tritone Press/Tenuto</td>
<td>CF, TP</td>
</tr>
<tr>
<td>Sinfonietta</td>
<td>1968</td>
<td>7:30</td>
<td>Philharmusica</td>
<td>PM</td>
</tr>
<tr>
<td>Concertino for Tuba and Small WE</td>
<td>1969</td>
<td>8:30</td>
<td>Tritone Press/Tenuto</td>
<td>TP</td>
</tr>
<tr>
<td>Concertino for Trumpet and Small WE</td>
<td>1969</td>
<td>5:30</td>
<td>Philharmusica</td>
<td>PM</td>
</tr>
<tr>
<td>Capriccio for Band and Trombone</td>
<td>1969</td>
<td>6:00</td>
<td>Philharmusia</td>
<td>PM</td>
</tr>
<tr>
<td>Canticles (chorus and band)</td>
<td>70-71</td>
<td>8:00</td>
<td>Accura Music</td>
<td>N/A</td>
</tr>
<tr>
<td>Symphony No. 1</td>
<td>1970</td>
<td>15:00</td>
<td>ECS</td>
<td>ECS</td>
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<tr>
<td>Southern Tier Suite</td>
<td>1972</td>
<td>13:00</td>
<td>Tritone/Tenuto</td>
<td>CF</td>
</tr>
<tr>
<td>Antiphony for Brass Choir and Band</td>
<td>1972</td>
<td>7:00</td>
<td>Accura Music</td>
<td>N/A</td>
</tr>
<tr>
<td>In Memoriam (of Walter Beeler)</td>
<td>1973</td>
<td>3:30</td>
<td>Accura Music</td>
<td>JWP</td>
</tr>
<tr>
<td>Bacchanalia</td>
<td>1975</td>
<td>5:30</td>
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<tr>
<td>Saxophrenia for Band and Alto Sax</td>
<td>1976</td>
<td>2:30</td>
<td>Dorn Pub.</td>
<td>DP</td>
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<tr>
<td>Concertino for Band and Tenor Sax</td>
<td>1978</td>
<td>9:00</td>
<td>Dorn Pub.</td>
<td>JWP</td>
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<tr>
<td>Symphony No. 2</td>
<td>1978</td>
<td>18:30</td>
<td>Accura Music</td>
<td>N/A</td>
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<tr>
<td>Euphonium Concerto with Band</td>
<td>1980</td>
<td>11:00</td>
<td>Accura Music</td>
<td>HMC</td>
</tr>
<tr>
<td>Coast Guard Overture</td>
<td>1981</td>
<td>8:00</td>
<td>Accura Music</td>
<td>JWP</td>
</tr>
<tr>
<td>Concertante for Band and Timpani</td>
<td>1982</td>
<td>7:30</td>
<td>ECS</td>
<td>ECS</td>
</tr>
<tr>
<td>Catskill Suite</td>
<td>1983</td>
<td>11:00</td>
<td>Accura Music</td>
<td>N/A</td>
</tr>
<tr>
<td>Caprice (for bassoon and band)</td>
<td>1988</td>
<td>4:00</td>
<td>Kalmus/Masters</td>
<td>TVM</td>
</tr>
<tr>
<td>Grainger Tid-Bits</td>
<td>1989</td>
<td>N/A</td>
<td>Bardic</td>
<td>N/A</td>
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<tr>
<td>Chautauqua Overture</td>
<td>1989</td>
<td>4:15</td>
<td>Wingert-Jones</td>
<td>JWP</td>
</tr>
<tr>
<td>Sinfonia No. 9</td>
<td>1991</td>
<td>9:15</td>
<td>Wingert-Jones</td>
<td>JWP</td>
</tr>
<tr>
<td>Concerto No. 2 for Piano and Band</td>
<td>1992</td>
<td>11:00</td>
<td>Wingert-Jones</td>
<td>JWP</td>
</tr>
<tr>
<td>Essay for Band: Triads and Trichords</td>
<td>1992</td>
<td>4:15</td>
<td>Manuscript</td>
<td>N/A</td>
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<tr>
<td>Quartet Concerto for Four Saxes and Band</td>
<td>1992</td>
<td>12:00</td>
<td>Kalmus/Masters</td>
<td>KAL</td>
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<tr>
<td>Hallelujah Fantasy</td>
<td>1992</td>
<td>4:30</td>
<td>Wingert-Jones</td>
<td>JWP</td>
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<tr>
<td>Lyric Symphony (No. 4)</td>
<td>1993</td>
<td>12:30</td>
<td>Wingert-Jones</td>
<td>WJ</td>
</tr>
<tr>
<td>Easter Anthem (William Billings)</td>
<td>1994</td>
<td>N/A</td>
<td>Kalmus/Masters</td>
<td>N/A</td>
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<tr>
<td>Centennial Symphony (No. 5)</td>
<td>1995</td>
<td>14:00</td>
<td>Masters Music</td>
<td>JWP</td>
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<tr>
<td>Rose of Sharon (William Billings)</td>
<td>1996</td>
<td>N/A</td>
<td>Black Squirrel</td>
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<td>Presidential Portraits</td>
<td>1996</td>
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<td>Black Squirrel</td>
<td>N/A</td>
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<tr>
<td>Birds in Space (with clarinet quartet)</td>
<td>1998</td>
<td>2:30</td>
<td>Kalmus/Masters</td>
<td><strong>KAL</strong></td>
</tr>
<tr>
<td>Thanksgiving Anthem (William Billings)</td>
<td>1999</td>
<td>5:00</td>
<td>Masters Music</td>
<td><strong>JWP</strong></td>
</tr>
<tr>
<td>Angel Band Suite</td>
<td>1999</td>
<td>6:00</td>
<td>Southern Music</td>
<td><strong>JWP</strong></td>
</tr>
<tr>
<td>Two Studies</td>
<td>1999</td>
<td>6:00</td>
<td>Southern Music</td>
<td>N/A</td>
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<tr>
<td>Trio Concertino for 3 Saxes (ATB) and Band</td>
<td>1999</td>
<td>9:00</td>
<td>Southern Music</td>
<td><strong>KSM</strong></td>
</tr>
<tr>
<td>Concertino No. 2 for WE and Tuba or Sax</td>
<td>2000</td>
<td>4:30</td>
<td>Wingert-Jones</td>
<td><strong>WJP</strong></td>
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<tr>
<td>Sinfonia No. 14</td>
<td>2000</td>
<td>6:00</td>
<td>Manuscript</td>
<td>N/A</td>
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<tr>
<td>All Hail the Power</td>
<td>2001</td>
<td>4:00</td>
<td>Manuscript</td>
<td>N/A</td>
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<tr>
<td>Concerto Grosso for Wind Quintet and Band</td>
<td>2002</td>
<td>6:45</td>
<td>Wingert-Jones</td>
<td><strong>JWP</strong></td>
</tr>
<tr>
<td>Fantasy on Celtic Hymn Tunes</td>
<td>2004</td>
<td>3:00</td>
<td>Manuscript</td>
<td>N/A</td>
</tr>
<tr>
<td>Duo Concertante</td>
<td>2008</td>
<td>5:00</td>
<td>Manuscript</td>
<td>N/A</td>
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<tr>
<td>Suite for Band: Wood-Notes Wild</td>
<td>2010</td>
<td>5:15</td>
<td>Manuscript</td>
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**Mixed Chamber Winds (8 more varied winds)**

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<th>Time</th>
<th>Publisher</th>
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<tr>
<td>Double Concerto for Alto Sax, Tuba and Octet (1111-1210)</td>
<td>1969</td>
<td>7:30</td>
<td>Philharmusic</td>
<td><strong>AMZ</strong></td>
</tr>
<tr>
<td>Double Quartet (0000-1111+ssax,asax,tsax,bsax)</td>
<td>1994</td>
<td>7:30</td>
<td>Kalmus/Masters</td>
<td><strong>LM</strong></td>
</tr>
<tr>
<td>Chamber Suite for Eleven Players (102(b.cl)0-1100+violin(2),viola,vc,db,hp)</td>
<td>2005</td>
<td>7:15</td>
<td>Manuscript</td>
<td>N/A</td>
</tr>
<tr>
<td>Title</td>
<td>Year</td>
<td>Time</td>
<td>Publisher</td>
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<td>----------------------------------------------------------------------</td>
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</tr>
<tr>
<td><em>Nonet for Winds and Brass</em></td>
<td>2005</td>
<td>5:30</td>
<td>Prairie Dawg Press</td>
<td>N/A</td>
</tr>
<tr>
<td><em>(1111-1111,asax)</em></td>
<td></td>
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<td></td>
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</tr>
<tr>
<td><em>Sinfonia Concertante for Alto, Tenor, and Piano</em></td>
<td>2007</td>
<td>8:00</td>
<td>Dorn</td>
<td>DP</td>
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<tr>
<td><em>(1111-1111,perc)</em></td>
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APPENDIX E: AUTHOR’S PERFORMANCE PROGRAM

The University of Illinois Bands Staff
Stephen C. Palmer, director of bands
Linda K. Moehn, associate director of bands
Umau Swanson, associate director of bands
Darryl R. Mazurek, assistant director of bands
Elizabeth A. Park, associate director of athletic bands
Mandy Foster, management assistant
Shane Smith, student assistant
Seamus Underwood, student assistant
Allison Sullivan, student assistant
Audrey Krouse, student assistant
Elizabeth A. Park, student assistant
Lena Liao, student assistant

Visit the University of Illinois Bands at www.bands.illinois.edu for the full performance calendar.

Bands at the University of Illinois
The University of Illinois Bands Program is the most influential and comprehensive college band program in the world, offering students the highest quality musical experiences in a variety of band ensembles. These ensembles include several concert bands directed by the Illinois Wind Symphony, the Marching Illini, the Illinois University of Illinois Wind Symphony, and the community Summer Band. Students from every college on campus participate in the many ensembles, and the impact on the campus is substantial. The Illinois Bands are a critical part of the fabric of the University of Illinois, and their influence on students—past, present, and future—is truly unique.

Illinois Wind Symphony

piccolo
Pauline Jung
flute
Rebecca Kopp
Jean Lee
Allison McMillan
Elena Zito
Elizabeth O’Donnell
Jenny Stowe
Natalie Zang
oboe
Katherine Zawacki
Mathews Horne
Aaron Wilkins

bassoon
Alexandra Bezek
Caitlin Taylor
Marcos Westbrook

dr. clarinet
Diana Evers

clarinet
Alexander Alba
Mark Takies
Grace Hart
Angela Koschak
Jordan Schick
Anjali Sharma

alto clarinet
Alexander Alba

bass clarinet
Jonathan Shoetz

strings
Erica Keesing
Steve Rosenberg
Kate DeMeo
Samuel Steinberg
Brent Zimms
Taylor Dyer
William Jost
Janine Borucki
Joshua DeGroot
Matt Granger
Dawn Schmidt
Steven Wolf

percussion
Kate DeMeo
Samuel Steinberg
Ilya Zimms
Ryne Otsuka
Charles Price
Matthew Wohanka
Emily Bloom
Romantic Percussion
Niko Yoshida
Cody Galton
Jelena Schuster
Suzanne Sunzuna
Evenson

UPCOMING ILLINOIS BANDS EVENTS

Illinois SuperState Concert Band Festival
May 6-7, 2017

New accepting middle and high school applications: https://bands.illinois.edu/content/illinois-superstate-concert-band-festival

The Music Never Ends...
Join Us for Illinois Summer Band!

The University of Illinois Summer Band meets during the summer session and performs two “Twilight Concerts” on the Illinois Quadangle. This tradition spans over a hundred years and is a special element of the Illinois Band Program and one of the community’s favorite events. The concert band’s repertoire includes standard works for band, new and contemporary works, and popular selections from a wide variety of musical styles.

Summer Band Concerts
June 29, 7:30 PM and July 1, 7:30 PM (concerts begin June 7)

Membership in the Summer Band is open to all students, both alumni, and community members with an instrumental background. No audition is required. Those interested in participating in Summer Band can access the registration form at https://bands.illinois.edu/content/summer-band.

Creating a Legacy of Excellence

A significant portion of the University of Illinois Bands' annual and endowed endowment income comes from annual gifts, bequests, and other types of deferred gifts from our alumni and friends. Donors who remember the Illinois Bands in their estate plans provide critical funding to establish scholarships, awards, internships, and other student and faculty support. There are many ways to establish a planned gift for the Illinois Bands.

We would like to recognize the following named endowed funds in support of Illinois Bands:

- Gay M. Dukach Awards Fund
- Thomas J. Harris Memorial Band Award Fund
- William G. Lindquist U of I Band Awards for Percussionists Fund
- John Brownfield Memorial Fund
- George Brownfield Memorial Fund
- James R. and Candace Peremond Endowment Fund

If you would like more information about ways to give, or have other questions, please call David Allen, School of Music associate director of development at 217-333-4103.

THE CONDUCTORS

Dr. Stephen G. Peterson was appointed director of bands at the University of Illinois in the fall of 2015. As director of bands, he conducts the Wind Symphony, leads the graduate wind conducting program, teaches courses in wind literature, and guides all aspects of one of the nation's oldest, largest, and most storied band programs. Prior to joining the faculty at the University of Illinois, he served as director of bands at Ithaca College in Ithaca, New York, for seventeen years. From 1988–1998, he served as associate director of bands at Northwestern University in Evanston, Illinois. Dr. Peterson was also director of the renowned Northside Concert Band. He held positions as associate and interim director of bands at Stephen F. Austin State University in Nacogdoches, Texas, and has several years of successful teaching experience in the public schools in Arizona.

Dr. Peterson assists in a busy schedule as a conductor and clinician and, as such, has appeared on four continents and in forty-two states. He is a member of the National Association of Music Educators, the College Band Directors National Association, the World Association of Symphonic Bands and Ensembles, the Illinois Music Educators Association, and has been honored with membership in the prestigious American Bandmasters Association. He is also a member of Phi Mu Alpha, Phi Kappa Phi, Pi Kappa Lambda, and an honorary member of Sigma Alpha Iota and Kappa Kappa Psi.

He is immediate past president of the College Band Directors National Association.

Dr. Peterson was the first to receive the doctor of music (EDMA) degree in wind conducting from Northern Illinois University and earned a master's degree at Arizona State University. In 2012, he was awarded the prestigious Illinois College Faculty Excellence Award, recognizing his contributions to Illinois College. He has also appeared before national conventions of the American Bandmasters Association, the College Band Directors National Association, the National Association of College Wind and Percussion Instructors, and the American School Band Directors Association, and at Orchestra Hall with the Chicago Symphony Chorus and at Lincoln Center.

James J. Bannister is a first-year doctoral candidate in music education in wind conducting. As a graduate teaching assistant, James contributes to the instruction of the University Concert and Campus bands, the Marching Illini, Fighting Illini Athletic Bands, beginner conducting classes, and the Illinois Wind Orchestra. He is currently engaged in the study of music education with Dr. Stephen Peterson, in the spring of 2015, James received his master's degree in wind conducting from Western Michigan University where he assisted with the instruction of the Symphonic, Concert, and Campus Bands, as well as the Bronco Marching and Athletic Bands, beginner conducting classes, and student/teacher practices. He was a student of Dr. Scott Borenza.

Between 2009 and 2013, James was the assistant director of bands at Oxford High School.

Giving To Illinois Bands

The success of our Illinois Bands program depends greatly on the continued support from loyal alumni and friends. We want to make sure all students have the music, equipment, and other resources one would expect when thinking about the Illinois Bands program—one of the most respected in the world.

Special Recognition for Our Donors

Donors who contribute $500 or more are listed as members of the Illinois Bands Loyalty Society for that year on a special plaque in the Assembly Hall Building.

Any donor who gives $1,000 or more will receive an "Illinois Bands" tee, "3M Caps," and a "Illini Music" Cap from the previous set of band uniforms (now retired). All items have been pre-selected and are in good condition. This gift has been approved by the Illinois Band and Illinois University leadership as suitable for framing.

You Can Support Illinois Bands Through These Funds:

- Illinois Bands Loyalty Fund
- Marching Illini Marching Band Endowment
- Illinois Concert Band Fund
- Harry Bogun Association Fund
- Albert Austin Tenting Fund
- Mark F. Humelsie Fund in Trusts
- David A. Testore Endowment Fund
- Gregory Veitch Memorial Endowment Fund
- Marching Illini Band Fund
- Marching Illini Drumline Scholarship

For more details, please visit the Illinois Bands website:
https://bands.musicarts.illinois.edu/about/giving-to-illinois-bands

Or contact David Allen, School of Music associate director of development:
Phone: 217-333-4103
Email: allen388@illinois.edu
In 1936, Gould composed a work for the belcanto band director Edwin Franko Goldman. This time the request was not on behalf of the Goldman Band, but the American Bandmasters Association (ABA), an organization of professional and school band directors. Goldman co-founded in 1929. Because the procurement was to occur at the 1936 ABA convention in Santa Fe, New Mexico, Gould thought it appropriate to write music that reflected the region's confluence of Spanish, Mexican, and Western American cultures.

Santa Fe Saga is comprised of four sections that are performed without pause, although they are clearly delineated with subtitles provided by the composer. The opening, "River God," is a quietly pastoral representation of the river that is the lifeblood of the region. The tranquility of this introduction is dispelled by a rough and novel "Rattlesnake," a vigorous musical portrayal of the dangers and charms of the Sante Fe area. This episode is followed by a vivid evocation of the ubiquitous Pueblo Trail of the region's centuries old Southwest, complete with the sounds of water and the jangling notes of horses pulling freight across the rugged terrain. Gould appropriately concludes his Southwestern homage with a brilliant and exciting "Tobacco."
Re: Copyright Permission

Accura Music <accura@accuramusic.com>

Thu 6/1/2017 8:41 PM

To: James Busuito <jbusuito@mgsa.rutgers.edu>

Dear Mr. Busuito

Here is the correct email, please excuse the incomplete email sent a few minutes ago.

Thank you for your email. I am thrilled to hear your project involves in depth study of Dr. Hartley's milestone work for band, Concerto for 23 Winds.

You have permission to use examples of the Concerto in your project.

Please be sure to included the following information about the Concerto at an appropriate place in the beginning pages of your thesis.

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Examples Used With Permission

By the excerpts used later in the project please include.
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Feel free to contact us with any further questions.

Best of luck with your degree.

Regards,

Carl

Carl Fink, President
Accura Music Inc.
P: +1 585.227.1550
F: +1 585.227.2829
C: +1 585.230.7128
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On Thu, Jun 1, 2017 at 8:24 PM, Accura Music <accura@accuramusic.com> wrote:

Dear Mr. Busuito
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Date of request: June 3, 2018

Name: James J. Busuito

Mailing address: 346 Vandeveer Rd., Bridgewater, NJ, 08807
346 Vanderer Rd., Bridgewater, NJ, 08807

Telephone (please include country code): (248) 978-5155

E-mail: jbusuito@gmail.com

Institutional affiliation: University of Illinois

Please provide as much detail as possible regarding the proposed publication:

Author/Editor/Producer/Curator: James J. Busuito

Title/Working Title: "The Traditional Contemporary: Walter S. Hartley and the Wind Band Repertoire"

Name of Publisher, Institution, Journal or Website: ideals.illinois.edu and proquest.com

Expected date of publication: September 1, 2018

Please provide a brief description of the material(s) for which you are requesting permission to publish:

I intend to publish several letters and lectures pertaining to Walter S. Hartley in addition to the manuscript for the Concerto for 23 Winds.

Conditions of Publication:

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June 4, 2018

DANIEL A. REED LIBRARY, ARCHIVES & SPECIAL COLLECTIONS
103 Central Avenue, Fredonia, NY 14063 T: 1 716.673.3183 F: 1 716.673.3185
fredonia.libguides.com/archives/home
Re: Doctoral Research Inquiry

Sandra Hartley

Sent: Monday, June 04, 2018 5:48 AM
To: Busuito, Joe;

Joe,

You may use all!! I hope you will send a copy of your work to the Fredonia Archives when it is all finished.

Best wishes

On Jun 3, 2018, at 11:46 PM, Busuito, Joe <busuito2@illinois.edu> wrote:

Hi Sandra and Carol,

It has been some time since I last wrote to you. To reintroduce myself, my name is Joe Busuito. Although I am now a professor at Rutgers University, I am also in the final stages of my doctoral work at the University of Illinois. The letters and lectures that you sent me helped me to produce a document that I think casts a beautiful human connection to the music Walter composed for the wind band.

I believe these materials are important to those who will study Walter's music in the future. I am writing to ask for your permission to include several of the complete lectures you sent in an appendix of the document in addition to the manuscript for the Concerto for 23 Winds when the document is published. The document would appear on the Illinois Digital Environment for Access to Learning and Scholarship and the world-wide thesis/dissertation database called ProQuest.

It has been a very rewarding experience studying Walter's music over the past two years. I have since performed several more of his works, including two here in my first year at Rutgers (Sinfonia No. 3 and Southern Tier Suite), and I hope to do many more in the future. He was a brilliant composer and a wonderful musician. I completely understand if you do not want the manuscript and/or lectures to be published. When I hear from you, the document will be very nearly ready for its deposit. I will send you the final draft when it is approved by my committee. I am proud of what I have written and believe that I've produced a document that genuinely speaks to the craft and artistry with which Walter composed.

I want to sincerely thank you again for all of your help early in the research process. I am thankful to see the proverbial light at the end of the tunnel! I hope that you are well and I'm looking forward to hearing from you.

Best regards,

Joe Busuito
Assistant Director of Bands
Assistant Director of Athletic Bands
Assistant Coordinator of Brass
Rutgers University
Marryott Music Building, Stephanie Morris | 81 George St., New Brunswick, NJ 08901

From: Sandra Hartley
Hi Joe,

I'm of the opinion that as many people as possible should benefit from my father's work. By all means, go ahead with the score!

Blessings
Catherine

Sent from my iPhone

On Jun 6, 2018, at 1:23 PM, Busuito, Joe <busuito2@illinois.edu> wrote:

Hi Catherine,

My sincere thanks for this! I am very glad that I'll get to share them. If I may ask a follow-up, Eastman will be sending a copy of the score your father used when he recorded the *Concerto for 23 Winds* in 1959. This would be full of markings addressing the interpretation of aspects of the work, which would thus be remarkably useful to anyone preparing it. Would you be opposed to me including the score in the appendix as well?

Again, thank you very much for your time!

Best regards,

Joe Busuito
Assistant Director of Bands
Assistant Director of Athletic Bands
Assistant Coordinator of Brass
Rutgers University
Marriott Music Building, Stephanie Morris | 81 George St., New Brunswick, NJ 08901
Cell: [Redacted]
Email: [Redacted]

From: Cass Martensen
Sent: Wednesday, June 06, 2018 2:55 PM
To: Busuito, Joe
Subject: Re: Hartley/Fennell Correspondence

Hello Joe,

Your doctoral project sounds ambitious and deep. I wish you well in it's completion.

Please consider this communication to be permission to use any letters between Walter Hartley and my father that you need for this work of yours. I remember Walter from my youth and am pleased to have
spent a number of evenings with him during that time.

Best of luck in your endeavor!
Catherine Fennell Martensen

Sent from my iPhone

On Jun 6, 2018, at 10:45 AM, Busuito, Joe <busuito2@illinois.edu> wrote:

Dear Mrs. Martensen,

My name is Joe Busuito. Your contact information was shared with me by David Coppen who manages the special collections at the Sibley Music Library at Eastman. I am the Assistant Director of Bands at Rutgers University, and I am also in the final stages of completing a doctorate at the University of Illinois. I am writing in regards to several letters I obtained in the early stages of my doctoral project research from Frederick Fennell to Walter Hartley.

The focus of the doctoral project is Walter Hartley and his contributions to the wind band. It became clear from their correspondence that your father and Hartley were lifelong friends, and Hartley composed several pieces for him over a span of forty-plus years. The project largely focuses on Hartley’s first work for the wind ensemble, the *Concerto for 23 Winds*.

Hartley saved an extensive number of letters (along with manuscripts and lectures) and donated these materials to the Reed Library on the campus of SUNY-Fredonia. This is where I obtained their correspondence, and the insights they provided were incredibly helpful as I wrote the document.

I am writing to you to ask for your permission to reproduce several of these letters, an errata sheet for the *Concerto for 23 Winds*, and the score Fennell used when he made his 1959 Mercury Records recording of the work in an appendix of the document. These materials would be published in both the Illinois Digital Environment for Access to Learning and Scholarship and world-wide dissertation/thesis database called ProQuest. Sharing these materials would surely help to continue to provoke interest in Hartley’s music, and it would help demonstrate the evolution of the work from the sketch manuscript (which will also be included in an appendix) to the most recent published score (1982).

I am sincerely thankful that I had the opportunity to work on this project and interact with this friendship that spurred many great works into existence. I appreciate your time considering this, and I am looking forward to hearing from you.

Best regards,

Joe Busuito
Assistant Director of Bands
Assistant Director of Athletic Bands
Assistant Coordinator of Brass
Rutgers University
Marriott Music Building, Stephenie Morris | 81 George St., New Brunswick, NJ 08901
Cell: [Redacted]
Email: [Redacted]

2 of 2 6/7/2018, 9:39 AM