

A THEMATIC CATALOG OF THE TUBA AND EUPHONIUM LITERATURE
OF
WALTER HARTLEY

BY

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CHAPTER 1

INTRODUCTION

Walter Hartley is an American contemporary composer with a catalog of over three hundred compositions. Hartley gained recognition and acceptance for his craft through compositions such as Concert Overture for Orchestra (1954) and Concerto for 23 Winds (1957). His thirty-year career as Professor of Theory and Composition provided Hartley the resources, relationships, and resolve to compose literature for nearly every acoustic medium. A significant portion of his compositions are for solo instrument and chamber ensembles, with his largest output devoted to the saxophone and tuba.

Hartley has written thirty compositions for the tuba family. He was among the first established composers to write for tuba as a solo instrument. His first composition for tuba was completed in 1957 at a time when little repertoire was written solely for the tuba family. Virtuoso artists such as Arnold Jacobs, William Bell, and Leonard Falcone had adopted the practice of borrowing concertos, sonatas, and novelty pieces from other instruments. The orchestral repertoire of Berlioz, Wagner, R. Strauss, Mahler, and Bruckner had given composers and performers an opportunity to explore the technical capabilities of the tuba. The traditions of military and brass bands had showcased the euphonium as a virtuosic instrument capable of melodically leading an ensemble. Nevertheless, the solo literature that existed neither expanded the possessive technical capabilities nor broadened the inherent possibilities for musical expression as a solo voice. Hartley has provided a wealth of material that has allowed performers to expand the technical capabilities of the instrument while providing unique vehicles for musical

expression. Hartley's contributions to the literature became widely accepted as instant staples to the repertoire of performers and the institutions that taught those performers. He has fostered a relationship with the tuba family that thrives to this day. Recognized as a "valued composer friend who adopted our cause as his own," Hartley was awarded the Lifetime Achievement Award from Tubists Universal Brotherhood Association for contributions in the field of composition.¹

This thematic catalog seeks to define a methodology for analysis of Hartley's works. The findings will be drawn primarily from factors such as his approach to composition, compositional style, relationships with other artists, and various other historical events that shaped the tuba and euphonium compositions of Walter Hartley.

¹Walter S. Hartley Collection, Daniel A. Reed Library, State University of New York Fredonia.

CHAPTER 2

BIOGRAPHY

“If you were introduced to Dr. Walter S. Hartley and were told that he was a high school chemistry teacher or librarian, you wouldn’t doubt it for a moment. He is that kind of person; unassuming, conservative in dress and manner, and in general, mild mannered.”² This statement is an accurate assessment of Hartley’s personal traits. However, one must give consideration to other factors in order to ascertain a more complete picture of Walter S. Hartley. Namely, Hartley is a prolific composer with a brilliant mind and of devout Christian faith, who cultivated a family and career within a life of music by forging a path that intertwined with and fostered both the art of teaching and the art of composing.



Figure 1. Walter Sinclair Hartley, c. 1949. Hartley Collection, Reed Library, SUNY Fredonia. Used with permission of Reed Library.

² Bob Martin, “Symphony for Wind Tonight,” *Tampa Times*, 1971.

Walter Hartley's longevity and success in the world of tuba and euphonium may be attributed to his ability to foster and maintain relationships, the wherewithal to market himself, his preparedness and willingness to write, and his advocacy and friendship to the performers and students of both instruments. A look at the biographical events of Hartley's life will reveal how he came to realize these traits.

Early Years

Walter Sinclair Hartley, the older of two children, was born to Walter and Winifred Hartley on February, 21, 1927, in Washington, D.C. Walter Hartley "Sr.," of English decent and a resident of New York City, was employed as a commerce clerk and later as the director of transportation at the U.S. Chamber of Commerce. Winifred's family emigrated from Lowland Scotland to New York City. Winifred kept an occupation as housewife and mother to the couple's children [May 24, 2011].³

Hartley's parents, though not trained musicians, fostered a musical household. The family invested in an upright player piano and spent many evenings listening to a large record collection of classical music, which included modern literature as it became available. The structure of the Hartley household propelled a musical interest in Walter very early on in his life. Hartley's parents discovered their son's aptitude for music at a young age and were eager to foster his gift in "every possible way" [May 24, 2011].

The Hartley family attended the National Presbyterian Church in Washington, D.C. While regular church attendance had little to do with Hartley's musical influence,

³ Unless otherwise noted, all information cited in brackets was provided by the composer in correspondence with the author on the date indicated.

the lessons and values of the church's faith would become central to the character of the future composer and teacher.

A friend of Winifred, Lucille Etchison, was a local church organist and a graduate of the Juilliard School, who trained Hartley in classical piano through the studies of Hanon and Czerny, with repertoire from Bach, Beethoven, Mozart, and Chopin as study warranted [May 24, 2011]. In addition to study, Etchison set an expectation of regular performance in her studio recitals. Etchison also led Hartley towards a path of composition. Hartley recalls, "My first piano teacher noticed that I had absolute pitch and tonal memory, liked improvising, and learned musical notation readily, and suggested that I try writing my own music" [May 24, 2011].

Hartley's first compositions date from the age of five when he used orange crayon to notate his numerous improvisations at the piano. Improvisation was a practice that continued until Hartley became, by his own admission, seriously dedicated to the craft of composition at the age of sixteen. The focus of Hartley's early compositions were neither trying to master the old craft of counterpoint nor branching out into experiments with twentieth-century music, but rather "just notating musical ideas as they came to me while improvising at the piano" [May 24, 2011].

Throughout his early years, Hartley used various outlets to realize his improvisations. The family's upright player piano provided a vehicle for composition. Hartley underwent "some experiments with punching holes in player piano rolls (we had a Marshall and Wendell player upright, 1920s vintage)" as a means of notating his improvisations [May 24, 2011].

Another source of inspiration for composition came from the family's large record collection. Hartley began playing the orchestral music from the family's collection by memory at an early age. Once Hartley was able to play the work from memory, he would begin improvising on elements of the composition or composer [May 24, 2011]. His ability to recall works at the piano is a topic that will be explored in greater detail later in the chapter.

When Etchison suggested that Hartley attend the National Music Camp at Interlochen to study piano, Hartley's parents were once again supportive in making the necessary arrangements to make that request a reality [May 24, 2011]. He spent the summer of 1944 as a piano student of Percy Grainger at the National Music Camp at Interlochen, Michigan. The Hartley family owned piano player rolls of Percy Grainger's performances. Hartley made special mention of his Grieg Piano concerto roll [May 26, 2011].

Grainger, who had spent considerable time with Grieg, was internationally known as a pianist and composer. That summer Hartley played piano in several of Grainger's large arrangements for orchestra and band. He was indirectly influenced in the area of composition "through being fascinated by performance with other students of Grainger's transcriptions for tuned-percussion ensemble, and also, particularly, the Danish Folk Music Suite for multiple instruments" [May 26, 2011].

Hartley remembers Percy Grainger to be a "kindly inspiring teacher who was very encouraging of his progress as a musician." He took note and was "impressed by Grainger's forward-looking and inclusive attitude to wind and percussion

instruments” [May 24, 2011]. Hartley considers his piano study that summer to be “perhaps the most defining circumstance in my musical career” [May 19, 2011]. Grainger and his wife were “struck by Walter’s great musical genius, as well as by his unusual lovable nature.”⁴

As a student, Hartley became acquainted with several faculty at the camp, who also taught at the Eastman School of Music. A featured guest and conductor at the National Music Camp in 1944 was Howard Hanson, the director of the Eastman School of Music. Hartley left Interlochen that summer devoted to a life of music, composing, and with a desire to study music at Eastman [June 2, 2011].

Upon graduating from Woodrow Wilson high in 1945 and shortly before Victory in Europe Day, Hartley was drafted into the Army. Hartley enlisted the help of Percy Grainger to help find him find a post in an army band. In a letter to Mrs. Hartley, Grainger admitted, “It would seem that it is no longer possible to get a man into a band, until he has been inducted into the army and given some army rating or position.”⁵ Grainger then instructed Hartley to write to three definitive band directors requesting a transfer to their respective bands. Unfortunately, he was unsuccessful in his attempts to obtain a music position in the Army. Hartley underwent a shortened basic training, then served in a variety of clerical jobs until he was discharged as private first-class. Fortunately, the money he earned from the GI Bill paid the majority of his expenses during undergraduate study at Eastman [May 24, 2011].

⁴ Letter from Percy Grainger to Mrs. Hartley, May 29, 1945.

⁵ Ibid.

While in the army, Hartley took a correspondence course in traditional harmony with William Skeat. This was the composer's first formal study of traditional harmony. Given the gifts of absolute pitch and tonal memory, it follows that Hartley was able to fashion melody and harmony in his compositions with relative ease. By his own admission however the composer was not equally adept with the study and comprehension of rhythm: "No, this took longer; fortunately this was helped by sight-reading accompaniment of my fellow students, and by my job as accompanist of ballet classes" [May 24, 2011].

Eastman School of Music

Hartley applied for admission to the Eastman School of Music as a freshman student in composition. World War II had just ended and the limited enrollment policy of the school left space at a premium. Hartley's entrance interview was with Howard Hanson who served as the Director of the school from 1924 to 1964. Hanson recounts the following from that interview:

When Walter came into my office, he was, I recall, still dressed in uniform. He was not, I am afraid, a very impressive soldier, shy and awkward in appearance. I was a little worried about his chances for success. But when he started to talk about music, and particularly about composition, everything about him was suddenly transformed. It became immediately apparent that his shyness masked a brilliant mind, unusual technical knowledge, and a magnificent creative equipment in musical composition. In addition nature had given him unusual aural equipment, the ability to think and hear pitches and pitch combinations with complete accuracy.⁶

⁶ Letter from Howard Hanson to C. Rudolph Emilson, June 21, 1974.

Walter Hartley was accepted into the composition program at Eastman in the 1947 freshman class. Hartley's closest friends at Eastman were students of Emory Remington; that list includes Richard Meyers, who went on to become principal trombone of the Buffalo Philharmonic, Byron McCollough, bass trombonist of the Pittsburgh Symphony, and Donald Hunsberger, who eventually became the successor to Frederick Fennell as conductor of the Eastman Wind Ensemble. Hartley utilized his artistry in piano to accompany his friends from the trombone studio, several students, and some faculty in recital. This interaction with the performers at Eastman led to requests for compositions, which Hartley graciously honored. This process helped to define his path of fostering and maintaining relationships with performers. Writing compositions for his talented friends would ensure a high level performance of his music, and heighten the possibilities of more requests.



Figure 2. From left to right: Walter Hartley, Emory Remington, Donald Hunsberger, c. 1957. Hartley Collection, Reed Library, SUNY Fredonia. Used with permission from Reed Library.

Hartley's first composition for a brass instrument was the *Sonata da Camera* (1950) for trombone with woodwind ensemble accompaniment. The work was written for and premiered by Hartley's roommate and fellow composer Byron McCollough. Hartley wrote his first piece for a brass instrument with piano accompaniment in 1951. His *Arioso* was scored for trombone and piano and written for roommate Dick Meyers. Hartley became lifelong friends with both of these gentlemen. McCollough and Meyers would remain fervent champions of Hartley's compositions.⁷ These initial compositions for trombone received many performances and went on to become well-respected teaching vehicles in the repertoire of the trombone.⁸

Sonatina for Trumpet and Piano (1952) was finished during the early years of Hartley's graduate study at the Eastman School of Music. This was Hartley's first composition for a brass instrument that was published and the only composition for brass to be published while Hartley was a student at Eastman.

In addition to serving as an accompanist for students and faculty recitals as well as school ballet classes, Hartley performed with the Eastman Wind Ensemble as an ensemble member at the piano [June 16, 2011]. These performances piqued the young composer's interest in writing a piece for the medium and ultimately led to a request from Frederick Fennell to compose a work for the Wind Ensemble which was titled *Concerto for 23 Winds* [December 17, 2011].

⁷ David Fitzgerald Wilborn, "A Study of Compositional Features in the Selected Trombone Works of Walter S. Hartley" (DMA diss., University of Texas at Austin, 1994), 163.

⁸ Ibid.

Hartley wrote the concerto as part of a movement Fennell launched to expand the capabilities of the modern wind ensemble. Hartley claims that Stravinsky, Bartók, and Hindemith were the primary influences for the composition.⁹ The work was written with the instrumentation that Stravinsky used for his *Symphonies of Wind Instruments*, which Hartley had heard performed by the Eastman Symphonic Band under Fennell's direction.¹⁰ The Concerto, finished in 1957 and premiered in 1958, remains prevalent in the repertoire of the modern wind band.¹¹

Hartley spent seven years at Eastman. His graduate study in composition was with Howard Hanson. Hartley was not strongly influenced in compositional decisions by Hanson, though he credits Hanson for mentoring his career in composition.¹² Hanson launched the American Music Festival concert series at Eastman. Hartley was the beneficiary of several performances through the series, including the premiere of *Concerto for 23 Winds*.¹³

Hartley sums up his time at Eastman with reverence: "I regarded Eastman as my second home during the seven years I was there; I had many performances, myself performed often (mainly as accompanist), and made many friends (sadly, most of whom I have outlived)" [June 10, 2011].

⁹ Larry Blocher, et al., *Teaching Music Through Performance in Band*, vol. 2, ed. Richard Miles (Chicago: GIA Publications, Inc, 1998), 561.

¹⁰ Wilborn, 163.

¹¹ Blocher, 560.

¹² Laurence Marks, "Persistent Curiosity: An Interview with Walter Hartley," *The Instrumentalist* (February 2006): 36-38.

¹³ Wilborn, 162.

National Music Camp

Hartley returned to the National Music Camp at Interlochen, MI, in the summer of 1956 as instructor of piano, music theory, and composition. He continued to teach at the National Music Camp in the summers from 1956 to 1964. One colleague at the camp, tubist Rex Conner from the University of Kentucky, provided the spark that would lead the composer to write his catalog of works for the tuba.

I met Rex Conner the first summer I taught at Interlochen, and we became good friends right away. I had not much good to say about the music he played then, and he dared me to write better! I finished my *Sonatina* (1957) which he played with me the following summer, and in 1962 my unaccompanied *Suite*, which I believe has had more performances and sold more copies than anything else I've written! This showed me that I had a strong affinity for the tuba, as I had already discovered in regard to the trombone, and led to the other works which you know [May 18, 2011].

A composer never knows when inspiration will come. Hartley admired Conner as a “fine performing artist” [June 10, 2011]. Conner recorded Hartley’s *Sonatina for Tuba and Piano* for Coronet Records. The two men would have a lifetime friendship and Conner became another friend who championed the compositions of Walter Hartley.

One can imagine that this must have been an exciting time for Hartley. The fellow faculty with which he was surrounded were great artists, and he worked with “several very bright and interesting students” in a picturesque lakeside setting with the opportunity to hear fine musical performances every evening [March 21, 2012]. On the evening of July 13, 1962, Hartley attended a performance of Haydn’s *Creation*. He sketched the first movement of the unaccompanied *Suite, Intrada alla marcia*, on the back of his program from the National Music Camp.

with Laurence Marks, Hartley demonstrates his manner of intelligent humor, revealing that “the concerto has not been played again since, but Sandra and I are still together.”¹⁵

Hartley wrote the Duet for Flute and Tuba (1962) for Rex Conner and Sandra Hartley. The duo premiered the work in recital at the summer music camp that year. Hartley’s works for tuba were all well received early in his career. ASCAP reports from the Hartley archives confirm that these initial compositions were and remain among his top-selling compositions. Hartley had developed an “affinity for the tuba and its performers,” and by this point in his career, it seemed time for him to compose works for the tuba of greater depth and larger scale.

Davis and Elkins College

After teaching at King’s College (Delaware), Longwood College (Virginia), and Hope College (Michigan), Hartley started his tenure at Davis and Elkins College in Elkins, WV, in the fall of 1957. Hartley considers this his “first good college position” [March 24 2012].

I suppose Davis and Elkins's decision to grant me that honor (at the same time promoting me to tenured full Professor of Music) was a token of esteem; it must have helped that they had heard of my upcoming engagement to Sandra! [May 30 2012]

This is the period of time when Hartley’s family is formed.

Sandra & I met at Interlochen summer 1957, courted there 1958 and 1959, became engaged there that August, and were married June 17, 1960, at the Cathedral of the Incarnation, Garden City, NY, her home at that time. [June 3, 2012]

¹⁵ Laurence Marks, “Persistent Curiosity,” 37.

The couple had two daughters. Carol was born December 26, 1962. Lois, whom they call “Bee,” was born April 17, 1964. The Hartley children were born in Elkins, WV [July 12, 2012].

The Hartley’s continued to be actively involved in church and bible study. Hartley maintained a church organ position at the Episcopal church where the family maintained regular attendance at Sunday service.¹⁶ While at Davis and Elkins, Hartley penned several vocal compositions that centered around the Bible: *Introit and Choral Amen*, *They That Put Their Trust*, *O Sing a New Song*, and a *Cycle of Psalms*, were all written during this time. Hartley’s faith is also made known in his compositional process. This is the period of time where he begins to add “D.G.” at the end of his compositions. This stands for the Latin “Deo Gratias,” meaning “Thanks be to God” [July 13 2011].

These eleven years at Davis and Elkins were also the most prolific performing period of Hartley’s career. This was in part due to the opportunity to help his wife complete her Master of Music degree from West Virginia University. Hartley served as an accompanist on all of his wife’s recitals. In addition, the couple gave numerous joint recitals on the campus of Davis and Elkins which featured a mixture of Hartley’s original compositions and more standard repertoire, such as that of Bach, Schubert, Brahms, and Bartók.¹⁷ Hartley also gave several solo recital performances before he assumed the duties of music department chair.

¹⁶ Reverend David N. Sailer, Grace Episcopal Church, Church Organist Certificate of Service, May 26, 1968.

¹⁷ Hartley Collection, Reed Library, SUNY Fredonia.

Hartley garnered national attention two years prior to beginning his tenure at Davis and Elkins by receiving the Koussivetsky Foundation Commission prize for his *Concert Overture for Orchestra*. The premiere performance was given by the National Orchestra in Washington D.C. in 1955. In 1964 he received the Conn Award for his composition, *Sinfonia No. 3 for Brass*. Between the completion of these two compositions, Hartley first received the ASCAP Award for Contribution to Serious Music. He would receive the award for the next forty-six consecutive years.¹⁸

Hartley wrote three major large-scale works and a fourth smaller composition for the tuba during his tenure at Davis and Elkins College. The first, *Sonata for Tuba and Piano* (1967) was written with several tubists in mind; Rex Conner, Tucker Jolly, and Harvey Phillips were among the first to perform the work. The premiere was given by Barton Cummings; Cummings would go on to have a long career as a performer, composer, and reviewer of tuba music. He recounts the experience as such:

I was a student, a junior at the time. I got acquainted with Walter through Mary Rasmussen and wrote to him, told him what I was doing and he sent the sonata with an invitation to premiere it. So I did. I truly enjoy his music and his influence is indeed on my music.¹⁹

The *Sonata* is Hartley's only composition that is centered around a twelve-tone row. Hartley treats the row thematically throughout four movements that vary in style and tempo.²⁰

¹⁸ Walter Hartley, email to Tod Brabec, "RE: ASCAP" September 5, 2003.

¹⁹ Barton Cummings, email to the author, February 12, 2013.

²⁰ Letter from Walter Hartley to Peter Popiel, January 12, 1969.

The second work composed during this time is a double concerto for saxophone and tuba accompanied by wind octet. Hartley states, “It was then when I really began to get requests to compose for tuba and saxophone” [March 24, 2012]. Hartley had developed relationships with many prominent saxophonists, including Donald Sinta and Sigurd Rasher; his compositions for saxophone were receiving regular performance and supportive reviews from saxophonists throughout the world during this time. *Double Concerto for Alto Saxophone and Tuba* (1968) is a reflection of the respect the composer was receiving in his life at the time. Performers of both instruments were giving regular performances of Hartley’s composition that were receiving high accolades and praise within their respective professional communities. The *Double Concerto* brings the instruments into the spotlight in an intimate chamber setting with the tuba and saxophone voices serving in the role of both soloist and accompaniment.

Concertino for Tuba and Wind Ensemble (1968) was the third large scale work composed in this period. The *Concertino* is one of the first serious tuba compositions written with wind band accompaniment. The work demonstrates Hartley’s expanded use of free tonality and presents stylistic and technical challenges for the soloist within an orchestral treatment of the winds. The concerto quickly became a staple of the tuba repertoire. Letters from the Hartley Archives show that several tubists were requesting copies, including Daniel Perantoni and Winston Morris.

The final work written within that time span was *Aria for Tuba and Piano* (1968). This is the first of several compositions for tuba that Hartley would write as through-composed song forms. The work was intended as a light encore piece to prove that the

tuba was capable of such things. His *Aria* requires the tubist and pianist to be ultra sensitive to voice-leading relationships and subtle nuances in the music phrases.

In the summer of 1965, Hartley took a trip to London with Sandra. They played a flute and piano recital at the London Music Club which featured many of Hartley's compositions [May 19, 2011]. The London performance is one of only a few times that Hartley performed internationally and the only time that he concertized as a pianist in a non-accompanimental role.

Hartley left Davis and Elkins at a high point of his career. He had garnered a national reputation for composition, served as chair of the department, and started a new family during his tenure at the college. This led the present writer to ask the question, "Why the career move?" Hartley responded: "My wife and I had made good friends at Davis and Elkins, but we began to feel that there was not enough music performance opportunity for us" [March 2, 2012]. The offer of a new position at the SUNY Fredonia would move the Hartleys from West Virginia to New York.

Faith and family remained a top priority for Hartley in executing the move from West Virginia to New York. Hartley decided that he wanted to continue attending a church of Episcopalian denomination, and in order to expedite the process, he wrote to the archdiocese of Buffalo, NY, to request help in finding a new church home for his family in that area.

Hartley's excitement for this period of time in his life may be found in correspondence with friend and composer Warren Benson. Benson wrote the following in a letter to Hartley:

I am sure that you must find it most rewarding to be at a large music school such as you have there, and to work with such fine people. I am sure they will not let you sit idly by... With all the fine performers there you should be busier than ever composing and performing, a situation which will no doubt make you feel and work at your best.²¹

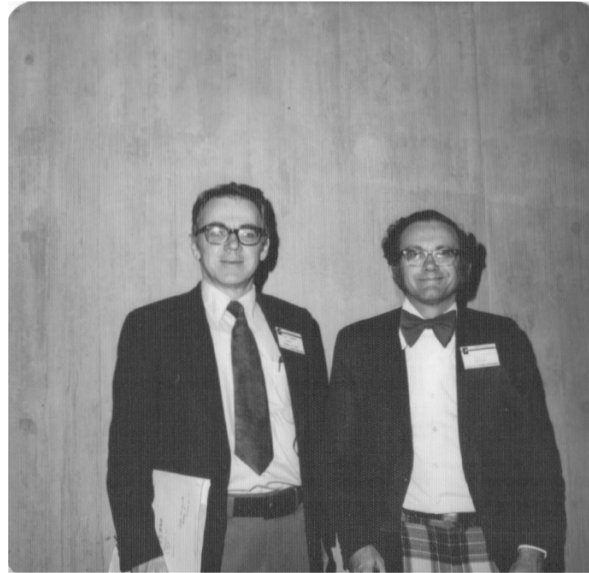


Figure 4. From left to right, Warren Benson, Walter Hartley, 1975. Personal collection of C. Rudolph Emilson. Used with permission of Pauline Emilson.

His tenure at Davis and Elkins college provided Hartley a place to launch his composition career, gain administrative experience, begin a routine of regular performance, and start a family. The college was always supportive of Hartley as evidenced by this parting letter from the president of the college.

It is with regret that I accept your resignation from Davis and Elkins college. I have certainly been cognizant of the many contributions which you have made to the musical life of the college during these years, oftentimes without the proper recognition and appreciation due your varied talents. We have been especially proud of your growing reputation in the world of musical composition, and as you leave us, we wish you and your wife and family the very best of success in your new position.²²

²¹ Letter from Warren Benson to Walter Hartley, November 20, 1969.

²² Letter from Gordon E. Hermanson to Walter Hartley, May 19, 1969.

SUNY Fredonia

In the fall of 1969 Hartley accepted a position at the State University of New York College at Fredonia where his primary duties were to teach theory and composition. Ironically, Hartley taught very little composition during his tenure at SUNY Fredonia. The majority of his teaching was focused in the areas of theory and music history. This teaching appointment would be the longest of Hartley's career.

Hartley quickly became a sort of legend on the Fredonia campus with his "phonographic memory." Former student Pauline Emilson gives the following definition of a phonographic memory: "once he hears something, he can reproduce the music on the piano."²³ Since this was a skill that was discovered through listening sessions of his family's large vinyl record collection as a child, the label "phonographic memory" seems appropriate. Students at Fredonia were fascinated by this ability; so much so they desired to test Hartley with a game that became known as "stump the composer."²⁴

Bill Troiano was a student in Hartley's theory class during that time. Troiano gives the following recollection of the experience:

I remember sitting in my first class with Dr. Hartley and thinking that this guy is a bit strange. By the end of the first class, I still thought he was a bit strange, but I also realized that this guy really knew his material. Knowing his material was soon replaced with musical genius and totally brilliant when, on Friday (and almost every Friday after that for 2 school years), we played stump Dr. Hartley. The class would ask him to play various classical pieces and he would play them on the piano. It didn't matter what instrumentation the piece was originally written for. He would get this look of confusion and stress as he pressed one hand to his forehead, saying he didn't know if he could play it, or that he hasn't heard it in several

²³ Pauline Emilson, in-person interview with the author, July 5, 2011.

²⁴ Ibid.

years, or that he only remembered how it started, etc. Then, he would sit down and play it flawlessly. We would even ask him if he could play pieces in certain and different keys. He would do that also. I don't remember a day when we were able to stump him.²⁵

When asked if he had ever been stumped, Hartley replied, "I may have been once or twice" [July 13, 2011].

The next composition project for Hartley would take him two years to complete. Hartley began his *Five Canticles* based on texts from the Bible in 1970 and completed the work in 1971. This is a large-scale composition which calls for full chorus, wind ensemble, and solo voice. Hartley set his canticles with the titles Venite, Te Deum, Magnificat, Nunc Dimittis, and Jubilate Deo. This format was made popular by the Anglican church. Each movement features a different solo voice and a different configuration of choral forces. This is the longest composition Hartley wrote in his career. The depth and quality of this composition seems to reinforce the continued importance that Hartley places on his Christian faith.

In 1971, SUNY Fredonia hired its first full-time tuba teacher, C. Rudolph "Rudy" Emilson. By 1972, the colleagues had premiered everything Hartley had written for tuba to that point.²⁶ Hartley was by now a reputable and established composer of literature for the tuba. Having Emilson as a colleague ensured that Hartley would continue to compose works for the tuba. The two colleagues quickly collaborated on several events which included a series of recitals dedicated to Hartley's compositions for tuba. Hartley chose the tuba as the first solo instrument in his series of *Sonorities*. The *Sonorities* is a series of

²⁵ Bill Troiano, "Recollections of Walter Hartley," document sent to the author via email, 2011.

²⁶ C. Rudolph Emilson, DM topic proposal, Indiana Univeristy, 1973.

compositions that are primarily concerned with timbre and tonal color. The form is through-composed and there is little if any thought given to motivic development. The strategic use of dynamics and overtones between the tuba and piano aids the tonal clarity of the work. *Sonorities for Tuba and Piano* was composed for Emilson in 1972. By this point, Hartley had begun to write for the extremes of the tuba register which challenged and expanded the possessive technical capabilities of the tubist. The premiere was given at Indiana University, Bloomington. Letters from the Hartley Collection detail the constant communication between the two regarding the composition. Hartley and Emilson became lifelong friends and several more compositions were written for and or dedicated to the tubist.

In the summer of 1972, Hartley was given the opportunity to reconnect with his friend Rex Conner. Conner invited Hartley to return to Interlochen, MI, for a recital of Hartley's tuba compositions. This marked Hartley's first trip to the summer camp since he had stopped teaching there in 1962. A few years later, Conner would extend an invitation for Hartley to visit the University of Kentucky as a featured guest composer.

Hartley is a connoisseur of music. He consistently demonstrates respect for all music and accuracy of compositions. The Hartley Collection shows that he spent a fair amount of time producing accurate and complete piano transcriptions of solo works that require band or orchestral accompaniment. This is one of the many ways he continued to keep himself involved in music. Hartley is most comfortable speaking and living through music and he comes alive when speaking about music. An example may be found in a letter that Hartley wrote to fellow composer Vincent Persichetti:

Dear Vincent,

I have accepted the responsibility of accompanying the vocal rehearsals of your “Creation” for the coming performance here (SUNY Fredonia). I have been given a copy of the vocal score and a tape, which I have heard once -- enough to tell me that it is thoroughly admirable work and one that will by no means be easy to put together even by our formidably experienced choristers. It is also apparent that the aural effect of the piano reduction will be inevitably quite different from the orchestration although the notes are the same. Do you mind if, in these places where the instruments do not provide pitches for the singers (such as choral clusters in the Chaos section), I try more for the “effect” than for the actual notes in my part? ²⁷

Persichetti responded in a letter dated January 8, 1973, stating that the piano reduction was only a “tentative likeness to the orchestra.” He sent affirmation that Hartley should try for the desired effect.²⁸

In the summer of 1973, Hartley, along with Persichetti, were two of fifty composers invited by Harvey Phillips to the First International Tuba Symposium and Workshop on the campus of Indiana University in Bloomington, IN. Persichetti was the first composer Phillips commissioned to write for tuba. Over three hundred compositions would be written for Phillips during the span of his career. Daniel Perantoni has referred to him as “the single greatest entrepreneur of his instrument.”²⁹ Phillips recorded Hartley’s *Duet for Flute and Tuba* on his solo debut recording for Clark Galehouse the owner of the Crest Records label. His performance of the *Double Concerto for Alto Saxophone and Tuba* (with Gregory Wolfe) at the Midwest Orchestra and Band Clinic, is

²⁷ Letter from Walter Hartley to Vincent Persichetti, December 27, 1972.

²⁸ Letter from Vincent Persichetti to Walter Hartley, January 8, 1973.

²⁹ Daniel Perantoni, Memorial Service of Harvey G. Phillips. October 2011.

still among the most definitive interpretations of that work. Phillips made several visits during the mid-seventies to SUNY Fredonia and became close friends with Hartley. He wrote letters to Hartley that encouraged him to keep composing works for tuba. Later in his career, the two performed Sonata for Tuba and Piano (1967) in recital together at Carnegie Hall.³⁰

The tuba symposium was the first large-scale gathering of most of the world's best tuba players. Rex Conner was selected to give a recital at the symposium on which Hartley served as accompanist for his Sonata for Tuba and Piano (1967). The event was covered by the Chicago Tribune in an article titled "Tuba Players Seek to Change Their Image."³¹ The article brought into focus the perceived problems the tubist faced when viewed by the general public. Hartley was quoted in the article for his comments about the quantity and quality of the available tuba repertoire. He responded to the article with a letter to the editor, which shows Walter Hartley's commitment to the advocacy of the tuba and euphonium.

³⁰ Hartley Collection, Reed library, SUNY Fredonia.

³¹ Robert Enstad, "Tuba Players Seek to Change Their Tune," *Chicago Tribune*, May 27, 1973.

May 31, 1973

To the editors of the Tribune:

I am sure that all the participants in the First International Tuba Symposium and Workshop at Indiana University appreciate the news coverage given the event in the May 27 issue, as I do. However, a few additional comments are in order.

There were at least 40 composers besides Karel Husa and myself who were invited to the conference to encourage them to compose more and better music for the tuba. If I said that most of the existing tuba solos are unworthy of the attention of good tubists, I should have added immediately that the situation is improving rapidly due to the efforts of these and other composers, which are richly appreciated by the players.

The huge pane of glass in the Music Arts Center fell, not due to the sounds of many tubas, but due to one misguided composer (David) who mistook it for a door and walked on through. Miraculously, he was not seriously injured and was able to attend some of the conference programs afterward!

Finally, Harvey G. Phillips is not just the professor of tuba at Indiana, but a tuba soloist of international renown, and a generous and tireless benefactor of his fellow musicians. His talent for raising funds for music is legendary in the profession, and helped bolster the financial position of the New England Conservatory of Music as vice-president there before coming to Indiana.

Sincerely,

Walter S. Hartley
Walter S. Hartley
Fredonia, New York

(P.S. The foregoing is intended for publication in whole or part. Please convey my kindest regards to Mr. Robert Enstad.)

Figure 5: Letter to the editor of the *Chicago Tribune* (May 31, 1973)

Hartley was inspired during the conference to pen a new composition, *Music for Solo Tuba* (1973), which he dedicated to the conference host Harvey Phillips.

Bill Troiano was invited to ride with Hartley to the symposium. While in attendance he recalled the following:

Going back to the First International Tuba Conference in 1973, I pretty much hung out by myself, as I didn't know too many people other than Mr. Emilson and Dr. Phillips at the time. However, one day I was at a session at the conference. It was a tuba recital, but I don't remember who was playing. Dr. Hartley sat down next to me. Very soon into the recital, Dr. Hartley took out a manuscript pad. I noticed he was jotting down music while the recital was going on. I asked him if he was copying down what he was hearing being played, because I knew he was probably one of a few people in the world who could do that. He said that he wasn't, but that he was composing a new piece for solo tuba. I found that even more amazing. How can one be listening to a performance, but be hearing other

music in his head at the same time, and also be writing it down? Up until that time, Dr. Hartley's music wasn't quite as difficult to play as some of the newer music being performed on tuba.³²

This new composition *Music for Solo Tuba* was Hartley's first work for tuba that used extended techniques such as glissandi, flutter tonguing, and extended multiple tonguing. The work showcases the melodic capabilities of the tuba's low range.³³ The technical movements prove challenging to the most accomplished tubist.

Another important event that happened during the workshop was the formation of the Tubist Universal Brotherhood Association. Similar to the International Trumpet Guild, and International Trombone Association, TUBA (now the International Tuba and Euphonium Association) became the fraternal organization of tuba and euphonium players. Walter Hartley became a member of the organization and a faithful reader of its seasonal *TUBA Journal*. The journal was another way that Hartley was able to remain connected to the tuba and euphonium and its performers, particularly during the latter years of his retirement [July 16, 2011].

The summer after the First International Tuba Symposium, Hartley completed his *Concerto for Tuba and Percussion Orchestra* (1974). The composition was the result of a grant awarded by the State University of New York. *Concerto for Tuba and Percussion Orchestra* was written for Rudy Emilson and Theodore "Ted" Frazier. Frazier was a percussionist on the faculty at SUNY Fredonia and composer in his own right. The *Concerto* is significant in that it is the longest composition for tuba that Hartley wrote.

³² Troiano, 2.

³³ Scott Watson, "Walter Hartley: A Traditional Conservative," *TUBA Journal* (Winter 1990): 29.

The work is in five movements and requires six percussionists. Hartley's study with and influence from Percy Grainger at Interlochen is evident in his treatment of the percussion ensemble as a giant keyboard. Exposure to arguably some of the best tuba players in the world at the symposium likely contributed to the difficulty of the tuba part; the end of the final movement contains a rip from C2 to G4. This musical device was included after Hartley overheard Emilson using it in his studio as a means to vent frustration with his recently acquired dentures during a practice session. Hartley thought the effect would make a dramatic close to the work and he promptly included it in the final bars of the composition. He refers to it as the "Emilson Rip."³⁴

The *Concerto for Tuba and Percussion Orchestra* was one of the first compositions of its kind. Several tubists have performed the work and Hartley considers it to be one of his favorites.³⁵ Rudy Emilson premiered the work accompanied by Ted Frazier's percussion students with Frazier at the podium.

Another example of Hartley's affinity for the tuba and tubists was given to the author by Rudy Emilson from a story recounted during a tuba lesson at SUNY Fredonia.

One late evening during preparation for a tuba recital, Hartley and Emilson were dissatisfied with the piano reduction of the orchestral score of Ralph Vaughan Williams' *Concerto for Tuba*. The two men decided that the part was in need of several additions. Hartley and Emilson worked through and sang each phrase of the piece. Hartley would play what was written on the piano reduction and one of the two men would sing notes and recall specific instrumentation that they found to be missing from the orchestral score. Another colleague of Emilson and Hartley

³⁴ Pauline Emilson, interview, July 5, 2011.

³⁵ Watson, *Traditional Conservative*, 35.

James Hiatt jotted down the notes into the score and a more complete piano reduction was realized. [July 13, 2011]³⁶



Figure 6. Pages 1–2 of the revised piano reduction for Concerto for Bass Tuba.

Hartley, who was known to be shy, sometimes awkward, and often falsely perceived as distracted or distant, spent that evening laughing, smiling, singing, and dancing while sharing in the music with his colleagues. This story once again reinforces Hartley’s regard for tuba literature and his willingness to further its cause.

It was around this time that Rudy Emilson was appointed conductor of the Fredonia Brass Choir; this, combined with dental problems, forced Emilson to perform less frequently. This series of circumstances provided greater opportunity for Hartley to focus on compositions for Euphonium.

³⁶ C. Rudolph Emilson, conversation with the author, 1996, confirmed by Walter Hartley through email (July 13, 2011).

Hartley wrote a duet titled *Bivalve Suite* for tuba and euphonium in 1972. The suite was written for Rudy Emilson and Edward “Ed” Bahr and is the first chamber composition Hartley wrote that included euphonium. Bahr was also graduate of Eastman and was the first euphonium instructor to be hired at SUNY Fredonia. Rudy Emilson graduated with Peter Popiel from SUNY Fredonia in 1961. Popiel, a fellow tubist, was a faculty member at SUNY Potsdam, and wrote the following in a review of the work:

A spritely [*sic*] forty second opening plays the instruments off against each other.... A mock-serious legato movement prepares the way for the presto finale.... Hartley likes to play on words, and play he does on this hilarious pasticcio of sea songs, among them, “Barnacle Bill” and the tune that acts as the coda, “Anchors Aweigh”.... The final cadence must be heard to be believed.³⁷

Bivalve Suite precedes the First International Tuba Symposium in 1973. Showing that, as with the tuba, Hartley was once again on the forefront of writing original compositions for euphonium. The few years following the symposium would produce the bulk of Hartley’s compositions for solo euphonium.

In fall semester of 1975, a euphonium student at SUNY Fredonia by the name of Rick Lundquist got word from his studio teacher, Ronald Baedke, that Hartley was thinking of writing a solo euphonium work [March 13, 2012].

In the Spring of 1976, I was a Junior, one of two euphonium players in my class, ... As you may know, in those days there was very little new music for the Euphonium, and the brass faculty knew of my interest in promoting new music, as well as the best of the old literature. To this day I don't know why I was selected to play this work.... I got the music—don’t honestly remember when—and started working on it, at first by myself and with my teacher, then some meetings with Walter in his studio. I sure was uneasy playing something brand new with the composer at the piano! During these rehearsals, Walter would make some small changes, and

³⁷ Pete Popiel, “Reviews of Tuba Music,” *Brass World* (1972): 121.

sometimes ask me if the notes were playable on the Euphonium or if they were out of the range. His ear and overall musical sense was—probably still is—amazing, and he caught and corrected me on many points of the solo. He seemed pleased with the progress, and it was a new and exciting musical experience for me as well.³⁸



Figure 7. Walter Hartley, piano, Rick Lundquist, euphonium, c. 1976. Personal collection of C. Rudolph Emilson. Used with permission of Pauline Emilson.

Hartley accompanied Lundquist at the piano for the premiere of *Two Pieces for Euphonium* at the District 2 & 3 Tuba and Euphonium regional workshop at SUNY Fredonia on March 20, 1976. The performance was reviewed by Brian Bowman in the *TUBA Journal* in which he claimed the work was “a welcome addition to the repertoire, especially to the degree recitalist.”³⁹

Hartley participated in a composer panel discussion at the workshop with Warren Benson and Arthur Frackenpohl, who were professors of composition at

³⁸ Rick Lundquist, email to the author, March 13, 2012.

³⁹ Brian Bowman, Review of New Music, *TUBA Journal* (Spring/Summer 1976): 4–5.

Eastman and SUNY Potsdam, respectively. The discussion was designed, among other things, to educate attendees in the best practices for generating interest in the tuba and euphonium, as well as to encourage ideas for new literature for the instrument. In attendance at the workshop was Glenn Call, a student from Eastman. A few years later, while a member of the President's Own Marine Band, Call would commission Hartley's Euphonium Concerto (1980). All three movements of the concerto are alternately somber and dramatic, making great range demands on the soloist, who has a cadenza near the end of the last movement.



Figure 8. From left to right: Warren Benson, Arthur Frackenphol, Walter Hartley, 1976. Personal collection of C. Rudolph Emilson. Used with permission of Pauline Emilson.

In the fall of 1979, the SUNY Fredonia hired Barry Kilpatrick as its first full-time euphonium instructor. He met Hartley while interviewing for the job in the middle of December 1978. Prior to his appointment, Kilpatrick had played both Hartley's *Sonata*

Breve for Bass Trombone (1969) and *Canzona for 8 Trombones* (1969).⁴⁰ Not long after his arrival, Hartley presented Kilpatrick with a new work, written specifically for him, titled, *Sonata Euphonica* (1979). Kilpatrick “enjoyed the sonata very much”⁴¹ and included the work on his recording, *American Music for Euphonium*. In 1984, Kilpatrick was also selected to give the world premiere of Hartley’s Euphonium Concerto with the SUNY Fredonia Wind Ensemble under the direction of Grant Cooper.⁴²

Hartley performed the piano reduction of the first movement of the concerto with Kilpatrick on a lecture-recital given at the United States Armed Forces Tuba and Euphonium Conference in Fort Meyer, VA, in January 1985. Hartley had been attending the USAFTEC since the inception of the conference in 1983, and would continue to for many more years. The conference afforded Hartley the opportunity to meet even more tuba and euphonium performers.

Jeffery Jarvis was the professor of tuba at East Carolina University, and recalls meeting Hartley for the first time at USAFTEC: “Walter would set up a table with a tape recorder and invite tuba and euphonium players to come and hear his latest works for the instrument.”⁴³ Hartley would also use that tape recorder to record recitals at the conference, and although those recitals would often include one of his works, the recordings provided him personal enjoyment of compositions by fellow composers, and

⁴⁰ August 2, 2011, Barry Kilpatrick email.

⁴¹ Ibid.

⁴² Herman Trotter, “Fredonia’s Hartley Scores in the World Premiere of his Concerto Showcasing the Euphonium,” *Buffalo News*, March 30, 1984.

⁴³ Telephone interview with Jeff Jarvis, June 16, 2011.

performances by tuba and euphonium artists [July 16, 2011]. As a result, Hartley has amassed a nearly complete recorded catalog of his works, as well as recordings of many other great compositions for tuba and euphonium.

Hartley is a great marketer of his music. It should be noted that he kept meticulous records of his compositional career. This includes all written correspondence to and from the composer, newspaper articles and reviews, and most of the programs for concerts in which he performed or that featured his music. He provided press releases to his colleagues and the local newspapers as a way to keep his brand fresh and as part of a keen and subtle marketing strategy.

In the spring semester of 1986, Hartley was nominated to give the annual Kasling Memorial Lecture named after Robert W. Kasling, professor of geography at SUNY Fredonia from 1946 to 1966. Each year, the university invites a distinguished member of its faculty to give the lecture, especially one whose scholarly excellence has enhanced its reputation. The point of the lecture is to share with the entire Fredonia college community insights into the nature and significance of research or creative activity in his or her field. These lectures, focused on explaining the methods, purposes, and results of a particular area of scholarship, are intended to broaden the understanding of research being undertaken at SUNY Fredonia.⁴⁴

The lecture that Hartley gave was entitled “Teaching and Composing: ‘A Special View.’” In the lecture, Hartley calls attention to pedagogical value of his compositions, as

⁴⁴ State University of New York Board of Trustees, Robert W. Kasling lecture award SUNY Fredonia, <http://www.fredonia.edu/academicaffairs/awards/kasling.asp> [accessed December 2011].

they have increased the usable repertory of young woodwind and brass players, especially saxophones and low brass.

I believe that my compositions are particularly well-suited to help young musicians play more musically and grow in musical perception. This in and of itself would not be unusual, except that none of my compositions were deliberately planned as teaching aides; most were intended for aspiring or arrived professional performers, and have, as it were, trickled down.⁴⁵

This idea was confirmed by several tubists who mentioned the practicality of Hartley's tuba compositions as an introduction to contemporary music without having extreme demands in the range.⁴⁶

The only tuba commission Hartley received while teaching at SUNY Fredonia was from Scott Watson, professor of tuba at the University of Kansas. The commission was funded by a research grant through the university. Watson visited Hartley in August 1989 to talk about the composition and, during the visit, interviewed him for an article in the *TUBA Journal*. In this article, Watson points out that Hartley was one of a few composers that had a body of work for tuba and euphonium that could be explored.⁴⁷ That article prompted the author to pursue the formation of this catalog. The resulting work of the commission was *Fantasia for Tuba and Chamber Orchestra* (1989). This is the only tuba composition Hartley wrote with string accompaniment, and a piano reduction is available. The tessitura, melodic content, and technical demands, make the work best suited for performance on the F bass tuba. *Fantasia* masterfully displays

⁴⁵ Walter S. Hartley, Robert W. Kasling Memorial Lecture, 1986, 2.

⁴⁶ Interviews with John Turk, Jeff Jarvis, Barry Kilpatrick, Raymond Stewart, Rudy Emilson, Harvey Phillips, Daniel Perantoni. (2010–2012)

⁴⁷ Watson, "Traditional Conservative," 28.

Hartley's understanding of orchestration by demonstrating skillful command of blend between the winds, brass, and strings while allowing supreme clarity for the solo tuba voice. Watson gave the premiere at USAFTEC with Hartley in the audience. With Watson, Hartley had formed another strong connection to the tuba world. A few years later he would pen *Sinfonia No. 10* (1994), which was written for tuba and euphonium ensemble for Watson and his students at the University of Kansas. Watson would eventually become the president of ITEA and preside over the ceremony that presented Hartley with his lifetime achievement award from the organization.

Professor Emeritus

Walter Hartley became Professor Emeritus of SUNY Fredonia during the summer of 1991. One of the first new compositions during this time in his career was Sonata No. 2 for Tuba and Piano which he wrote for Rudy Emilson. Emilson had shared with the author that he thought Hartley was attempting to inspire the tubist to return to playing form. It was a notable gesture of goodwill from a friend who was thankful for a long relationship of support and mutual respect.

In 1996, Barry Kilpatrick had eight euphonium students in his studio at SUNY Fredonia; this size of studio was heretofore unprecedented at the school, and Hartley marked the milestone by writing *Intrada and Gigue* (1996). The first performance was given at SUNY Fredonia by Kilpatrick's students; Hartley was present during the coaching sessions prior to the premiere which benefitted the students by increasing their understanding of the creative process.

The director of the School of Music at SUNY Fredonia assigned Hartley to teach music history; which provided him the opportunity to discover a sect of American music that included shape note singing. The shape note singing tradition originated in the Northeast and survived in the South. A system of “shaped notes” with the syllables fa so la, was instituted in communities to promote aptitude and performance of tunes in a universal setting.

Hartley developed a scholarly interest in traditional American music thereby inspiring a collection of compositions he would pen, which he entitled his “Americana Series.” He began to arrange “shape note” tunes for band. A performance of Hartley’s arrangement by West Georgia State College introduced Hartley to shape-note singing communities.⁴⁸ During his retirement, Hartley studied the history, various editions of the tune books, and current trends of the tradition during his retirement. From this work, he decided to become a charter member of the National Sacred Harp Foundation, Inc. Hartley attended a few of the national conferences and many local and regional NSHF gatherings from 1990 until 2005. Those events included trips to Alabama, Virginia, Georgia, and Washington, D.C. [April 21, 2013]. He has maintained the use of traditional American melodies as source material within his compositions and has rearranged various tunes from shape note books for many instruments.

In 2000, SUNY Fredonia hired its second full-time tuba teacher, Raymond Stewart. Once again, Hartley continued his pattern of presenting the new low brass faculty member with a new piece. *Concertino No. 2* (2000) was written for either tuba or

⁴⁸ Letter from Walter Hartley to Bill Phipps, 2002, Reed Library Hartley Collection.

bass saxophone and wind ensemble. The following quote speaks to Hartley's preparedness and willingness to write compositions for the tuba:

This is a prime example of how Walter operated on the inspirational and business sides of the coin. I'm sure *Concertino No. 2* was in him for a long time, queued up in holding pattern with many other pieces like a jet airliner waiting to land. Once my predecessor at SUNY Fredonia, Rudy Emilson, announced his retirement, he saw an occasion for a new work; the hiring of a new tuba professor. SUNY Fredonia nearly always features its new hires in the performance area as soloists with the wind ensemble or orchestra. So he cranked it out and put it in place with my name on it, Dr. Holcomb (and I) got a world premiere, etc. Everyone was happy. A perfect fit.⁴⁹

Stewart "finds his music to be challenging, yet manageable."⁵⁰ He "liked the *Concertino*,"⁵¹ and working on that composition reminded him of the exhilaration he felt when he first played Hartley's *Suite for Unaccompanied Tuba* as a student at Interlochen.

The Hartleys left Fredonia in 2001 for nearby Orchard Park, NY, where Walter wrote his *Sonata for Tuba and Piano No. 3* (2004). The sonata was written for David Zerkel of the University of Georgia on the basis of his interpretation of Hartley's *Sonata for Tuba and Piano*, which Zerkel included on his recording *Something Old, Something Borrowed, Something New*. Hartley had written Zerkel a letter that praised his "fine interpretation of his *Sonata*."⁵² The published form of the third sonata was delivered by mail to Zerkel. He was not aware that the work had been written.⁵³ Zerkel performed

⁴⁹ Raymond Stewart, email to the author, August 14, 2011.

⁵⁰ Ibid.

⁵¹ Ibid.

⁵² Letter from Walter Hartley to Dave Zerkel, Hartley Collection, Reed Library, SUNY Fredonia.

⁵³ David Zerkel, email to the author, February 28, 2013.

Sonata No. 3 for Tuba and Piano in the fall of 2008. However, the first performance was given by Philip Sinder, professor of tuba at Michigan State.

The Hartley family would make one more move to Charlotte, NC. Both moves were made in order to be closer to the family's grandchildren. Hartley continued regular attendance at the Episcopal church throughout both moves. In the fall of 2010, Walter Hartley had a severe stroke, after which he sent a letter:

My appreciation of music and the craft of composition are no different than before my stroke; only some ways of dealing with it are physically more problematical. Actual composition and piano playing (particularly sight-reading) are mostly suspended at present, but not my reading or verbal communication (via print rather than telephone). My commitment to the Christian faith (Episcopalian) and practice of the love of God and man are if anything, stronger than before my stroke.⁵⁴

Hartley claims that from this experience "I could, but will not, write a book; I would rather get back to composing and playing."⁵⁵

Friendship has always been very important to Hartley. This value is a reflection of a man that is keenly aware of the power of relationships; he has an acute ability to foster and develop said relationships with colleagues, performers, and most importantly, family.

Most of my music for wind instruments was called into being by persuasive friends who are fine musicians; the resulting music, has in turn, made more friends, and called forth more music.⁵⁶

Hartley believes that in a sense, his music has been "a response to a need for repertoire for instruments which do not have a long and illustrious tradition of many

⁵⁴ Walter Hartley, letter to the author, January 25, 2012.

⁵⁵ Ibid.

⁵⁶ Walter S. Hartley, Lecture: Saxophone Study Week. The University of Southern Mississippi, June 30, 1988, Hartley Collection, Reed Library, SUNY Fredonia.

masterpieces.”⁵⁷ Hartley is truly a lifelong advocate of the tuba and euphonium; this is proven by the quantity and quality of music he has added to the repertoire.

⁵⁷ Ibid.

CHAPTER 3

COMPOSING FOR TUBA AND EUPHONIUM

Eastman's Influence

The Eastman School of Music had a profound impact on the compositional path Hartley would follow. The composition faculty, exposure to repertoire from the large ensembles, and the talented student population provided a community and culture of performance at Eastman that would keep Hartley composing with the performing resources needed to premiere his compositions. Further, Hartley would study with a faculty that encouraged him to seek out, establish connections with, and compose works for the talented musicians that surrounded him [June 17, 2011].

It was very stimulating and not only through my teachers but my fellow students. The great thing about a school like Eastman where so many gifted people come is that you have the chance to learn from them as well as from your teachers.⁵⁸

Eastman boasts an impressive list of alumni from the composition department including, among others, Raymond Premu, H. Owen Reed, David Diamond, and Ron Nelson. Nelson was a contemporary of Hartley's during his study at Eastman. Prior to Nelson's attendance Eastman he had composed *Savannah River Holiday* for orchestra, which he later transcribed for band. Both Hartley and Nelson have enjoyed long careers as composers; many of their pieces were written for wind band, though the two composers developed very different styles of writing. The variety of compositional styles demonstrated by alumni of Eastman speaks to the diversity of styles that existed within the composition faculty at Eastman while Hartley was a student there. Of those styles,

⁵⁸ Wilborn, "Compositional Feature," 160.

Nelson was influenced by the romanticism championed by Hanson while Hartley would travel down a more contemporary path.

Hartley was given freedom to choose his own path of composition and form his own writing style.

There were no restrictions what so ever. Of course I also cite music theory where the focus was on chorales of J.S. Bach and counterpoint in the styles of Palestrina, but those were my classes in the craft of music theory and, of course that had some influence on my compositions, but the two things were, and I think still are, really separate categories. As far as composition is concerned, there was no style which was insisted on. Although Hanson's style was fairly influential on a number of people who were there at the time, but nothing of that sort was ever insisted upon.⁵⁹

In addition to music theory, Hartley studied composition during his undergraduate studies with Burrill Phillips, Thomas Canning, and Bernard Rogers. Phillips and Canning were “not really very influential in [Hartley's] writing style, because [he] was with them for a relatively short time.”⁶⁰

Bernard Rogers did however have a significant impact in helping Hartley to find his own style of composition. Hartley studied orchestration with Rogers, and lists him as his most influential teacher of composition at Eastman.⁶¹ Hartley believes that much of what Rogers taught him was coming from his newly published text *The Art of Orchestration*:⁶² “I was the first to buy a copy of his orchestration book and I still have

⁵⁹ Wilborn, “Compositional Features,” 160.

⁶⁰ Wilborn, 161.

⁶¹ Wilborn, 160.

⁶² Bernard Rogers, *The Art of Orchestration: Principles of Tone Color in Modern Scoring* (Westport: Greenwood Press, 1971).

it.”⁶³ Study of Rogers’ text shows what is fully realized in each of Hartley’s compositions. Rogers believed that a special kinship exists between instruments and color.

To orchestrate is to paint. Both arts enlist color and line as expressive means. Orchestration requires imagination, taste, and skill. It combines adventure and discipline. Lucidity is the highest prize of the orchestrator.⁶⁴

Hartley was trained that the innate characteristic qualities of each instrument could be organized into a tonal palette of color based on the different families of instruments and that good orchestration is founded upon clear musical thought: pure part-writing, effective dynamics, balanced form, and lucid disposal of the harmonic means.⁶⁵

Exploration of Hartley’s works demonstrate the harmony between the lessons previously established at Interlochen with Percy Grainger and the newfound appreciation Hartley developed for Rogers. In Grainger, Hartley found a mentor that demonstrated compositions that were orchestrated within a framework of remaining true to the characteristic qualities of each instrument. Rogers took Hartley's education to a new level, Rogers paid close attention to Hartley's developing compositional style, stating concern that Hartley “knew too much music,” and this “vice” was keeping him from developing his own style. In short, Hartley’s formative study in composition stressed the art as craftsmanship, a term that would become analogous with Hartley’s style of composition.⁶⁶

⁶³ Wilborn, 161.

⁶⁴ Rogers, *The Art of Orchestration*, vii.

⁶⁵ Rogers, 93.

⁶⁶ Wilborn, 167.

At Eastman, Hartley consumed a vast array of repertoire from many different performing mediums, which included a great of contemporary repertoire and newly formed ensembles such as the Eastman Wind Ensemble and the Eastman Trombone Choir. Hartley has stated that he undoubtedly learned more from listening to music than from some of his teachers.⁶⁷ His “phonographic memory” stored all of the music from live performances he had heard, which would give him a plethora of ideas to utilize within his compositions.

Hartley recalls that Fredrick Fennel programmed “a good deal of serious wind music which had up to that time rarely been heard in this country, things like the Hindemith *Symphony in B Flat*, ... Schoenberg’s *Variations*, ... Stravinsky’s *Symphonies of Wind Instruments*, Vaughan Williams’ *Toccato Marziale*, and music by Persichetti.”⁶⁸

Hartley’s piano skills certainly influenced his compositional style for solo wind instruments. He was an accomplished pianist, as documented by the programs in the Reed Library collection; these show that Hartley kept active as an accompanist of fellow students and some faculty at Eastman. Hartley’s collaborations with talented instrumentalists contributed to the composer’s confidence in writing for solo instruments; he was privy to a high level of musicianship, repertoire, characteristic tone quality, as well as a first-hand knowledge of the technical capabilities of each instrument.

During the summers between his undergraduate years, Hartley was urged by his composer friends Byron McCollough and Robert Hall Lewis to study composition with

⁶⁷ Wilborn, “Compositions Features,” 161.

⁶⁸ Wilborn, 163.

Dante Fiorillo, a rising star of musical composition in New York City during the 1930s and 40s.⁶⁹ Hartley lists Fiorillo as a prominent figure in his development as a composer. Fiorillo, using examples from his own compositions as well as the work of Carl Orff and Bernhard Ziehn, used a Socratic method of teaching to explore the subject of counterpoint.⁷⁰

Fiorillo helped to free my compositional being from previous inhibitions that had plagued me, and inspired me to keep going no matter what, in compliment to what I had learned, and was to learn about music at Eastman (Rogers, Hanson, and others) and thereafter in the more than half century I have been composing.⁷¹

Hartley's study with Fiorillo added a command of linear counterpoint to his already formidable arsenal of compositional tools. As a compositional device, linear counterpoint demands that horizontal aspects of melodic content never be sacrificed for vertical harmonic conventions. Linear counterpoint rejects the use of harmonic control of melodic lines as was conventional in the works of traditional composers such as Bach and Palestrina. The result is bold independence of melodic lines that spontaneously form new chords, progressions, and sounds. This compositional skill became a staple of Hartley's style.

By the time Hartley entered Eastman's graduate composition program to study with Howard Hanson, the young composer's preference had veered away from romanticism towards the works of Stravinsky, Hindemith, and Bartók; these contrasted with many of the suggestions he would receive from Hanson. Nevertheless, Hartley

⁶⁹ Robert L. Simon, "Whatever Happened to Dante Fiorillo," *ComposerUSA* (Fall 2003): 5.

⁷⁰ Walter S. Hartley, email to Al Benner, November 29, 2003.

⁷¹ *Ibid.*

developed a great deal of respect for Hanson's leadership in the cause of American music, and as a conductor of it.⁷² Hartley mentions his admiration for Hanson's Mercury recordings of the music of Charles Ives, and his conducting of Hartley's *Chamber Symphony* and *Psalm for Strings*. Hartley also recounts gaining an appreciation of Hanson's opera *Merry Mount* after attending a performance at the summer institute of Chataqua,⁷³ Hartley's respect for Hanson is demonstrated in the following quote.

Hanson's overall influence in the development of America music I think transcended the importance of any of his works, although some of them, like the *Romantic Symphony*, will certainly be remembered with affection.⁷⁴

Hartley's compositional style was influenced by many factors while attending Eastman. Knowing what and how he studied helps to define Hartley's place in the history of modern composition.

Hartley's Place

The *Harvard Dictionary of Music* defines Neoclassicism:

A stylistic classification most commonly applied to works whose chief aesthetic characteristics are objectivity and expressive restraint, its principle technical ones, motivic clarity, textural transparency, formal balance, and reliance upon stylistic models generally of the 18th and 19th century.⁷⁵

The entry then states that "in the broadest sense, it pertains to much of the music between the [world] wars,"⁷⁶ which includes, among others, music by Stravinsky and

⁷² Walter S. Hartley, email to Al Benner, November 29, 2003.

⁷³ Ibid.

⁷⁴ Ibid.

⁷⁵ *The Harvard Dictionary of Music*, 4th ed. (Cambridge: The Belknap Press of Harvard University Press, 2003), s.v. "neoclassicism."

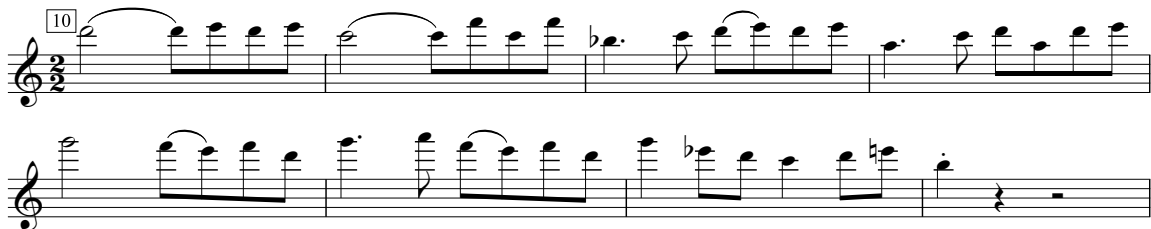
⁷⁶ Ibid.

Hindemith, both of whom Hartley has cited in numerous sources as being influential to his compositional style. A comparison of shared traits within the works of Hartley, Hindemith, and Stravinsky helps to provide a clearer picture of how Hartley was influenced by these two composers and in turn help to define his place in music history. The first example is from the “Vorspiel Engelkonzert” in Hindemith’s symphony *Mathis der Maler*, a movement in binary form.⁷⁷ The second part of the vorspiel, “Ziemlich lebhaft Halbe,” is written *alla breve* and is freely tonal. The motivic development is gradual, incorporating imitative moments that are evenly distributed throughout the form. Hindemith first presents the motivic melodic material in the flute and violin.



Example 3.1. Paul Hindemith, *Mathis Der Mahler*, “Vorspiel Engelkonzert,” mm. 39–51.

A contrasting voice that is rhythmically simple and polytonal is written in the brass between rehearsals 3 and 4.



Example 3.2. Paul Hindemith, *Mathis Der Mahler*, “Vorspiel Engelkonzert,” mm. 54–58.

⁷⁷ Paul Hindemith, *Mathis Der Mahler* (Mainz: B. Schott’s Sohne, 1937).

The chromatic contrapuntal textures are orchestrated clearly and the main melodic themes help define the form. The B section of the form presents new melodies using pitch constructs from the A section.



Example 3.3. Paul Hindemith, *Mathis Der Mahler*, “Vorspiel Engelkonzert,” mm. 98–101.

Example 3.4. Paul Hindemith, *Mathis Der Mahler*, “Vorspiel Engelkonzert,” mm. 135–142.

A long sustained major chord often ends each phrase. Pedal points are written in the low strings over melodies that progress through several key areas before concluding in G major.

Igor Stravinsky’s *Symphonies of Wind Instruments* also demonstrates techniques that reflect Hartley’s compositional style.⁷⁸ The work masterfully displays imitative motivic development of the melody within a polytonal palette. The material at rehearsals 4 and 9 provide good examples of linear counterpoint.

⁷⁸ Igor Stravinsky, *Symphonies of Wind Instruments*, ed. Robert Craft (London: Hawkes and Son, 2001).

Example 3.5. Igor Stravinsky, *Symphonies of Wind Instruments*, mm. 22–27.

The composition as a whole frequently shifts between moments of monophonic textures that are harmonically dense and polyphonic sections that contain more transparent scoring.

Perhaps the largest influence Stravinsky had on Hartley was his masterful use of rhythm. Stravinsky’s rhythmic command is summarized well by scholar Andrew J. Browne: “Stravinsky is perhaps the only composer who has raised rhythm in itself to the dignity of art.”⁷⁹ The rhythm of the motivic and melodic content within much of Stravinsky’s work can be very challenging to the performer, although it sounds more straightforward to the listener. *Symphonies of Wind Instruments* presents similar rhythmic challenges; the work uses time signatures that were used infrequently before Stravinsky’s time and the meter constantly changes.

⁷⁹ Andrew J. Browne, “Aspects of Stravinsky’s Work,” *Music & Letters* 11, no. 4 (October, 1930): 360.

2

Example 3.6. Igor Stravinsky, *Symphonies of Wind Instruments*, mm 8–14.

The parts written to accompany the melody are presented with syncopated figures. Heavy rhythmic ostinati encompass a shifting hemiola feel, which masks the bar lines of the composition. Yet to the listener, much of the melodic material sounds as if it were written on the strong beats. The sections are played without pause and marked by specific tempo indications that are labeled Tempo I, Tempo II, and Tempo III.

The image shows a page of a musical score for Igor Stravinsky's *Symphonies of Wind Instruments*, measures 142-146. The score is for a large wind ensemble and includes parts for Oboe, Cor Anglais, Clarinet in A, Clarinet in Bb, Alto Clarinet in F, Horn in F (two parts), Trumpet in C, Trombone, and Tuba. The music is in 3/4 and 2/4 time signatures and features complex rhythmic patterns and dynamic markings.

Example 3.7: Igor Stravinsky, *Symphonies of Wind Instruments*, mm 142–146.

A final comparative trait that links Hartley to both Hindemith and Stravinsky is their use of dynamics. All three composers use stark dynamic contrast in their compositions, oftentimes alternating over a wide spectrum, from above *forte* to below *piano*.

Looking to Hartley's works for large brass ensemble, we will find sections for comparison to *Mathis Der Maler* and *Symphonies of Wind Instruments* that will demonstrate the shared characteristics between the works of Hindemith, Stravinsky, and Hartley. *Sinfonia No. 3* (1963) is the first work Hartley composed for large brass ensemble. The opening section is written with homophonic textures reminiscent of first

bars of Hindemith's *Vorspiel*; Hartley uses quartal and quintal harmony to create a polytonal harmonic palette.

2

The image shows a musical score for Example 3.8, which is a rehearsal mark in Walter Hartley's *Sinfonia No. 3*, measures 1-5. The score is written for a large ensemble and is organized into a system of staves. The staves are labeled on the left as follows: Tr 1, Tr 2, Tr 4, Hn 1, Hn 3, Tbn 1, Tbn 2, Bar, and Tuba. The music is in common time (C) and features a complex polytonal texture. The first horn (Hn 1) has a dynamic marking of *f* and a performance instruction "col 1.2." (collage 1.2.). The tuba part has a dynamic marking of *f* and a "vcl" (vibrato) marking. The score shows various rhythmic patterns and intervals, including quartal and quintal harmonies, which are characteristic of Hindemith's style. The rehearsal mark "2" is placed above the first staff.

Example 3.8. Walter Hartley, *Sinfonia No. 3*, mm. 1–5.

Rehearsal 2 demonstrates the horns and trumpets against the low brass in chromatic syncopated polyphonic textures which build to the climax on a polytonal chord at rehearsal 3. Hartley's use of syncopation and clarity of line are similar to both Hindemith and Stravinsky. I will expand on this later in the chapter.

Tr 1
Tr 2
3
Tr 4
5
Hn 1
2
Hn 3
4
Tbn 1
Tbn 2
3
Bar
Tuba
2

Tpt.
Tpt.
Tpt.
Hn.
Hn.
Tbn.
Tbn.
Euph.
Tba.

3
ff
ff
ff
ff
ff

a2
a2

ff

Example 3.9. Walter Hartley, *Sinfonia No. 3*, mm. 36–51.

The next section introduces the idea of imitative motivic development, similar to Hindemith's *Vorspiel*, which is expanded further at rehearsal 5 with a fugue.

Example 3.10. Walter Hartley, *Sinfonia No. 3*, mm. 66–73.

The score shows a section with the following parts and markings:

- Tr 1: Solo, *p dolce*
- Tr 2/3: Rest
- Tr 4/5: Rest
- Hn 1/2: Solo, *p dolce*
- Hn 3/4: Rest
- Tbn 1/2/3: Rest
- Bar: Solo, *mp marc.*
- Tuba: Solo, *mp*

Example 3.10. Walter Hartley, *Sinfonia No. 3*, mm. 66–73.

The first movement ends with a return to texture so homophonic that one might perceive it as a chorale. The trumpet, trombone, and tuba all have a short two-bar solo during this section.

Example 3.12. Walter Hartley, *Sinfonia No. 3*, mm. 106–116.

The score shows three solo parts:

- Tuba Solo: Bass clef, starting with a half note G2, followed by quarter notes F#2, E2, D2, and a half note C2.
- Trumpet Solo: Treble clef, starting with a half note G4, followed by quarter notes F#4, E4, D4, and a half note C4.
- Trombone Solo: Bass clef, starting with a half note G2, followed by quarter notes F#2, E2, D2, and a half note C2.

Example 3.12. Walter Hartley, *Sinfonia No. 3*, mm. 106–116.

This is redolent of a motivic development from rehearsal 4. Each section presents new melodic material that is based upon notes from melodies of the previous section.

The compositional influence of Hindemith and Stravinsky can also be found in Hartley's second and final work for large brass ensemble, *Music for Brass and Percussion* (1976). The third movement is a fantasia that begins with an *adagio* section with homophonic textures that are polytonal; the resulting texture is harmonically quite dense.

Adagio (♩ = 66)

Example 3.13. Walter Hartley, *Music for Brass and Percussion*, “Fantasia” mm. 1–6.

An *allegro* section follows the opening *adagio*; the *allegro* makes ardent use of syncopated figures in the chromatic melody and accompaniment reminiscent of the rhythmic style of Stravinsky.

The image displays a musical score for a brass ensemble, consisting of 13 staves. The instruments are: Piccolo Trumpet (Pic Trp), Trumpets 2, 3, 4, and 5 (Trp 2-5), Trombones 1, 2, 3, and 4 (Tbn 1-4), Euphoniums 1 and 2 (Euph 1-2), and Tubas 1 and 2 (Tuba 1-2). The score is written in common time (C) and features a complex, syncopated rhythmic pattern. The melody is chromatic, with frequent chromatic descents and syncopated accents. The accompaniment consists of rhythmic patterns that mirror the syncopated figures of the melody. The key signature is one flat (B-flat major or F major), and the time signature is common time (C). The score is arranged in a standard orchestral format, with the Piccolo Trumpet at the top and the Tubas at the bottom.

Example 3.14. Walter Hartley, *Music for Brass and Percussion*, “Fantasia” mm. 44–48.

The *allegro* can be broken down into four sections that alternate between linear counterpoint and driving syncopated homophonic rhythms. A final *fortississimo* polytonal chord ends this section.

The image shows a musical score for a brass ensemble, including Piccolo Trumpet (Pic Trp), four Trumpets (Trp 2-5), four Trombones (Tbn 1-4), Euphonium (Euph 1-2), and Tuba (Tuba 1-2). The score is in common time (C) and features a dynamic range from *fff* (fortississimo) to *dim.* (diminuendo). The Pic Trp part starts with a rhythmic pattern of eighth notes. The other instruments enter with various rhythmic patterns, including eighth and sixteenth notes, and some with syncopation. The score is divided into four measures, with dynamics changing from *fff* to *dim.* in the second measure. The key signature has one sharp (F#).

Example 3.15. Walter Hartley, *Music for Brass and Percussion*, “Fantasia,” mm. 107–112.

Hartley is similar to established Neoclassical composers such as Hindemith, Stravinsky, and Bartók with regard to motivic development, the use of free tonality, chromaticism, melodic contouring, rhythmic drive, terraced dynamics, and linear treatment of counterpoint within a framework that is loosely based upon forms from the Baroque and Classical periods. The comparisons presented in the preceding paragraphs lead the author to firmly classify Hartley as a Neoclassical composer. With this distinction and a catalog of over 300 works, he deserves to hold a place of respect and reverence alongside composers such as Vincent Persichetti, Arthur Berger, Arthur Honegger, and others who followed Stravinsky and Hindemith in that style.

In the first edition of the *Harvard Dictionary of Music*, within an entry about twentieth-century music, the article states:

Up to the present day the movement known as Neo-classicism has gradually gained impact and a foothold in practically every country. Only the immediate followers of Schoenberg have remained aloof from what they believe to be a sterile historicism and have tried to remain true to the ideals of a radically new music. In twenty years we shall know who pursued the right path.⁸⁰

In response to this entry Hartley writes, “Thirty-seven years later ‘we’ are no more in agreement. The period immediately following World War II continues to seem as ‘anarchic’ as that from 1918-1925.”⁸¹

Shortly after World War II, the art of composition would evolve to include among others, electronic music, Minimalism, and chance music. Hartley chose to remain with ideals he had developed at Eastman. He explains:

⁸⁰ *The Harvard Dictionary of Music*, 1st ed. (Cambridge: The Belknap Press of Harvard University Press, 1944), s.v. “twentieth century.”

⁸¹ Cited by Walter S. Hartley, within a Biographical Opinion of footnote 80: held in the Daniel A. Reed Library Hartley Collection.

I could not write a piece based on tone-colors and dynamics only, or one disclaiming all linear or vertical relationships whatever, or one consisting of seemingly endless unvaried repetition. I do not doubt 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 values I do not wish to see disappear.⁸²

Substance and Style

The following quote explains the set of values by which Hartley approached his craft of composition:

It is not too much to say that my primary composite influence is the Western art music tradition as a whole, with its emphasis on unity balanced with variety, repetition balanced with contrast, proportionate design and relationship of melodic, harmonic, rhythmic, and timbral factors, organized in time and space.⁸³

Now that the major influences in Hartley’s compositional style have been detailed, one may ask what makes a piece of music sound distinctly like it was penned by Walter Hartley. A detailed exploration of the musical constructs of form, melody, tonality, and rhythm will reveal answers to the question and lead to a methodology for defining, and analyzing Hartley’s works for tuba and euphonium.

Form

In the construct of form, one will discover how Hartley approaches the free use of traditional formal organization. Hartley employs the use of traditional forms, although he does not strictly adhere to them. He states: “traditional forms appeal to me more than other forms I’ve ever done, they’re always treated in a free sort of way.”⁸⁴ He goes on to

⁸² Hartley, Lecture: Saxophone Study Week. Southern Methodist University, June 30, 1988.

⁸³ Ibid.

⁸⁴ Ibid.

say: “I wouldn’t be comfortable writing anything that didn’t have a definite beginning, a definite end, and a definite middle.”⁸⁵ “I would be bored writing anything that started, carried on, and stopped for no particular reason.”⁸⁶ The formal structure within Hartley’s compositions can be defined using tempi, dynamics, texture, shorter motives, and longer themes. Within Hartley’s output for tuba and euphonium, one finds many types of musical compositions including through-composed song forms, sonatas, light encore pieces, suites, concerti, a lone “Fantasia,” and more creative contributions, such as *Sonorities*, all of which share Hartley’s characteristic free treatment of musical design. A brief analysis from a composite of Hartley’s output for tuba and euphonium will reveal a systematic free treatment of form.

Hartley’s *Suite for Unaccompanied Tuba* (1962) contains four movements which are contrasting in style and tempi: the Intrada is medium-paced, followed by an up-tempo Valse; the Air is song-like and slow, and the Galop brings the work to a lively close. A full formal analysis of the suite is included in appendix F, and demonstrates Hartley’s free use of form. An analysis of the first movement follows here.

The Intrada borrows a form that was popular in the 16th and 17th centuries and is treated freely as a march. The march is a type of music that recalls a strong connection to the tuba. This form presents a traditional Italian double refrain borne of the ritornello tradition as established in opera and instrumental concerti. The Intrada shows Hartley’s use of motivic development to bisect the strongest unifying factor of the movement: the

⁸⁵ Wilborn, “Compositional Features,” 184.

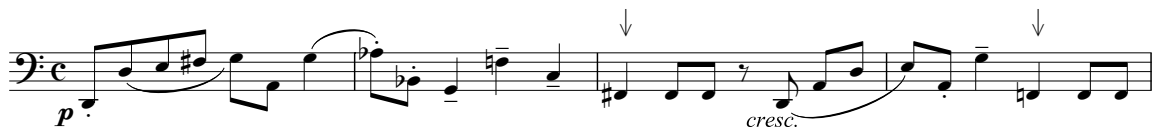
⁸⁶ Ibid.

full presentation of the theme. The Intrada's formal structure is: A, B, A1, C, A2. This movement is tripartite in that it presents the principal theme (A) three times in its entirety. The first time the theme is presented, it cadences on E. The dynamic is *forte* which makes for a strong introductory statement.



Example 3.15. Walter Hartley, *Suite for Unaccompanied Tuba*, “Intrada,” mm. 1–4.

The lyrical B theme is marked *piano*, contrasting with the opening march. Hartley's cadence points in the B section coincide with a rhythmic motive of a quarter note followed by two eighth notes.



Example 3.16. Walter Hartley, *Suite for Unaccompanied Tuba*, “Intrada,” mm. 5–8.

The final motive of the B section is four *forte* quarter notes. Both the lyrical and the *forte* motives of the B section are developed later in the C section. The second presentation of the theme (A1) starts at measure 11; it cadences on D. Section C begins in measure 15 and is marked *piano*. Both motives of the B section (the two eighth note and four quarter notes) begin the C section. Hartley rhythmically transforms the four-note motive from quarter notes to eighth notes. The third and final rhythmic motive, a dotted eighth-

sixteenth note grouping, is introduced at *subito forte* and immediately followed by rhythmic material from the principal A theme.



Example 3.17. Walter Hartley, *Suite for Unaccompanied Tuba*, “Intrada,” mm. 15–18.

The remainder of section C develops all three of these motives before returning to the final presentation of the A theme. Hartley maintains motivic continuity and free use of said motive by introducing the final theme with a dotted eighth sixteenth figure. The final presentation of the A theme concludes the movement in G Major.

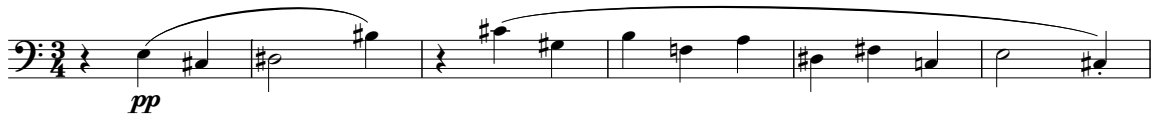


Example 3.18. Walter Hartley, *Suite for Unaccompanied Tuba*, “Intrada,” mm. 22–26.

Hartley’s *Sonata Euphonica* is in four movements with a Coda. Its several contrasting movements, Allegro Moderato, Valse, Scherzo, and Andante, are largely based on a motive that is introduced in the beginning.



Example 3.19. Walter Hartley, *Sonata Euphonica*, Mvt. I, mm. 2–7.



Example 3.20. Walter Hartley, *Sonata Euphonica*, Mvt. II, mm. 95–101.



Example 3.21. Walter Hartley, *Sonata Euphonica*, Mvt. III, mm. 194–199.

Each movement of the Sonata is presented *attacca*. The free use of the classical sonata form is evidenced in the structure of the movements: Hartley chooses to write the Andante as the closing movement before the Coda. Further, the Coda utilizes themes from the Waltz and the Scherzo instead of the opening Allegro moderato. All four movements are essentially tripartite with the opening Allegro moderato being the closest to Sonata Allegro form. The opening section contains two short themes that are contrasting (See example 3:19 for the first theme)



Example 3.22. Walter Hartley, *Sonata Euphonica*, Mvt. I, mm. 19–25.

The short middle section presents a contrasting mood by slowing down the tempo and softening the dynamic. This section is melodically based on the B section of the opening.



Example 3.23. Walter Hartley, *Sonata Euphonica*, Mvt. I, mm. 30–36.

The final section returns to *tempo primo* and presents a recapitulation by presenting pitch constructs from the A section in a melody that is rhythmically much more active.



Example 3.24. Walter Hartley, *Sonata Euphonica*, Mvt. I, mm. 36-42.

The Coda of *Sonata Euphonica* includes a quote from the trio of the famous march by John Philip Sousa, *Stars and Stripes Forever*. The theme is presented in *Sonata Euphonica* as a transitional idea in the key of A-flat Major. This is the original key of the trio and the euphonium carries the melody in this section of Sousa’s march.



Example 3.25. Walter Hartley, *Sonata Euphonica*, “Coda,” mm. 346–353.

The inclusion of this quote in this manner shows Hartley's respect for the repertoire, and his knowledge that the euphonium is a prominent instrument in that piece. This is another example of how he freely uses forms and other musical constructs within his compositions.

Hartley also chose to compose in traditional forms that were constructed as less strict models to their counterparts. Hartley also composed in forms whose classical models he adhered to less strictly. The Sonatina, Concertino, and Fantasia were traditionally more prone to experimentation within the form. Hartley's compositions that do not adhere to traditional forms still incorporate elements of traditional formal design. For example, *Two Pieces for Euphonium* includes "Lyric Piece," which is ternary based on the moods presented, and "Scherzino," which is treated as a free scherzo that is up-tempo and provides a humorous contrasting mood to the "Lyric Piece."

Hartley approaches the art of composing as a careful craftsman, and this craft begins with the free use of traditional forms. Nevertheless, in the area of melody, tonality, and rhythm, Hartley is more so a contemporary of his day.

Melody

An original melody written by Walter Hartley will likely be unpredictable, and difficult to sightread. What then, gives the notes their forward drive and distinction, and how does Hartley compose melodies that achieve a balance between unity and variety?

Hartley considers his strength as a composer to be his ability to portray melody [May 18, 2011]. His melodies are comprised of recurring motives and longer, more

developed themes that are unified through balance of rhythm, tempo, and dynamics, and show variety in the use of tonality and melodic contour. Like his first composition teacher, Hartley may also be considered a loving steward of melody. Grainger's melodies have earned this distinction for their ability to navigate the harmony of his compositions. Hartley shows care for his melodies by protecting the motivic linear development above all other aspects of the composition, particularly the vertical harmonic palette.

Hartley's melodies seem to wind or undulate around a central tone.⁸⁷ Hartley employs this technique using both steps and skips in the melody. This can be presented in diatonic motion as seen in all three movements of the *Sonatina for Tuba and Piano*, the first movement of *Two Pieces for Euphonium and Piano*, or chromatically, as can be seen in the opening of the fourth movement of *Sonata No. 3 for Tuba and Piano*.



Example 3.26. Walter Hartley, *Sonatina for Tuba and Piano*, Mvt. III, mm. 1–5.



Example 3.27. Walter Hartley, *Two Pieces for Euphonium*, “Scherzo,” mm. 1–5.



Example 3.28. Walter Hartley, *Sonata No. 3 for Tuba and Piano*, Mvt. IV, mm. 1–5.

⁸⁷ C. Rudolph Emilson, *The Tuba: Tuba Literature and Walter S. Hartley*, 1973, 2.

The contour of the melodic line is another distinct feature in the tuba and euphonium compositions of Walter Hartley. Hartley's melodies often use wide leaps and are disjunct in nature. *Music for Solo Tuba* shows many examples of this melodic layout. The work is 137 measures in total and contains 57 instances where the melody uses large intervals. Movement I alone contains fourteen instances where the tubist must navigate an interval greater than an octave. Measure 12 begins the climax of the melody of this movement. The melody begins on B^b2 and ascends to G3. The next measure, it descends a 16th from G3 to F1 and is immediately followed by an ascending 19th to B3.



Example 3.29. Walter Hartley, *Music for Solo Tuba*, Mvt. I, mm. 12–18.

This is the widest leap in the entire composition, though movement III requires the tubist to perform ascending and descending glissandi at the interval of an 18th.



Example 3.30. Walter Hartley, *Music for Solo Tuba*, Mvt. III, mm. 1–6.

The use of octave displacement often reveals that wide skips in the melody are tonally-oriented and can be compacted to a stepwise line or a variation of a previously introduced motive.

Some of Hartley's compositions begin with a melodic motive. The *Duo for Alto Saxophone and Piano* is based around the motivic treatment of the following melodic germ: A^b ascending to E^b descending to A^b; according to Hartley, this is shared in likeness to a theme which was borne of Richard Strauss' tone poem, *Thus Spake Zarathustra*.⁸⁸



Example 3.31. Walter Hartley, *Duo for Alto Saxophone and Piano*, mm. 1–8.

A second theme is heard initially in the fast section of the duo and then, slightly differently in a slow tempo; after that, both themes recur and develop alternately to the end.



Example 3.32. Walter Hartley, *Duo for Alto Saxophone and Piano*, mm. 1–6

The interaction between these two basic ideas provides the framework and texture of the composition. Hartley recalls the process of composing the work to include playing the piano part in the left hand and the saxophone part in the right hand to see how the two

⁸⁸ Hartley, Kasling Lecture, 1986, 3.

sounded together. Only when he was satisfied with the sound would he put the notes on paper.⁸⁹

Hartley's classical training as a pianist conferred a compositional advantage on him for crafting melodies. He took painstaking care in what could be inferred as the task of a performing pianist: conveying all aspects of a musical composition including clearly presented melodies, properly balanced harmonies, rhythmic precision, and the ability to clearly portray all inherent stylistic elements. Hartley's polyphonic textures favor the melodic content and encompass every harmonic aspect of his compositions for the tuba and euphonium.

Tonality

Like most Neoclassical composers, Hartley writes music without a key signature, which allows him the freedom to imply and move between different tonalities with greater ease. This recalls one of the dominant international ideas in the 1930s and 1940s, Neotonicity, which is defined as "the practice of having tonality of the common-practice period become replaced by one or several non-traditional tonal conceptions."⁹⁰ The non-traditional tonal conceptions that Hartley uses are assertion, polytonality, and quartal and quintal harmony.

Hartley's self-affirmed inclination to remain freely tonal can often lead to rapid progression through tonal centers. As such, the tonal conception of assertion can be found

⁸⁹ Ibid.

⁹⁰ Eric Salzman, *Twentieth-Century Music: An Introduction*, 2nd ed. (Englewood Cliffs: Prentice-Hall 1974), 44.

Another mechanism Hartley uses to free the harmonic palette is polytonality. The use of polytonality in Hartley's compositions results in emphasized moments of both consonance and dissonance. The opening of *Sinfonia No. 10* provides a clear example of the use of polytonality and its effects on consonance and dissonance. The work begins in common time with chords that alternate between major (beats 1 and 3) to polytonal (beats 2 and 4). Two measures later, Hartley stays strictly with polytonal chords on all four beats, until the presentation of the first melody, at which point he establishes a new polytonal texture between the melodic line and the accompanying chordal palette. Hartley writes with up to three distinct tonalities simultaneously. This is especially evident in the slower movements of his compositions for tuba and euphonium, and in general throughout his entire catalog of works.

Example 3.34. Walter Hartley, *Sinfonia No. 10*, I, mm. 1–5.

The last non-traditional tonal element Hartley writes in his compositions is quartal and quintal Harmony. Quartal harmony provides a contrast to tertian harmonic

constructions, using the distinct preference for the interval of a fourth.⁹³ The interval of a diatonic fourth can be presented as perfect, augmented, or diminished.

Hartley's *Double Quartet for Saxophones and Brass* provides multiple instances of quartal harmony in the composition. The opening of the work is written in a homophonic texture of fourths that are written to a rhythmic ostinato and presented in lines that both ascend and descend.

The musical score consists of eight staves. The top two staves are in treble clef, and the bottom four are in bass clef. The tempo is marked 'Allegro' with a quarter note equal to 108. The dynamic is 'ff' (fortissimo). The music features a rhythmic ostinato of eighth notes in the bass lines and a melodic line of quarter notes in the upper staves. The texture is homophonic, with multiple lines of quartal harmony. The score includes a first ending bracket labeled '5' at the end of the first system.

Example 3.35. Walter Hartley, *Double Quartet for Saxophone and Brass*, Mvt. I, mm. 1–5.

The third movement of the *Double Quartet* begins with quartal harmonies that are treated within a contrapuntal texture, which serves as a unifying factor between melodic ideas

⁹³ Stefan Kostka and Dorothy Payne, *Tonal Harmony: With an Introduction to Twentieth-Century Music*, 7th ed. (New York: McGraw-Hill, 2013): 51.

and the accompaniment. Here again, the interval of a fourth is presented in both ascending and descending segments, which helps to unify the overall form of the composition between movements 1 and 3.

Allegro ♩ = 100

The image displays a musical score for Example 3.36, consisting of five systems of music. The tempo is marked 'Allegro' with a quarter note equal to 100 beats per minute. The time signature is 6/8. The score is written for multiple staves, including treble and bass clefs. The first system includes a piano (pp) dynamic marking. The music features various rhythmic patterns and melodic lines across multiple staves.

Example 3.36. Walter Hartley, *Double Quartet for Saxophone and Brass*, Mvt. III, mm. 1–5.

Hartley’s *Concertino for Tuba and Wind Ensemble* begins with the solo tuba voice at rest and the woodwind section of the ensemble playing quartal harmony that seems to float in and out of time. Here is another example of Hartley using tonal assertion as a compositional technique; the woodwinds are scored around the pitch on which the tuba enters four measures later. The solo tuba enters playing a quartal arpeggio in strict time to contrast with the mood established by the woodwinds within the ensemble.



Example 3.37. Walter Hartley, *Concertino for Tuba and Wind Ensemble*, Mvt. I, mm. 1–5.

Hartley’s use of quartal harmony is often concurrent between the melody and the accompaniment on a larger scale within his compositions for tuba and euphonium. His pitch recognition permits him the freedom to utilize quartal constructs that function independently of the harmony or the melody. This evidence was provided in a demonstration at SUNY Fredonia. Hartley was asked to notate what was to be played on the piano. Rudy Emilson placed both forearms on the piano and pushed down as many notes as he could. Hartley began notating what his ear just heard on the chalkboard. After he had written the notes he added side categories about which notes were missing from certain tonal clusters.

Although he often uses many less traditional tonal constructs, Hartley still incorporates tertian harmony into his works. He believes that “the tuba’s most natural speech is step-wise and triadic melodic intervals, and that the instrument is not as hospitable to constant wide skips of dissonant intervals.”⁹⁴ It is clear from analysis of his works for tuba and euphonium that this belief does not prevent him from writing difficult melodies; rather, his compositions have expanded the awareness of the technical and melodic capabilities of these instruments.

⁹⁴ Letter from Hartley to Popiel, January 12, 1969, 2.

Rhythm

Hartley states that overly intricate rhythmic passages are difficult to make aurally intelligible on the tuba.⁹⁵ Perhaps the most underrated musical construct of Hartley's compositions is his brilliant use of rhythm. His compositions use standard notation that employ a modern feel for rhythm which prevents his music from suffering from either rhythmic overload or complacency. A mixture of long and short note values, combined with a shifting emphasis of the beat, helps establish an unmistakable forward motion in Hartley's compositions. This rhythmic distinction is especially evident in his slow movements, wherein the tempo does not serve to propel the music forward and the polytonal palette frees the harmonic drive. A feeling of forward motion is achieved through a variety of means such as rhythmic ostinati, hemiolas, and patterns that play with material from previous motives to create polyrhythms.

Largo for Tuba and Piano is an example of Hartley's subtle use of rhythm in a slow composition. The overarching rhythmic scheme of the work is to play note groupings of two against note groupings of three. The work is written in compound duple, yet the phrasing seems to suggest simple triple meter. In the first movement, the piano part establishes this rhythmic layer with a written quarter note, followed by an eighth note tied to a quarter note and another eighth note tied over the bar line to a quarter note in the next measure. Hartley immediately masks the meter and the barlines in both the piano and tuba part. This foreshadows the motivic and thematic syncopation to follow. The tuba enters in the third measure on a lone eighth note, before continuing on to

⁹⁵ Ibid.

present alternating groupings of two and three. This creates a syncopated rhythmic shift which is carried out on the weak beat of the compound duple meter. This structure provides Hartley with many rhythmic options, which he explores as he connects shorter rhythmic motives to create interchangeable melodic themes.

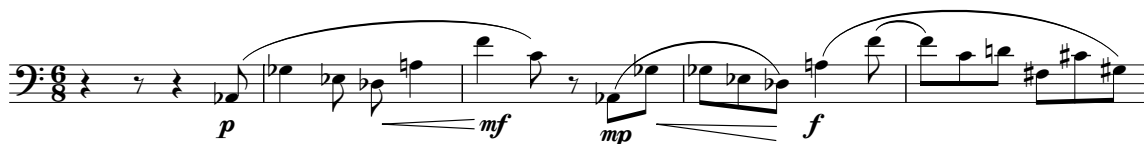
8va Bassa

Example 3.38. Walter Hartley, *Largo* for Tuba and Piano, mm. 1–5.

Hartley uses the imbalance of long versus short note durations along with a variety of articulations within the rhythmic constructs of his tuba and euphonium compositions. Hartley’s implementation of rests within a line are strategic. The space provided by the rest is strategically used as a mechanism to propel the motive or theme forward while simultaneously fostering the masked meter and barlines.

This piece employs many thematic entrances on weak beats after a rest. This is a characteristic that is common of many of Hartley’s compositions. The phrases of the tuba part begin primarily on beats 2, 5, or 6.

Example 3.39. Walter Hartley, *Largo* for Tuba and Piano, mm. 5–9.



Example 3.40. Walter Hartley, *Largo* for Tuba and Piano, mm. 24–28.

The middle section of the composition incorporates many sixteenth note runs that begin on stronger beats. Here, the tuba is rhythmically reinforcing what the piano had established a few measures prior. The section concludes with a sixteenth note run in the tuba part which begins on beat 2 and ends on beat 5.

Example 3.41. Walter Hartley, *Largo* for Tuba and Piano, mm. 10–12.

The fluid use of syncopation, the consistent use of weak-beat entrances, and the shifting meter which masks the barline all recall a jazz influence in the rhythmic construction of Hartley's compositions. Hartley thinks of jazz music primarily as improvisatory and largely of a rote tradition.⁹⁶ He admires ragtime music and has performed and written in the style. Hartley does not claim any intentional influence of jazz in his compositions, though he does not dispute that rhythmic elements of the genre do seem relevant to his compositional style.

⁹⁶ Wilborn, "Compositional Features," 169.

Methodology

The focus is to propose a methodology for defining and analyzing the tuba and euphonium compositions of Walter Hartley. The output of compositions for tuba and euphonium cannot be pinpointed to sub areas or periods. There are no extra features that distinguish or define compositional periods in Hartley's tuba and euphonium works.

It may best be stated that Hartley wrote a varied catalog of tuba and euphonium works within a consistent set of musical practices that varied greatly from composition to composition. This catalog includes traits that are consistent from piece to piece and have been presented in detail as musical constructs of both his compositional substance and style. To best organize Hartley's works, I propose a series of categorical definitions in terms of form, melody, tonality, and rhythm.

Form

Hartley chooses to write within formal structures that provide clear organizational frameworks for his compositions. On a macro level, he primarily uses traditional forms from the Baroque and Classical periods. Prerequisite knowledge of these forms is important when rendering an analysis of Hartley's compositions in order to establish Hartley's free treatment of traditional compositional form. Though the form is complex, Hartley's notation is very specific and is presented deliberately, giving specific performance instructions.

On a micro level, the formal structure within Hartley's compositions can be defined using tempi, dynamics, and themes. Micro analysis of the form requires determining instances of terraced dynamics, tempo fluctuations, and the nature in which

the melody is presented. Each of these elements are used separately or in conjunction with one another to clearly segment movements of the larger form. See Appendix D for a formal analysis of tempi, dynamics, and themes in a Walter Hartley composition.

Melody

Hartley's melodies are constructed in one of two ways. The first commonly used melodic structure is composed using simple phrases and motives. Motives are small sets of notes used in conjunction to arrive at a complete melodic framework and are often used in sequence. Hartley's second commonly used melodic structure contains more developed melodies and uses complete themes. In Hartley's compositions themes are well-developed and complete ideas. As such, they contain many more notes than the aforementioned motives. Hartley's compositions that are constructed with themes often include fragmentation and reworking of the larger theme on various pitch constructs.

The motivic and thematic construction of Hartley's melodic content utilizes angular contours and movement by wide intervals while still managing to undulate around a central tone. Hartley's melodies may move either diatonically or chromatically away from the central tone, but always return back to the pitch center.

Analysis of a Hartley melody begins with the content of its construction: first define the melody as being constructed from motives or themes; next, look for instances of angular contour in the melodic line that may or may not contain many wide skips; lastly, identify central tones and define how they are utilized within the melody.

Tonality

The harmonic palette of a Hartley composition for tuba or euphonium is freely tonal, often employing either rapid progression through a number of tonal centers or the presentation of multiple tonalities at once; in rare instances Hartley will utilize both simultaneously.

Harmonic analysis of Hartley's compositions should begin with deciphering whether the harmonic content is based on tertian, quartal or quintal constructs. In areas with an extremely dense harmonic palette most frequently presented in the slower movement of a multi-movement work, one should look for evidence of polytonality and strive to define each tonality being used. Lastly, search for areas of tonal assertion that are established by repeated pitches, instrumentation, register, augmentation, diminution, metric accents, or pedal points. For performers, an awareness of tonal centers and the methods by which Hartley works toward a free use of tonality will enhance the performance of his music.

Rhythm

Rhythm in Hartley's compositions uses standard notation that is clearly and concisely presented. Rhythmic analysis of Hartley's compositions must involve a clear understanding of the traits that form his distinctive style; one can then delineate a roadmap based on the relationship of long and short note durations, syncopation, polyrhythms, hemiolas, and the strategic use of rests.

Hartley holds a rhythmic distinction by the nature of innate forward drive he achieves through systematic use of linear spacial relationship. A mixture of long and short

durations used in syncopation to mask bar lines is a trademark of Hartley's rhythmic construction. To contrast, he will present aggressive pulsating rhythms for a more intense forward drive. This treatment of rhythm remains consistent regardless of whether the tempo is fast or slow. However, faster movements tend to have a greater level of rhythmic activity. One final trait of Hartley's distinctive use of rhythm is the inclusion of polyrhythms and hemiolas to give the feeling of simultaneous occurrences of forward motion. Hartley's use of rhythm always remains aurally intelligible; nothing is written that will not be able to be clearly discerned by the ear.

Conclusion

My first exposure to the tuba and euphonium compositions of Walter Hartley came through my studies at SUNY Fredonia. Hartley was imbedded in the culture of the School of Music. He could often be seen riding his bicycle to campus and strolling the halls of the music building. He composed new pieces regularly for many types of ensembles. I attended the premiere of *Suite for Orchestra* (1999) by the orchestra in residence (Fredonia Chamber Players). I was aware of Hartley in the audience for that performance and each subsequent premiere. His attendance added to the atmosphere of excitement at these performances.

The ensembles at SUNY Fredonia were also used to help verify that parts had been transcribed accurately. I got to experience this first hand on one occasion as a member of the wind symphony during a reading session of *Centennial Symphony* (1998). I recall Hartley correcting the 2nd trumpet part from the audience with no score. He was

seated in the front two rows of the concert hall with a tape recorder. After reading through the second movement of the work, he instructed the performer to change a written eighth note, within a measure from the middle of the movement, from B-natural to B-flat. This remarkable display of pitch recognition, along with reports of coaching sessions that my classmates had experienced with him, piqued my interest in him a great deal.

I had heard performances of Hartley's *Sonatina for Tuba and Piano*, and *Suite for Unaccompanied Tuba* by fellow classmates. My first performing experience of his solo literature was playing *Sonata for Tuba and Piano* (1967). I remember finding the music to be challenging and the writing for both instruments transparent. Admittedly, this was not my favorite work to prepare on my recital. As I continued to work on the sonata, my viewpoint changed. I gained an appreciation for the variety of styles and the challenge in developing artistic phrasing from the angular melodic content due to the need for precision and accuracy in the carefully crafted work.

I had the good fortune of performing the work with Hartley at the piano. When rehearsals with him began, I gained a much deeper appreciation for the contrapuntal writing, the balance of the form, the motivic development, and the virtuosity required of the pianist. I realized that the two instruments were equal partners rather than one being subservient to the other. I was struck by the force with which Hartley played the piano at all dynamics. He brought an energy to the piece which I had to strive to match. The energy was not dependent on dynamics, but rather clarity, forward drive, intent, and precision.

About a week after the performance, Hartley invited me to his studio to read through *Sonata No. 2 for Tuba and Piano*, a session which he recorded. He was patient, sometimes playing the melody line on the piano to ensure that I was producing accurate pitches. On a couple of occasions, he even improvised some piano material over tuba lines that I was working through. In general, Hartley was friendly and encouraging during our session. Before leaving the studio, I asked him if he had any tuba recordings that I could study. A week later, he left me a message that my recordings were finished and that I should visit him at his home to retrieve them. He had made copies of out-of-print tuba recordings on two cassette tapes that included meticulously detailed handwritten liner notes. These tapes became prized possessions and I remember being astonished that a composer of Hartley's stature would spend any significant time on behalf of an up-and-coming tuba student.

In compiling this catalog, I have discovered that this is the strongest source of Hartley's longevity as a composer. He is genuinely willing to advocate for any written music to be performed. He is diligent with communication and meticulous with details and organization. His entrepreneurial skills have carved a consistent presence in the world of classical art music.

CATALOG

SOLO EUPHONIUM

TWO PIECES

Catalog Number: 118

Instrumentation: euphonium, piano

Duration: 3'15"

Dates of Composition: Lyric Suite: January 27–29, 1976; Scherzino: January 31, 1976–February 1, 1976

Premiere: Rick Lundquist, euphonium; Walter S. Hartley, piano. March 20, 1976, Fredonia, NY. District #2&3 Tuba Euphonium Regional Workshop.

Dedication: Rick Lundquist

Themes

I. Lyrical Piece

Andante (♩ = 88-92)



II. Scherzino

Allegro moderato (♩ = 112)



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Manuscripts

Daniel A. Reed Library Hartley Collection

Box 20, Folder 221

1. Orig sc, mss, pen, 5pp

2. Pub sc + parts, dup, 8pp + parts (6pp)

Editions

King of Prussia: Presser, 1976.

Bibliography

Bowman, Brian. "Review of New Music." *TUBA Journal* 3, no. 3 (Spring/Summer 1976): 4–5.

SONATA EUPHONICA

Catalog Number: 139

Instrumentation: euphonium, piano

Duration: c. 8'00" played without pause.

Dates of Composition: August 3–14, 1979.

Premiere: Barry Kilpatrick, euphonium; Walter Hartley, piano. November 4, 1979.
Harry A King Concert Hall, SUNY Fredonia, Fredonia, NY.

Dedicatation: Barry Kilpatrick

Themes

I

Allegro moderato ♩ = 112



II

Tempo di valse ♩ = 60



III

Presto scherzando ♩ = 138



IV

Andante ♩ = 69



V

Coda ♩ = 60
(solo)



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Manuscripts

Daniel A. Reed Library Hartley Collection

Box 13, Folder 155

1. Pub sc + 2 parts, dup, 18pp + parts (11pp)

Editions

King of Prussia: Presser, 1979.

CONCERTO

Catalog Number: 142

Instrumentation: euphonium, orchestra or wind ensemble.

Duration: c. 11'00''

Dates of Composition: June 9–24, 1980 Fredonia NY. Piano score July 5, 1980.
Orchestral score July 21, 1980. Wind Ensemble score August 7, 1980.

Premiere: Barry Kilpatrick, euphonium; Fredonia Wind Ensemble,
Grant Cooper, Conductor. March 27, 1984. King Concert Hall,
SUNY Fredonia, Fredonia, NY.

Dedication: Glenn Call, Euphonia Magazine

Themes

I.

Allegro (♩=112)



II.

Andante (♩=76)



III.

Presto (♩=152)



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Manuscripts

Daniel A. Reed Library Hartley Collection

Box 4, Folder 35

1. Original sc, mss, pen 42 pp + part 5pp + Bound Dup Sets
2. Provisional pages. 2pp

Editions

North Greece: Accura, 1980

SEXTET

Catalog Number: 191

Instrumentation: euphonium, woodwind quintet

Duration: c. 9'00''

Dates of Composition: May 31, 1993–June 3, 1993, Fredonia, NY

Premiere: Kenneth Kroesche, euphonium. October 3, 1994. Ann Arbor, MI.

Dedication: Written for the 1993 TUBA composition contest.

Themes

I.

Allegro moderato ♩ = 108

ff (non dim.) dim.

II.

Allegretto grazioso ♩ = 46

III.

Presto ♩ = 132

pp cresc. *mf*

IV.

Lento ♩ = 76

195

p

V.

Vivace ♩ = 63

ff marc.

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Manuscripts

Daniel A. Reed Library Hartley Collection
Box 11, Folder 135

1. Orig sh sc, mss, pen 15pp
2. Sc sc dup, 2 sets
3. Bound sc, 30pp
4. Bound reduced sc, 15pp
5. Bound dup parts, 6 sets
6. "Winner" papers, 3pp

Editions

Annandale: TUBA Press, 1993.

SOLO TUBA

SONATINA TUBA AND PIANO

Catalog Number: 30

Instrumentation: tuba, piano

Duration: c. 5'30"

Dates of Composition: 1957, Interlochen, MI

Premiere: Rex Conner, tuba. Summer, 1958. Interlochen, MI. National Music Camp.

Dedication: Rex Conner

Themes

I.

Allegretto



II.

Largo Maestoso



III.

Allegro



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Manuscripts

Daniel A. Reed Library Hartley Collection

Box 15, Folder 172

1. Pub sc + part, 9pp (13pp)

Editions

Interlochen: Interlochen Press, 1961.

Naperville: FEMA Music Publication, 1970.

Bibliography

Bird, Gary. *Program Notes for the Solo Tuba*. Bloomington: Indiana University Press, 1994.

SUITE UNACCOMPANIED TUBA

Catalog Number: 50

Instrumentation: tuba

Duration: c. 5'00"

Dates of Composition: July 13–14, 1962, Interlochen, MI.

Premiere: Rex Conner, tuba. August, 1962, Interlochen, MI. 327th program,
35th season. National Music Camp.

Dedication: Rex Conner

Themes

I. Intrada

Alla marcia



II. Valse

Allegro non troppo



III. Air

Andante



IV. Galop

Presto



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Manuscripts

Daniel A. Reed Library Hartley Collection

Box 7, Folder 75

1. Orig sk, mss, pencil, 1pp front cover-program

Box 16, Folder 192

1. Orig sc, mss, pencil, 2pp

2. Trans, Interlochen Copyright 1962, 2pp + Dup.

3. Pub sc 3pp

Editions

Bryn Mawr: Elkan-Vogel, 1964.

Bibliography

Bird, Gary. *Program Notes for the Solo Tuba*. Bloomington: Indiana University Press, 1994.

ARIA TUBA AND PIANO

Catalog Number: 72

Instrumentation: tuba, piano

Duration: c. 3'00"

Dates of Composition: 1967, Interlochen, MI

Premiere: Unknown

Dedication: Rex Conner

Themes

Allegretto ♩ = 80



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Manuscripts

Daniel A. Reed Library Hartley Collection

Box 1, Folder 6

1. Pub sc, 8p +part (5pp).

Editions

Bryn Mawr: Elkan-Vogel, 1968

SONATA TUBA AND PIANO

Catalog Number: 76

Instrumentation: tuba, piano

Duration: 11'30"

Dates of Composition: July 13, 1967, Elkins, WV

Premiere: Barton Cummings, tuba; April 1, 1968, Durham, NH.

Dedication: none

Themes

1.

Andante ♩ = 63



2.

Allegretto grazioso ♩ = 66

15



3.

Adagio sostenuto ♩ = 104

10



4.

Allegro moderato, con anima ♩ = 120

5



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Manuscripts

Daniel A. Reed Library Hartley Collection

Box 14 - Folder 161

Sc + part, dup from mss, 19pp (16pp)

Editions

King of Prussia: Presser, 1967

Bibliography

Bird, Gary. *Program Notes for the Solo Tuba*. Bloomington: Indiana University Press, 1994.

CONCERTINO

Catalog Number: 81

Instrumentation: tuba, wind ensemble

Duration: c. 8'30"

Dates of Composition: December 25, 1968–January 2, 1969

Premiere: Rudolph Emilson, tuba. April, 1969, Hunter College, New York, NY.

Dedication: Rex Conner

Themes

1.

Lento ♩ = 96-104



2.

Allegro non troppo ♩ = 108-112



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Manuscripts:

Daniel A. Reed Library Hartley Collection

Box 3 - Folder 32

1. Pub sc. dup
2. Sh sc (Piano Reduction), mss, pen, 20 pp
3. Full sc + wind parts, mss, pen, 45pp
4. Pub sc (piano reduction), dup, 15pp, (9pp)
5. Pub full sc, bound, 36p, + Full Cover
6. Pub Sc (piano reduction), 12pp + full cover + 1 part
7. Notes Errata Sheet 4/17/69
8. ms sketch mvt 2, 2 versions

Editions:

Bryn Mawr: Tenuto, 1969.

DOUBLE CONCERTO

Catalog Number: 83

Instrumentation: alto saxophone, tuba, wind octet

Duration: 7:00

Dates of Composition: July 11–30 1969, Elkins, WV.

Premiere: C. Rudolph Emilson, tuba; Laurence Wyman, alto saxophone;
Marthy Herby, flute; Clarke Elliot, oboe; Heather Tracy, clarinet;
Geraldine Olszewski; bassoon; Herbert Harp, trumpet;
William Dederer, trumpet; Robert Gehner, horn; Edward Bahr, trombone;
Joel Revzen, conductor. February 10, 1972. Mason Recital Hall.
SUNY Fredonia. Fredonia, NY.

Dedication: None

Themes

1.

Allegro con brio $\text{♩} = 100$

2.

Andante $\text{♩} = 66$

3.

Presto $\text{♩} = (144-152)$

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Manuscripts

Daniel A. Reed Library Hartley Collection

Box 6, Folder 50

1. Sc (piano reduction) notes + sk, mss, pen 20pp
2. Pub sc + parts, dup, 16pp + parts, (35pp), part 5 (Horn) missing
3. Sc, dup, bound 46pp

Editions

New York: Philharmusica, 1970.

SONORITIES

Catalog Number: 98

Instrumentation: tuba, piano

Duration: c. 4'20"

Dates of Composition: May 22–25, 1972

Premiere: C. Rudolph Emilson, tuba. November 8, 1972, Recital Hall,
Indiana University, Bloomington, IN.

Dedication: Rudy Emilson



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Manuscripts

Daniel A. Reed Library Hartley Collection

Box 15, Folder 172

1. Pub sc + part, 9pp (13pp)

2. Sh sc, 3pp

Editions

New York: Philharmuisca, 1973.

MUSIC FOR TUBA SOLO

Catalog Number: 102

Instrumentation: tuba

Duration: c. 5'00''

Dates of Composition: May 22–26, 1973, Bloomington, IN

Premiere: C. Rudolph Emilson, tuba. February 5, 1974, Diers Recital Hall,
SUNY Fredonia, Fredonia, NY.

Dedication: Harvey Phillips

Themes

1.

Andante



2.

Allegro



3.

Largo



4.

Presto



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Manuscripts

Daniel A. Reed Library Hartley Collection

Box 9, Folder 92

1. Pub sc. Dup, 4pp (4pp)

Editions

New York: Philharmusica Corp, 1974

Bibliography

Watson, Scott. "Walter Hartley: A Traditional Conservative." *TUBA Journal* 17, no. 4 (Winter 1990): 28–36.

CONCERTO TUBA AND PERCUSSION

Catalog Number: 106

Instrumentation: Tuba and Percussion Orchestra (6 players)

Duration: c. 15'00''

Dates of Composition: July 27, 1974. Fredonia, NY.

Premiere: C. Rudolph Emilson, tuba; John T. Alfieri, Gary P Diebolt, Christopher Derose, Robert D Dobson, Denise S Domres, Peggy A Karpus, Daniel A Lawtiss, David C. Long, Michael L. Panepento, Arnold N Silver, James Stevenson, Dennis H Walter, percussion; Theodore Frazier, conductor. October 17, 1974, Harry A. King Concert Hall, SUNY Fredonia, Fredonia, NY.

Dedication: Theodore Frazier and C. Rudolph Emilson

Themes

1. **Adagio** ♩ = (54-56)



2. **Allegro** ♩ = (132-138)



3. **Molto Vivace** ♩ = (108-112)



4. **Largo** ♩ = (69-72)



5. **Allegro molto** ♩ = 138-144



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Manuscripts

Daniel A. Reed Library Hartley Collection
Box 4, Folder 39

1. Pub sc, 74p, (36pp)
2. Pre-pub sc dup 75pp + cover page

Editions

North Greece: Accura, 1974.

Bibliography

Watson, Scott. "Walter Hartley: A Traditional Conservative." *TUBA Journal* 17, no. 4 (Winter 1990): 28–36.

LARGO TUBA AND PIANO

Catalog Number: 108

Instrumentation: tuba, piano

Duration: c. 4'30"

Dates of Composition: 1974

Premiere: C. Rudolph Emilson, tuba; Walter Hartley, piano. February 15, 1977,
Francis H. Diers Recital Hall, SUNY Fredonia, Fredonia, NY.

Dedication: Michael Lind

Themes

♩ = 76-80

pp poco cresc. *mp* dim. *p* cresc.

Used with permission from Philharmonica.

Manuscripts

Daniel A. Reed Library Hartley Collection
Box 8, Folder 78
1. Pub sc, 4pp, (4pp)

Editions

New York: Philharmonica, 1976

TUBA ROSE

Catalog Number: 128

Instrumentation: tuba, piano

Duration: c. 3:00

Dates of Composition: January 10, 1977, Fredonia, NY

Premiere: Eric Abis, tuba; Walter Hartley, piano. February 15, 1977,
Francis H. Diers Reital Hall, SUNY Fredonia, Fredonia, NY.

Dedication: Eric Abis

Themes

Allegro molto (♩ = 132-8)



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Manuscripts

Daniel A. Reed Library Hartley Collection

Box 20, Folder 228

1. Sc, pen, mss, 4pp.

2. Pub sc from mss, 8pp (6pp).

Editions

King of Prussia, PA: Presser, 1977

Bibliography

Watson, Scott. "Walter Hartley: A Traditional Conservative." *TUBA Journal* 17, no. 4 (Winter 1990): 28–36.

FANTASIA

Catalog Number: 174

Instrumentation: tuba, small orchestra

Duration: 7:00

Dates of Composition: June 19–July 5, 1989.

Premiere:

Dedication: Scott Watson

Themes

1.

Andante ♩ = 72

pp

2.

Allegro molto ♩ = 160

f

3.

Adagio ♩ = 54

pp

4.

Presto ♩ = 168

f

Used with permission from Wingert Jones Music.

Manuscripts

Daniel A. Reed Library Hartley Collection

Box 6, Folder 61

1. Sh sc, mss, pen, 18pp
2. Pre-pub bound full sc 30pp
3. Sh sc dup bound 18pp + 1 dup set
4. Piano red bound 18pp

Editions

Paoli, PA: Wingert-Jones Music, 1989.

Bibliography

Watson, Scott. "Walter Hartley: A Traditional Conservative." *TUBA Journal* 17, no. 4 (Winter 1990): 28–36.

SONATA NO 2

Catalog Number: 193

Instrumentation: tuba, piano

Duration: 11:00

Date of Composition: 1993

Premiere: John Reimund, tuba; Velto, piano. Spring, 1995, Brownsville, TX.

Dedication: C. Rudolph Emilson

Themes

1.

Allegro ♩ = 132



2.

Adagio ♩ = 108



3.

Presto ♩ = 144



4.

Andante maestoso ♩ = 84



Used with permission from Masters Music

Manuscripts

Daniel A. Reed Library Hartley Collection

Box 14, Folder 163

1. Orig. sk mss, pen 44pp

2. Full size dup sc 13pp + dup set

3. Orig part, mss, pen 5pp + dup set

4. Cut + paste part master, 7pp + 2 dup sets

Editions

Boca Raton, FL: Masters Music Publications, 1993.

CONCERTINO NO. 2

Catalog Number: 239

Instrumentation: Tuba or bass saxophone, wind ensemble

Duration: 4'30"

Date of Composition: August 6–9, 2000

Premiere: Raymond Stewart, tuba; Walter Hartley, piano. February 13, 2001,
Francis H. Diers Recital Hall, SUNY Fredonia, Fredonia, NY.

Dedication: Raymond Stewart, tuba; Anreas van Zoelen, bass saxophone

Themes

1.
Allegro moderato ♩ = 120



2.
Andante ♩ = 88



3.
Allegro molto ♩ = 138



Used with permission from Wingert-Jones

Manuscripts

Daniel A. Reed Library Hartley Collection

Box 3, Folder 33

1. Orig piano reduc + 2 dup copies

Editions

Paoli, PA: Wingert-Jones, 2000.

SONATA NO 3

Catalog Number: 270

Instrumentation: tuba, piano

Duration: 7:30

Dates of Composition: March 28–April 8, 2004. Orchard Park, NY

Premiere: Phil Sinder, tuba, February 8, 2006. Michigan State University,
East Lansing, Michigan. Faculty Recital

Dedication: David Zerkel

Themes

1.

Lento ♩ = 66

2.

Allegro ♩ = 132

3.

Andante ♩ = 92

4.

Vivace ♩ = 120

Used with permission from Theodore Presser

Manuscripts

Box 14, Folder 164A

1) Orig, Sc.

Editions

King of Prussia: Presser, 2004.

CHAMBER MUSIC

DUET FLUTE AND TUBA

Catalog Number: 51

Instrumentation: flute, tuba

Duration: c. 3'00"

Dates of Composition: August 4, 1962, Interlochen, MI

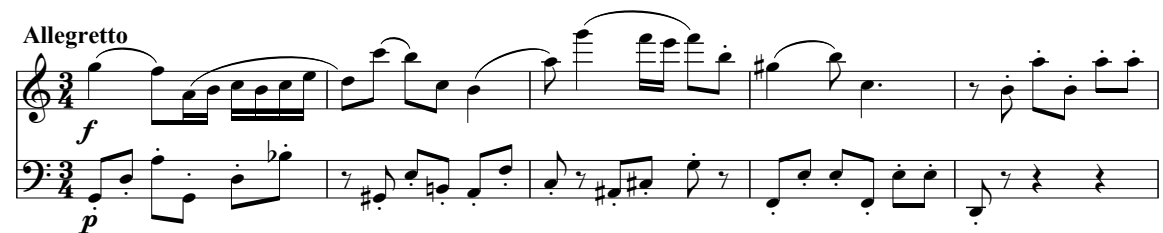
Premiere: Rex Conner, tuba; Sandra Mount, flute. Sunday, August 12, 1962,
National Music Camp, Interlochen, MI

Dedication: Rex Conner, Sandra Mount

Themes

1.

Allegretto



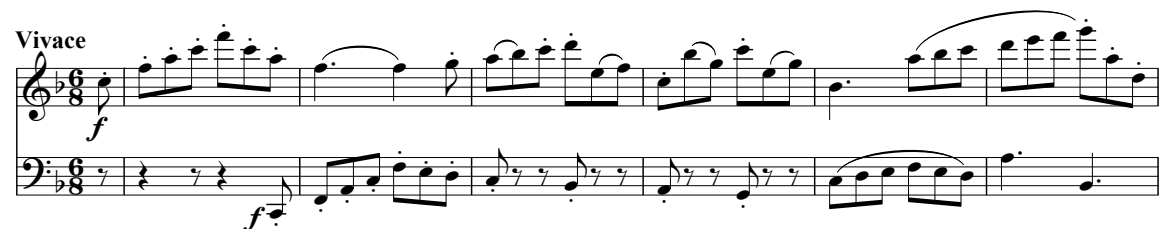
2.

Andante



3.

Vivace



Used with permission from Theodore Presser

Manuscripts

Daniel A. Reed Library Hartley Collection
Box 6, Folder 53

1. Orig sc, mss, pencil, 2pp
2. Trans, 3pp
3. Pub sc.
4. 2 pub sc, dup, 6pp, (4pp)
5. Sc, diazo copy, 3pp

Editions

Havertown, PA: Tenuto, 1962.

King of Prussia, PA: Presser, 1963.

THREE DANCES

Catalog Number: 70

Instrumentation: flute, tuba

Duration: 3:00

Dates of Composition: 1966, Interlochen, MI

Premiere: Unknown

Dedication: Rex Conner, Sandra Hartley

Themes

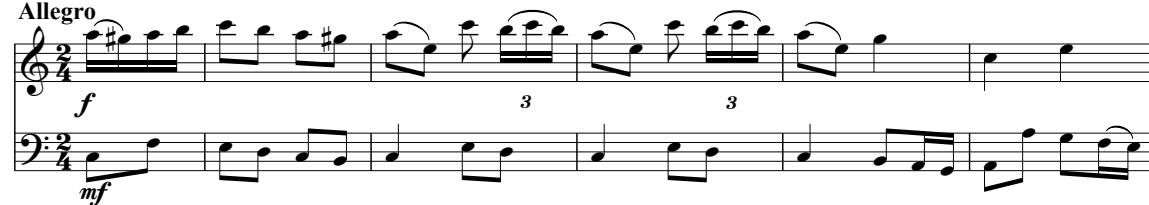
1.

Moderato
f



2.

Allegro
f
mf



3.

Vivace
ff
f



Used with permission from Ensemble Publications

Manuscripts

Daniel A. Reed Library Hartley Collection

Box 19, Folder 203

1. Orig sc, mss, pen, 2pp

2. Sc dup, (1p)

3. Pub sc, (1p)

Editions

Ithaca: Ensemble, 1966.

BIVALVE SUITE

Catalog Number: 96

Duration: c. 3:00

Instrumentation: euphonium, tuba

Dates of Composition: July 17, 1971, Fredonia, NY

Premiere: C. Rudolph Emilson, tuba; Edward Bahr, euphonium.
Tuesday October 5, 1971, Francis H. Diers Recital Hall, SUNY Fredonia,
Fredonia, NY.

Dedication: Rudolph Emilson, Ed Bahr

Themes

1.

Allegro moderato

2.

Lento

3.

Presto

Used with permission from Philharmusica

Manuscripts

Daniel A. Reed Library Hartley Collection

Box 1, Folder 12

1. Orig sc, mss, pen, 7pp

2. Pub sc, 7pp (4pp)

Editions:

New York: Philharmusica, 1971.

Bibliography

Popiel, Pete. "Reviews of Tuba Music," *The Brass World* 7 (1972), 121.

MINIATURES FOUR VALVE INSTRUMENTS

Catalog Number: 120

Instrumentation: euphonium (2), tuba (2)

Duration: 5:15

Dates of Composition: 1976

Premiere: Rick Lundquist, euphonium; Don Keddie, euphonium; Eric Abis, tuba;
Joe Colletti, tuba. March 20, 1976, SUNY Fredonia, Fredonia, NY.

Dedication: none

Themes

1. March manquee

Allegro con brio

2. Schizo

Allegro molto e staccato

3. Pavane

Andante

The musical score for '3. Pavane' is written for four staves in bass clef with a common time signature (C). The tempo is marked 'Andante'. The first staff begins with a dynamic of *p* and an *espr.* marking. The second staff starts with *pp*. The third staff starts with *pp*. The fourth staff starts with *pp*. The score includes various dynamics such as *p*, *pp*, *espr.*, and *poco*. A box containing the number '5' is located above the first staff in the fourth measure. The piece concludes with a *Molto rit.* marking.

4. Four Valve Rag

Allegro moderato

The musical score for '4. Four Valve Rag' is written for four staves in bass clef with a 2/4 time signature. The tempo is marked 'Allegro moderato'. The first staff begins with a dynamic of *f*. The second staff starts with *f*. The third staff starts with *f*. The fourth staff starts with *f*. The score includes various dynamics such as *f*, *f*, and *Molto rit.*. The piece concludes with a *Molto rit.* marking.

Used with permission from ECS Publishing

Manuscripts

Daniel A. Reed Library Hartley Collection

Box 8, Folder 88

1. Orig sc + parts + sk, mss, pen, 32pp

2. Oub sc + parts, 11pp + parts (13pp)

Editions

Boston: ECS, 1984.

QUARTET FOR BRASS

Catalog Number: 141

Instrumentation: cornet, horn, euphonium, tuba

Duration: 4:30

Dates of Composition: August 25–28, 1979

Premiere: William B. Dederer, cornet; William Hoyt, horn;
Barry Kilpatrick, euphonium; C. Rudolph Emilson, tuba.
NYSSMA Conference, Concord Hotel, Kiamesha Lake, NY 1979

Dedication: Fredonia Brass Quartet

Themes

1. Schottische

Allegro con brio $\text{♩} = 138$

Musical score for the first theme, Schottische, in 2/4 time. The score consists of four staves. The first staff is in treble clef, and the other three are in bass clef. The tempo is marked 'Allegro con brio' with a quarter note equal to 138 beats per minute. The dynamics are marked 'p' (piano) throughout the piece.

2. Romance

Andante $\text{♩} = 80$

Musical score for the second theme, Romance, in 3/4 time. The score consists of four staves. The first staff is in treble clef, and the other three are in bass clef. The tempo is marked 'Andante' with a quarter note equal to 80 beats per minute. The dynamics are marked 'p' (piano). A first ending bracket is present above the fifth measure of the first staff, labeled with the number 5.

3. Quadrille

Allegro molto giocoso ♩ = 132

Musical score for Quadrille, measures 85-89. The score is in 6/8 time and consists of four staves. The first staff is the treble clef, and the other three are bass clefs. The tempo is marked 'Allegro molto giocoso' with a quarter note equal to 132 beats per minute. The dynamic marking is 'mp' (mezzo-piano). A box with the number '5' is above the first staff at measure 85. The music features a mix of eighth and sixteenth notes, with some slurs and ties.

4. Presto

Presto ♩ = 168

Musical score for Presto, measures 90-94. The score is in 6/8 time and consists of four staves. The first staff is the treble clef, and the other three are bass clefs. The tempo is marked 'Presto' with a quarter note equal to 168 beats per minute. The dynamic marking is 'f' (forte). A box with the number '90' is above the first staff at measure 90. The music is characterized by rapid sixteenth-note passages and slurs.

Used with permission from Theodore Presser

Manuscripts

Daniel A. Reed Library Hartley Collection

Box 10, Folder 117

1. Orig sc + parts, mss, pen, 32pp

2. Orig sk dup, 26pp

3. Orig sk pen, on various small pieces of paper, 5pp

(1 on Jamestown Audobon Society Pamphlet

4. Sc, dup. Page 1 of pub sc, 1p

Editions

King of Prussia, PA: Presser, 1983

DOUBLE QUARTET

Catalog Number: 196

Instrumentation: satb saxophone, trumpet, horn, trombone, tuba

Duration: c. 8:00

Dates of Composition: March 1–10, 1994. Fredonia, NY

Premiere: Robert Levy, conductor. May 22, 1994, Lawrence Chapel,
Lawrence University Conservatory of Music, Appleton, WI.

Dedication: None

Themes

1. Allegro $\text{♩} = 108$

ff

ff

ff

ff

ff

ff

ff

ff

2.

Andante ♩ = 80

5

Musical score for section 2, measures 1-5. The tempo is Andante (♩ = 80). The score is in common time (C) and consists of five measures. The first three measures are mostly rests. The fourth measure begins with a piano (*p*) melody in the upper voice, which is muted. The lower voices play sustained notes, with the bass line starting on a half note G2 and moving to F2, E2, and D2 in the fifth measure. Dynamics include *pp* and *p*.

3.

Allegro ♩ = 100

Musical score for section 3, measures 1-3. The tempo is Allegro (♩ = 100). The score is in 6/8 time and consists of three measures. All parts feature a rhythmic pattern of eighth notes. The upper voices start with a piano (*pp*) dynamic. The bass line is also marked *pp*. The melody in the upper voices is more active, with many eighth notes and some rests.

4.

Vivace $\text{♩} = 120$

5

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Manuscripts

Daniel A. Reed Library Hartley Collection

Box 6, Folder 51

1. Score dup

2. sketch 13pp 20 total pages - first 12 on front and back

3. fair copies of page 13–20, 8pp

Editions

Boca Raton, FL: Masters Music Publications, 1994.

THREE INVENTIONS

Catalog Number: 201(199)

Instrumentation: trumpet in C, tuba

Duration: 3:00

Dates of Composition: July 8–9, 1994

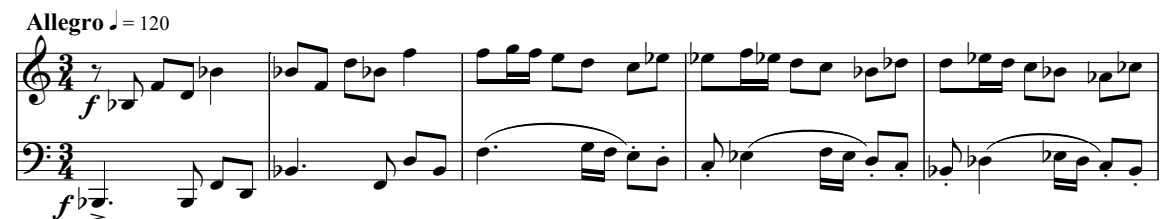
Premiere: none

Dedication: Robert Levy

Themes

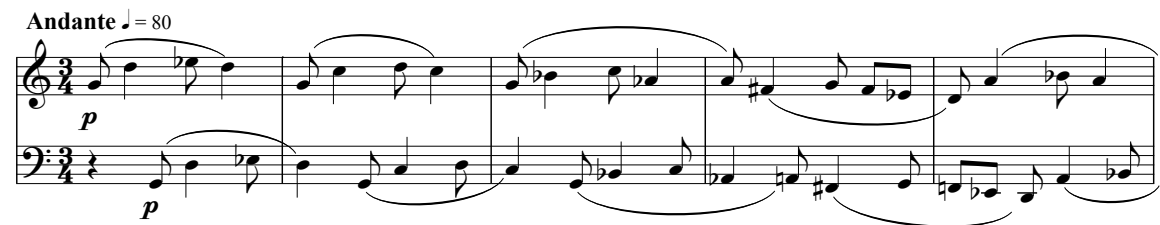
1.

Allegro ♩ = 120
f



2.

Andante ♩ = 80
p



3.

Vivace ♩ = 132
p



Used with permission from Nichols Music

Manuscripts

Editions

Waltham, MA: Nichols, 1994.

INTRADA AND GIGUE

Catalog Number: 211, 216

Instrumentation: euphonium (8)

Duration: 1:30, 1:10

Dates of Composition: Intrada 1996, Gigue 1997

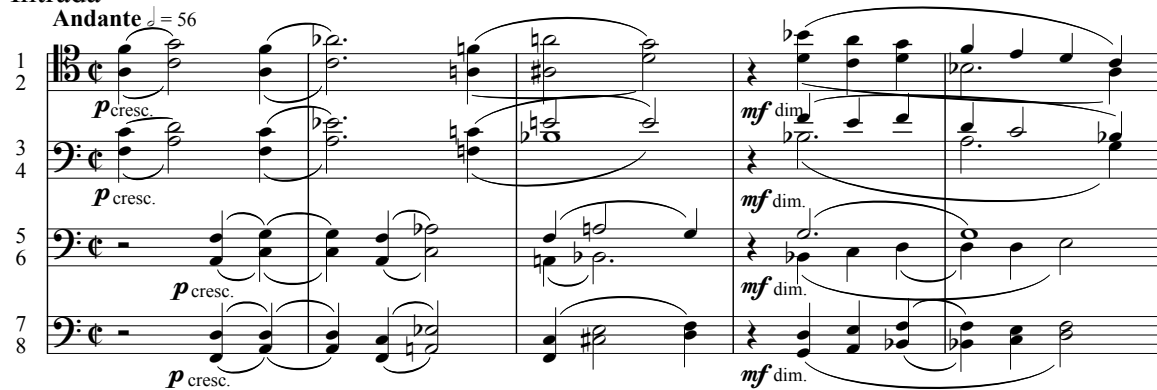
Premiere: Programs 1997

Dedication: Barry Kilpatrick

Themes

Intrada

Andante $\text{♩} = 56$



1 *p cresc.*

2 *mf dim.*

3 *p cresc.*

4 *mf dim.*

5 *p cresc.*

6 *mf dim.*

7 *p cresc.*

8 *mf dim.*

Gigue

Allegro $\text{♩} = 92$



1 *f*

2 *f*

3 *f*

4 *f*

5 *f*

6 *f*

7 *f*

8 *f*

Used with permission from TUBA Press

Manuscripts

none

Editions

Annandale, MD: TUBA Press, 1997

DUET FOR BASSES

Catalog Number: 258

Instrumentation: tuba (2) or baritone/bass saxophone

Duration: 4:30

Dates of Composition: November 7–10, 2002, Orchard Park, NY

Premiere: SUNY Fredonia Saxophone Ensemble, Wildy Zumwalt, conductor;
November 21, 2002. King Concert Hall, SUNY Fredonia, Fredonia, NY.
Tuba premiere unknown.

Dedication: None

Themes

I.

Allegro moderato (♩ = 104)

f marc.

f marc.

fp

II.

Adagio ♩ = 120

pp

pp

fp

III.

Vivace ♩ = 120

f

f

1.

Used with permission from Theodore Presser

Manuscripts

Daniel A. Reed Library Hartley Collection

Box 6, Folder 52

1. Orig sc + dup set

Editions

King of Prussia, PA: Presser, 2002.

QUARTET FOR LOW BRASS AND PIANO

Catalog Number: 259

Instrumentation: trombone, euphonium, tuba, piano

Duration: 6:00

Dates of Composition: 2003

Premiere: Unknown

Dedication: None

Themes

1.

Allegro Moderato ♩ = 120

Musical score for Theme 1, Allegro Moderato. The score is in 3/4 time and consists of four staves. The first two staves are for trombone and euphonium, both marked with a forte (*f*) dynamic. The third staff is for tuba, marked with a fortissimo (*ff*) dynamic and an 8va (octave) marking. The fourth staff is for piano, also marked with a fortissimo (*ff*) dynamic. The music features a melodic line in the brass instruments and a rhythmic accompaniment in the piano.

2.

Scherzando ♩ = ♩

Musical score for Theme 2, Scherzando. The score is in 3/4 time and consists of four staves. The first two staves are for trombone and euphonium, both marked with a piano (*p*) dynamic. The third staff is for tuba, marked with a piano (*p*) dynamic. The fourth staff is for piano, marked with a piano (*p*) dynamic. The music features a melodic line in the brass instruments and a rhythmic accompaniment in the piano.

3.

Adagio ♩ = 66

Musical score for item 3, Adagio, 3/4 time, key of B-flat major. It features five staves: a top staff with a melodic line in B-flat major, a bass staff with a supporting line, and three empty staves below. Dynamics include piano (*p*).

4.

Vivace ♩ = 120

Musical score for item 4, Vivace, 6/8 time, key of B-flat major. It features five staves with complex rhythmic patterns. Dynamics include piano (*p*) and forte (*f*).

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Manuscripts

none

Editions

Annandale, MD: TUBA Press, 2003.

SHAPE NOTE SONGS

Catalog Number: 236

Instrumentation: euphonium (2), tuba (2)

Duration: c. 3'30"

Dates of Composition: Arranged by Walter Hartley, 2004

Premiere: unknown

Dedication: none

Themes

1. Holy Manna (by William Moore, 1825)

Allegretto

Musical score for 'Holy Manna' in 4/4 time, key of B-flat major. The score consists of four staves. The first two staves are for euphonium parts, and the last two are for tuba parts. Dynamics include *p* (piano) and *f* (forte). The music features a melody in the upper staves and a rhythmic accompaniment in the lower staves.

2. Sweet Prospect (by William Walker, 1835)

Allegro

Musical score for 'Sweet Prospect' in 6/8 time, key of B-flat major. The score consists of four staves. The first two staves are for euphonium parts, and the last two are for tuba parts. Dynamics include *p* (piano) and *f* (forte). The music features a melody in the upper staves and a rhythmic accompaniment in the lower staves.

3. Idumes (by A. Davisson, 1816)

Andante

Musical score for 'Idumes' by A. Davisson, 1816. The score is for four voices in bass clef, 3/4 time, and B-flat major. The first voice part starts with a forte (*f*) dynamic, while the other three parts start with a piano (*p*) dynamic. The music is in a slow, steady tempo.

4. Burk (by B.F. White, 1844)

Allegro

Musical score for 'Burk' by B.F. White, 1844. The score is for four voices in bass clef, common time (C), and C major. The first voice part starts with a piano (*p*) dynamic, while the other three parts start with a forte (*f*) dynamic. The music is in a fast, lively tempo.

Used with permission from Stephen Shoop Music Publications

Manuscripts

none

Editions:

Ennis, OK: Stephen Shoop Music Publications, 2004.

SINFONIA NO. 10

Catalog Number: 195

Instrumentation: euphonium (4) tuba (4)

Duration: 7:45

Dates of Composition: 1994

Premiere: The University of Wisconsin Madison Tuba/Euphonium Ensemble
Ed Albrecht, euphonium; Katie Kretschman, euphonium;
Nicole Lock, euphonium; Elsie Parker, euphonium; Bill Refert, euphonium;
Patrick Schultz, euphonium; Amy Theisen, euphonium; Dan Brice, tuba;
Dan Evans, tuba; Michael Forbes, tuba; Tiney Frailey, tuba; Lisa Golas, tuba;
Ben Jaeger, tuba; Nat McIntosh, tuba; Julie Marshaus, tuba;
John Stevens, conductor. December 3, 1995, Mills Concert Hall,
Madison, WI.

Dedication: Scott Watson and The University of Kansas

Themes

1.

Andante ($\text{♩} = 76$)

1
2
3
4

1
2
3
4

p
p
p
p_b

2.

Allegro Scherzando (♩ = 126-132)

Musical score for Allegro Scherzando, measures 1-5. The score is written for four parts (1, 2, 3, 4) in a common time signature (C). The tempo is marked as Allegro Scherzando with a quarter note equal to 126-132 beats per minute. The dynamics are marked as *f marc.* (forte marcato). The key signature has one flat (B-flat). The score shows a complex rhythmic pattern with many beamed notes and rests.

3.

Adagio (♩ = 72)

Musical score for Adagio, measures 1-5. The score is written for four parts (1, 2, 3, 4) in a 3/4 time signature. The tempo is marked as Adagio with a quarter note equal to 72 beats per minute. The dynamics are marked as *pp* (pianissimo). The key signature has one flat (B-flat). The score shows a slow, melodic line in part 1 and a harmonic accompaniment in parts 2, 3, and 4.

4.

Presto (♩ = 152)

Musical score for Presto, measures 1-5. The score is written for four parts (1, 2, 3, 4) in a 6/8 time signature. The tempo is marked as Presto with a quarter note equal to 152 beats per minute. The dynamics are marked as *f* (forte). The key signature has one flat (B-flat). The score shows a fast, rhythmic line in part 1 and a harmonic accompaniment in parts 2, 3, and 4.

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Manuscripts

none

Editions

Annandale: TUBA Press, 1994.

TRIPLE QUARTET

Catalog Number: 205

Instrumentation: trombone (4), euphonium, (4) tuba (4)

Duration: 6:40

Dates of Composition: February 23, 1995

Premiere: Peter Martens, trombone; Bambi Radecki, trombone;
Jeremy Kriedman, trombone; Angela Lawton, trombone;
Benjamin Meyer, trombone; Andrew Peik, bass trombone;
Ryan Peterson, euphonium; Andrew Schmidt, euphonium;
Benhamin Kessler, euphonium; Jeffery Bethrone, euphonium;
Michael Hoover, tuba; David Stull, tuba; Daniel Beuge, tuba;
Guillermo Agullar, tuba; Nick Keelan, conductor. May 20, 1996,
Lawrence University Conservastory of Music, Haper Hall, Appleton, WI.

Dedication: None

Themes

1.

Allegro con brio ($\text{♩} = 152-160$)

The musical score for Theme 1 is written for six bass clef instruments (trombone, euphonium, and tuba) in 3/4 time. The tempo is marked 'Allegro con brio' with a quarter note equal to 152-160 beats per minute. The score consists of six staves. The first staff begins with a *pp* dynamic and a chord of G2, B2, and D3. The second staff has a *mp* dynamic and a chord of G2, B2, and D3. The third staff has a *pp* dynamic and a chord of G2, B2, and D3. The fourth staff has a *mp* dynamic and a chord of G2, B2, and D3. The fifth staff has a *p* dynamic and a chord of G2, B2, and D3. The sixth staff has a *p* dynamic and a chord of G2, B2, and D3. The score includes various musical notations such as rests, notes, and slurs.

2.

Lento (♩ = 60)

f *dim.* *pp*

5

pp *p* *p* *p*

3.

Allegro Vivace (♩ = 92)

pp *pp*

5

pp *pp*

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Manuscripts

Daniel A. Reed Library Hartley Collection
Box 20, Folder 216
1. Original Short Sc
2. Short Sc Dup.

Editions

Boca Raton, FL: Masters Music Publications, 1995

APPENDIX A: PROGRAM NOTES

Biography

Walter Hartley was born in Washington, D.C. in 1927. He studied piano from an early age, began composing at the age of five, and became seriously dedicated to the craft at the age of sixteen. Hartley attended the National Music Camp in Interlochen where he studied piano and composition with Percy Grainger. He received all three of his degrees from the Eastman School of Music. While maintaining a thirty-year career as a university professor, Hartley composed a catalog of over 300 works, most of which have been published. His catalog includes 32 compositions for the tuba and euphonium. He received the ASCAP Award for Contributions to Serious Music for 36 consecutive years. In 2000, he was awarded the Lifetime Achievement Award from the International Tuba and Euphonium Association.

Euphonium Example

Hartley's *Two Pieces for Euphonium and Piano* was written for Rick Lundquist, a euphonium student at SUNY Fredonia. The work was composed in 1976 and is Hartley's first composition for solo euphonium and piano. The first movement, *Lyric Piece*, is in ternary form and begins with a pensive mood that progresses to a climax and then returns to the opening mood. Hartley's free use of tonality builds harmonic tension which is careful to never override the established mood.

The *Scherzino* offers a humorous contrast to the *Lyric Piece*. The euphonium and piano each function as both melody and accompaniment and alternate between these roles throughout the movement. Tonal assertion is established with melodies that seem to

undulate around central tones. The euphonium's final melodic statement is played without accompaniment and comes across as aloof; the piano ends the piece by chiming in on a staccato major chord, as though indifferent to the euphonium's melody.

Two Pieces for Euphonium and Piano challenges the euphonium player by requiring a sustained and legato approach throughout, in particular at soft dynamics. The piano is written contrapuntally to the euphonium. The opportunity to alternate between roles in the scherzo provides the performer an opportunity to demonstrate depth of artistry.

Tuba Example

Harvey Phillips invited Walter Hartley to be one of fifty composers to attend the First International Tuba Symposium Workshop held at Indiana University. *Music for Solo Tuba* was written in 1973 during the festival and dedicated to the conference host, Phillips. The work is in four movements: Andante, Allegro, Largo, and Presto. Although it is written primarily in traditional notation, it employs some contemporary techniques, such as glissandi and flutter tongue.

The Andante movement presents a lyrical melody in the mid-tessitura and below of the instrument. This movement progresses to a more forceful section that incorporates Hartley's signature melodic contour of wide skips and closes at a softer dynamic on long sustained pitches. The Allegro is in 5/8 and presents alternating rhythmic groupings of 2+3, 3+2, and 2+1+2. The movement is rhythmically active and contains arpeggiated figures that are mostly tertian. The Largo explores rapid slur passages and glissandi over a wide range of the instrument at a dynamic range of ppp–fff. There is one measure that

requires the tubist to navigate exposed articulations over wide range before returning to the glissandi that close the movement. The Presto is the most technically challenging movement; the tubist is required to execute lengthy rapid double-tonguing passages across the greater part of the range of the instrument.

Music for Solo Tuba challenges the tubist with exquisite use of meter shifts, glissandi, rapid double-tonguing, and full exploration of the range of the instrument. Hartley also pays tribute to his Eastman roots in the final movement, by including two blistering presentations of Emory Remington's famous long-tone warm up for trombone.

APPENDIX B: DISCOGRAPHY OF COMPLETE WORKS

Cat #	Title	Company	ID	Performers
5	Woodwind Quartet	ACA Digital	CM 20072	Univeristy of Georgia Woodwind Quartet
16	Sonatina for Trumpet	Mark Records	MRS 27272	James Ode, trumpet; Mary Ann Covert, piano
29	Concerto for 23 Winds	Silver Crest	ABA-72-4	University of Texas, Jimmy Lee Reynolds, cond.
		MCPS	CSCD 102	Cantium Winds Brendon Le Page, conductor
		Mark Records	MCD-780	University of Cincinnati Symphonic Winds
		Brain Co. Ltd.	BOCD 7506	Tokyo Kosei Wind Orchestra Frederick Fennell, conductor
		Mecury Poly.	CD 432754-2	Eastman Wind Ensemble Frederick Fennell, conductor
		Klavier	KCD 11064	University of Cincinnati Symphonic Winds
		Summit Rec.	DCD 306	University of Georgia Wind Symphony
30	Sonatina for Tuba and Piano	Mark Records	MRS-28437	Peter Popiel, tuba; Henry Fuchs, piano
31	Two Pieces for Woodwind Quintet	Mark Records	MRS-28486	Interlochen Arts Quintet
32	Sonata Concertante for Trombone and Piano	Coronet Records	1506	William Cramer, trombone; Robert Glotzbach, piano
			1511	Henry Charles Smith, trombone; Gerturude Kuehefuhs, piano
40	Orpheus: Madrigal for Brass Quintet	Crystal Records	S-206	Annapolis Brass Quintet
46	Petite Suite	Coronet Records	3036	James Stoltie, saxophone

Cat #	Title	Company	ID	Performers
46	Petite Suite for Unaccompanied Alto Saxophone	Dorn Productions/	Saxophone Service	Fred Hemke, saxophone
				Neal Ramsay, saxophone
		Open Loop Records	16	Jamal Rossi, saxophone
50	Suite for Unaccompanied Tuba	Coronet Records	1259	Rex Conner, tuba
51	Duet for Flute and Tuba	Golden Crest	RE 7054	Andrew Lolya, flute; Harvey Phillips, tuba
57	Sinfonia No. 3	Mark Records	M-1116	Fredonia Brass Choir, C. Rudolph Emilson, conductor
58	Psalm for Strings	MMC Recordings	MMC 2002	Slovak Radio Symphony Robert Black, conductor
60	Duo for Alto Saxophone and Piano	Mark Records	MRS-22868	Donald Sinta, saxophone; Melita True, piano
		Golden Crest	RE 7067	Dale Underwood, saxophone; Marjorie Lee, piano
62	Divertissement for Brass Quintet	Mark Records	MRS-32258	Ithaca Brass Quintet
64	Sinfonia No. 4	Mark Records	M-1116	Fredonia Wind Ensemble, Donald Hartman, conductor
		Silver Crest	CBD 69-8	East Carolina University Symphonic Band, Herbert L. Carter, conductor
66	Sonata for Flute and Harpsichord	Coronet Records	1710	James Pellerite, flute; Wallace Homibrook, harpsichord
68	Concerto for 3 Trombones and Band	Mark Records	MC-1551	University of Minnesota Band, Frank Bencriscutto, conductor
69	Concerto for Alto Saxophone and Band	Silver Crest	MID-68-7	Fred Hemke. Saxophone; Fenton Illinois High School Band, John Paynter, conductor

Cat #	Title	Company	ID	Performers
		Silver Crest	CBD-77-2	Randall Missmore, saxophone; West Virginia University Wind Ensemble, Don Wilcox, conductor
		Golden Crest	CRS 4077	Donald Sinta, saxophone; Ithaca College Band, Walter Beeler, conductor
71	Caprice for Trumpet and Piano	Golden Crest	RE 7045	Robert Levy, trumpet; Amy Levy, piano
76	Sonata for Tuba and Piano	Coronet Records	1721	Robert LeBlanc, tuba; Myra Baker, piano
77	Poem for Tenor Saxophone and Piano	Open Loop	19	Steven Mauk, saxophone; Mary Ann Covert, piano
		Golden Crest	RE 7060	James Houlik, saxophone; Paul Tardiff, piano
		Brewster Records	1204	Fred Hemke, saxophone; Milton Granger, piano
79	Solemn Music for Brass Quartet	NBV Eroica Classical Recordings	CD	William Adcock and Andrew Wilson, trumpets; Samuel Compton, horn; Lance LaDuke, euphonium
81	Concertino for Tuba and Wind Ensemble	Silver Crest	MID-74-9	John Turk, tuba; Ohio High School Symphony Band; Max W Treier, conductor
82	Concertino for Trumpet	Educational Record Reference Library	Record 26	
	Concertino for Trumpet and Wind Ensemble	Cornell	CVWE-32	Cornell Univeristy Wind Ensemble, Marice Stith, conductor
		Silver Crest	MID-78-5	Mark Latham, trumpet; Illinois Wind Symphony, Jack Williamson, director

Cat #	Title	Company	ID	Performers
83	Double Concerto for Alto Saxophone, Tuba, and Wind Octet	Golden Crest	CRS-4136	Dale Underwood, saxophone; Martin Erickson, tuba; Metropolitan Wind Octet
		University of Arizona Recordings	AURCD 3111	Harvey Phillips, tuba; George Wolfe, alto saxophone; Midwest Chamber Winds
84	Canzona for Eight Trombones		MES 50500	Eastman Trombone Choir, Emory L. Remington, director
		Williams Music	WMP 1001	Eastman Trombone Choir, Emory L. Remington, director
85	Sonata Breve for Unaccompanied Bass Trombone	Silver Crest	CR 9006	Fred Boyer, trombone
		Crystal Records	S-383 (cassette)	Jeff Reynolds, trombone
86	Capriccio for Trombone and Band	Silver Crest	MID-73-9	Henry C. Smith, trombone; Oxon Hill High School Band, MD, William Johnson, conductor
		Educational Record Reference Library	Record 32	Unknown
90	Two Pastiches	American Composers Forum	Innova 522	Jan Fillmore Scott, clarinet; David Scott, trumpet, Fred Sahlmann, piano, Terry Mahady, percussion
96	BiValve Suite for Euphonium and Tuba	Coronet Records	LPS 3202	Paul Droste, euphonium; Robert LeBlanc, tuba
99	Suite for Saxophone Quartet	Coronet Records	3021	Sigurd Rascher Saxophone Quartet
		ETHOS Recordings	Cassette	Aeolian Saxophone Quartet (Ethos Publications)

Cat #	Title	Company	ID	Performers
100.1	Song for Alto Saxophone and Piano (from Southern Tier Suite)	Coronet Records	3046	George Wolfe, saxophone; Ramone Cooklis, piano
100.1	Southern Tier Suite	Mark Records	H-1116	Fredonia Symphonic Band, Herbert L. Harp, conductor
104	In Memoriam for Band	Golden Crest	41288	Ithaca College Band, Edward Cobrecht, conductor
106	Concerto for Tuba and Percussion Orchestra	Arizona Univeristy Recording	AUR DC 3061	Jeffery Jarvis, tuba; East Carolina University Percussion Ensemble, Mark Ford, conductor
107	Sonata for Tenor Saxophone and Band	Golden Crest	RE 7080	James Houlik, saxophone; Paul Tardiff, piano
		Open loop Records (Dorn)	21	Lynn Klock, baritone saxophone; Nadine Shenk, piano
110	Octet for Saxophones	Coronet Records	CD-COR-401-0	Aeolian Saxophone Quartet
111	Sonorities II for Horn and Piano	Crystal Records	S-371	Calvin Smith, horn; John Dressler, piano
116	Metamorphoses for Clarinet and Piano	Advance	FCR-275	James East, clarinet; Phyllis East, piano
118	Two Pieces for Euphonium and Piano	Mark Records	2535-MCD	Barry Kilpatrick, euphonium; Phyllis East, piano
119	Sonorities IV for Alto Saxophone and Piano	Dorn Productions/ Saxophone Service	Saxophone Service	David Bilger, saxophone; Dorinne Bilger, piano
120	Miniatures for 4 Valve Instruments	Golden Crest	RE 4173	Atlantic Tuba Quartet
		Polyphonic Reproductions, Ltd.	QPRZ 013D	British Tuba Quartet

Cat #	Title	Company	ID	Performers
121	Sonata for Baritone Saxophone and Piano	Open loop Records (Dorn)	21	Lynn Klock, baritone saxophone; Nadine Shenk, piano
		Crystal Records	CD 657	Kenneth Tse, saxophone; Mami Nagai, piano
		Open Loop Records	3	Lynn Klock, baritone saxophone; Nadine Shenk, piano
136	Symphony No. 2 for Large Wind Ensemble	Golden Crest	GC81-E/ MENC-10	Crane Wind Ensemble, A. Maiello, conductor
138	Diversions	Crystal Records	S-158	James Dawson, soprano saxophone; John York, piano
139	Sonata Euphonica	Polyphonic Reproductions, Ltd.	QPRZ-014D	Steven Mead, euphonium; Joyce Woodhead, piano
		Mark Records	2535-MCD	Barry Kilpatrick, euphonium; Phyllis East, piano
		Mark Records	MRS-37882	Barry Kilpatrick, euphonium; Phyllis East, piano
155	Sinfonia No. 4	Kosei Publishing Company	KOCD-3569	Tokyo Kosei Wind Orchestra, Frederick Fennell, conductor
157	Aubade for Saxophones	Orgon Records	ORG25761	South German Saxophone Chamber Orchestra, Linda Bangs-Urban, conductor
160	Dance Suite	Albany	Troy 378	Lawrence Gwodz, alto saxophone; Stephen Redfield, violin; Lois Leventhal, piano
165	Sonata Giocosa	De Profundis	CD001	Jay Easton, bass saxophone
168	Sinfonia No. 6 for Saxophones	Orgon Records	ORG25761	South German Saxophone Chamber Orchestra, Linda Bangs-Urban, conductor
175	Chatauqua Overture	Vestige Records	GR95701	University of Kansas Symphonic Band, Robert E. Foster, conductor

Cat #	Title	Company	ID	Performers
177	Sinfonia No. 9	Vestige Records	GR95701	University of Kansas Symphonic Band, Robert E. Foster conductor
183	Quartet for Guitars	New World Records	NW 384	Buffalo Guitar Quartet
185	Quartet Concerto for Saxophone and Wind Ensemble	Vestige (custom)	GR101-1201	University of Southern Mississippi Wind Ensemble
186	Hallelujah Fantasy	US Air Force	USAF	ACC Heritage Band of America. Lowell Graham, conductor
200	Concertino da Camera	Equilibrium	EQ30	Michael Jacobson, soprano saxophone; Baylor University Brass Quintet
207	Centennial Symphony	Kosei Publishing Company	KOCD-3569	Tokyo Kosei Wind Orchestra, Frederick Fennell, conductor
209	Sonorities VII	De Profundis	CD001	Jay Easton, bass saxophone
210	Romance	Jay C. Easton	CD001	Jay Easton, bass saxophone
218	Music for Twelve Saxophones	Qualiton Imports	Romeo 7215	Sax Chamber Orchestra, Lawrence Gwozdz, conductor
231	Angel Band Suite	GIA Publications	CD-552-2	North Texas Wind Symphony, Eugene Corporon, conductor
254	Sonatina for Alto Saxophone	Encore Performance Recordings	EPR-2523	David Wright, saxophone; Stecen Harlos, piano
258	Thanksgiving Anthem (William Billings)	Klavier	K11032	Eastern Wind Symphony, William H. Silvester, conductor
285	Duet	De Profundis	Cd001	Jay Easton, bass and subcontrabass saxophones

APPENDIX C: CHRONOLOGICAL LIST OF COMPLETE WORKS

Cat #	Date	Title	Instrumentation
1	1949	Ballet Music	Orchestra
2	1949	Ballet Music	Piano (2)
3	1949	Prologue and March	Band
4	1949	Improvisations	Piano
5	1950	Sonata da Camera	Solo trombone, piccolo, clarinet (2), bassoon, piano
6	1950	String Quartet No. 1	Violin (2), viola, cello
7	1950	Quartet for Woodwinds	Flute, oboe, clarinet, bassoon
8	1950	Sinfonietta	Orchestra
9	1951	Concertino	Violin, viola, clarinet, flute, trombone, percussion, piano
10	1951	Triptych	Orchestra
11	1951	Sonata	Violin, piano
12	1951	Suite for Five Winds	Flute, oboe, clarinet, saxophone (A), trombone
13	1951	Arioso	Trombone, piano
14	1951	Three Patterns	Orchestra
15	1952	Sonatina	Trumpet, Orchestra
16	1952	Sonatina	Trumpet, piano
17	1952	Concerto	Piano (2)
18	1952	Concerto	Piano, orchestra
19	1952	Prelude and Dance	Cello (3)
20	1952	Three Piano Pieces	Piano
21	1952	Elegy for Strings	Orchestra
22	1952	Sonatina (arr. Bullock)	Trumpet, Band
23	1952	Carillon	Piano

Cat #	Date	Title	Instrumentation
24	1953	Sonata	Violin, piano
25	1953	Trio for Strings	Violin, viola, cello
26	1954	Two Songs of Blake	Voice (medium-high), piano
27	1954	How Excellent Thy Name	Chorus (SATB) a capella
28	1954	Chamber Symphony	Orchestra
29	1954	Concert Overture	Orchestra
30	1955	Sonata in A	Piano
31	1956	Divertimento	Cello, flute, oboe, clarinet, bassoon, horn
32	1956	Quintet Movement	Clarinet in A, violin (2) viola, cello
33	1956	Scene's from Lorca's "Blood Wedding"	Orchestra
34	1956	Joto from "Blood Wedding"	Orchestra
35	1956	Meditation and Dance from "Blood Wedding"	Violin, harp
36	1957	Concerto for 23 Winds	Wind Ensemble (3333,4331)
37	1957	Sonatina	Tuba, piano
38	1958	Sonata Concertante	Trombone, piano
39	1959	Two Little Pieces	Clarinet
40	1959	Three Duets	Violin, viola
41	1959	Little Duet	Piano (4 hands)
42	1960	Suite	Flute, piano
43	1960	Rondo for Winds and Percussion	Wind Ensemble or Band
44	1960	Orpheus	Trumpet (2), horn, trombone, tuba
45	1960	Orpheus with His Lute	Chorus (SSATB) a capella
46	1960	Chamber Music	Saxophone (A), flute, clarinet, oboe, bassoon, horn
47	1960	Trio	Piano, violin, cello

Cat #	Date	Title	Instrumentation
48	1960	Miniature Suite	Piano
49	1961	Sinfonia No. 1	Wind Ensemble or Band
50	1961	Petit Suite	Saxophone (A)
51	1961	Two Pieces	Piano
52	1961	Fantasia	Flute, piano
53	1962	Elizabethan Dances	Orchestra
54	1962	Sinfonia No. 2	Orchestra
55	1962	String Quartet No. 2	Violin (2), viola, cello
56	1962	Suite	Tuba
57	1962	Duet	Flute, tuba
58	1962	Intriot and Choral Amen	Chorus (SATB), a capella
59	1963	Serenade	String bass, flute, clarinet, oboe, bassoon, horn
60	1963	Quintet	Trumpet (2), horn, trombone, tuba
61	1963	Festive Music	Orchestra
62	1963	Sinfonia No. 3	Trumpet (5), horn (4), trombone (3), euphonium, tuba
63	1964	Psalm for Strings	Orchestra (strings)
64	1964	Four Sketches	Flute, piano
65	1964	Duo	Saxophone (A), piano
66	1964	Partita	Orchestra (chamber)
67	1965	Divertissement	Trumpet (2), horn, trombone, tuba
68	1965	Prelude and Fafare	Organ
69	1965	Sinfonia No. 4	Wind Ensemble or Band
70	1965	Sonata	Flute, harpsichord
71	1966	Three Dances after Telemann	Flute, tuba
72	1966	Concerto	Solo trombone (3), band

Cat #	Date	Title	Instrumentation
73	1966	Three Pieces	Oboe
74	1966	Concerto No. 1	Saxophone (A), band or piano
75	1967	Sonata	Tuba, piano
76	1967	Poem	Saxophone (T), piano
77	1967	They That Put Their Trust	Chorus (SSATB) a capella or organ
78	1967	O Sing a New Song	Chorus (SSATB) a capella
79	1967	Psalm Cycle	Voice (medium-high), flute, piano
80	1967	Aria	Tuba, piano
81	1967	Caprice	Trumpet, piano
82	1968	Solemn Music	Brass Quartet, Brass Choir
83	1968	Sonata No. 2	Piano
84	1968	Sinfonietta	Band
85	1969	Capriccio	Trombone, band
86	1969	Concertino	Tuba, wind ensemble
87	1969	Concertino	Trumpet, wind ensemble
88	1969	Double Concerto	Solo saxophone (A), solo tuba, flute, oboe, clarinet, bassoon, trumpet (2), horn, trombone
89	1969	Canzona	Trombone (8)
90	1969	Sonata Breve	Trombone (bass)
91	1970	Symphony No. 1	Wind Orchestra or Band
92	1970	Two Pastiches	Trumpet, horn, trombone
93	1970	Venite (Five Canticles, I)	Chorus (SATB), wind ensemble
94	1970	Te Deum (Five Canticles, II)	Chorus (SSATB), baritone, wind ensemble
95	1971	Bivalve Suite	Euphonium, tuba
96	1971	Magnificat (Five Canticles, III)	Chorus (SSATB), soprano, wind ensemble

Cat #	Date	Title	Instrumentation
97	1971	Nunc Dimittis (Five Canticles, IV)	Chorus (SSATB), tenor, wind ensemble
98	1971	Jubilate Deo (Five Canticles, V)	Chorus (SSATB) soprano, alto, tenor, bass, wind ensemble
99	1971	Partita for Winds	Wind ensemble minus percussion
100	1972	Antiphony	Brass Choir, band
101	1972	Song from Southern Tier Suite	Band
103	1972	Suite	Saxophone (SATB)
104	1972	Two Anthems	Chorus (TTBB), organ
105	1972	Sonorities I	Tuba, piano
106	1973	In Memorium	Band
107	1973	Music for Solo Tuba	Tuba
108	1973	Variations	Orchestra
109	1974	Largo	Tuba, piano
110	1974	Sonata	Saxophone (T), piano
111	1974	Concerto for Tuba and Percussion Orchestra	Tuba, percussion (6–7)
112	1974	The Saxophone Album	Saxophones (SATB), piano
113	1974	Little Suite	Saxophone (B), piano
114	1975	Love Song of the Bride	Soprano, piano
115	1975	Metamorphoses	Clarinet, piano
116	1975	Fantasia for Brass and Percussion	Brass (17), percussion (10)
117	1975	Saturday Afternoon (vocalise)	Soprano or alto, vibraphone
118	1975	Sonorities II	Horn, piano
119	1975	Octet	Saxophone (SAAATTBBass), piano
120	1975	Three Modes	Piano
121	1975	Chorale, "Wachet Auf," Nicolai-Bach	Saxophone (SAATBBass)

Cat #	Date	Title	Instrumentation
122	1975	Chorale, "Aeg Gott und Herr," Nicolai-Bach	Saxophone (SAATBBass)
123	1975	Bacchanalia	Band
124	1976	Prelude for Brass and Drums	Brass Choir, drums
125	1976	Sonata	Saxophone (B), piano
126	1976	Scherzo for Tuned Percussion	Percussion
127	1976	Sonatina	Piano
128	1976	Sonorities IV	Saxophone (A), piano
129	1976	Two Pieces	Euphonium, piano
130	1976	Sonorities III	Trombone, piano
131	1976	Saxophrenia	Saxophone (A), band or piano
132	1976	Miniatures for Four Valve Instruments	Euphonium (2), tuba (2)
133	1977	Sinfonia No. 5	Band
134	1977	Quartet for Reeds	Oboe, clarinet, saxophone (A), bassoon
135	1977	Tricinia	Trombones (3)
136	1977	Tuba Rose	Tuba, piano
137	1978	Three Preludes	Piano
138	1978	Quintet No. 2 for Brass	Trumpet (2), horn, trombone, tuba
139	1978	Sonorities V	Trumpet, organ
140	1978	Concertino	Saxophone (T), band
141	1978	Sonorities VI	Bassoon, harpsichord
142	1978	Valse Vertigo	Saxophone (A), piano
143	1978	Symphony No. 2	Wind Ensemble or band
144	1979	Quartet for Brass	Cornet, horn, euphonium, tuba
145	1979	Meditation	Horn, piano
146	1979	Diversions	Saxophone (S)

Cat #	Date	Title	Instrumentation
147	1979	Sonata Euphonica	Euphonium, piano
148	1979	Rhapsody	Saxophone (T), orchestra
149	1980	Euphonium Concerto	Euphonium, wind ensemble or orchestra or piano
150	1981	Coast Guard Overture	Band
151	1981	Quintet for Saxophones	Saxophones, (SAATB)
152	1982	Concertante	Wind ensemble or Orchestra and timpani(s)
153	1983	Catskill Suite	Band
154	1983	Suite for Diverse Trumpets	Trumpets (6)
155	1983	Symphony No. 3	Orchestra
156	1983	Shall I Compare Thee	Voice (medium high), piano
157	1984	Cantilena	Saxophone (A), marimba
158	1984	Suite	Clarinet (B ^b), trumpet (C), piano
159	1984	Antiphonal Prelude	Saxophones (SATB), organ
160	1984	Two Dances: Rag Tango, Slow Drag	Clarinet (B ^b), trumpet (C), piano
161	1985	Solemn Postlude	Saxophone (SATB), organ
163	1985	Sonorities VII	Saxophone (T), piano
164	1985	Toccata Concertante	Saxophone (SATB)
165	1985	Aubade	Saxophone (SAATBBass)
166	1985	Dance Suite	Saxophone (A), violin, piano
167	1985	Sinfonia No. 6 for Saxophones	Saxophone (SSAAAATTBBBass)
168	1986	Hymn from " A Rustic Wedding" (Franz Berwald)	Saxophone (SAATBBass)
169	1986	Duet: Sonatina	Saxophone (AT)
170	1986	Sinfonia No. 7	Orchestra
171	1986	Scherzino	Saxophone (T), piano

Cat #	Date	Title	Instrumentation
172	1986	Four Fugues of Anton Reicha	Saxophone (SAATBBass)
173	1987	Five Vignettes	Trombone (5)
174	1987	Three American Folk Hymns	Saxophone (2 of like transposition)
175	1987	William Billings Suite	Saxophone (SAATBBass)
176	1987	God, Ruler of All Nations (Beissel)	Saxophone (SSAATTB)
177	1987	Three "Sacred Harp" Songs	Saxophone (SSAATTBBass)
178	1987	Sinfonia No. 8 for Tuned Percussion	Timpani, Mallets (4)
179	1987	Sonata Giocosa	Saxophone (Bass), piano
180	1987	Sonata Elegiaca	Saxophone (A), piano
181	1987	Trio for Reeds and Piano	Saxophone (S), oboe (ST), heckelphone, piano
182	1987	Quartet	Guitar (4)
183	1988	Overture, Interlude, and Scherzo	Saxophone (SSAAATTBBass)
184	1988	Caprice	Wind Ensemble or band and bassoon
185	1989	Chautauqua Overture	Band
186	1989	Grainger Tid Bits (Percy Grainger)	Band
187	1989	Fantasia	Tuba, orchestra (small), or piano
190	1990	Dance for Two-Alike Saxophones	Saxophone (2 of like transposition)
191	1991	Trio Estatico	Saxophone (AT), piano
192	1991	Concerto No. 2	Wind Ensemble or band and piano
193	1991	Serenade	Saxophone (SAATBBass)
194	1991	Quartet	Trumpet (2), trombone (2), or horn and trombone
195	1991	Sinfonia No. 9	Band
196	1992	Hallelujah Fantasy	Band
197	1992	Quartet Concerto	Orchestra, wind ensemble, piano and saxophone (SATB)

Cat #	Date	Title	Instrumentation
198	1992	Bagatelles (5 pieces)	Orchestra
199	1992	Two Sacred Songs	Voice (baritone) and guitar
200	1992	Essay for Band: Triads and Trichords	Band
201	1992	Seven "Sacred Harp" Songs	Saxophone (A), keyboard
202	1993	Hymn and Fuguing Tune (Jeremiah Ingalls)	Woodwind quintet, saxophone (alto) or horn
203	1993	Lyric Symphony No. 4	Band
204	1993	Fantasy on Vermont Tunes	Trombone or horn, piano
205	1993	The Morning Trumpet	Trumpet, organ or piano
206	1993	Quartet 1993	Oboe, saxophone (A), horn, bassoon
207	1993	Sonata No. 2	Tuba, piano
208	1993	Lyric Suite	Saxophone (T), viola, piano
209	1994	Adagio for Organ	Organ
210	1994	Sonatina Romantica	Clarinet, piano
211	1994	Easter Anthem (Williams Billings)	Band
212	1994	Sinfonia No. 10	Euphonium (4), tuba (4)
213	1994	Double Quartet	Saxophone (SATB), trumpet, horn, trombone, tuba
214	1994	Adagio for saxophones	Saxophone (SAAATTTBBass)
215	1994	Concertino	Piano, saxophone (SATB)
216	1994	African Dance	Saxophone, piano
217	1994	Concertino da Camera	Saxophone (S), brass quintet
218	1994	Three Inventions	Trumpet, tuba
219	1994	Southern Harmonics	Saxophone (ATB)
220	1994	Sonata	Saxophone (S) or oboe, piano
221	1995	Sacred Harp Suite	Saxophone (SAATB)
222	1995	Suite	Piano (2)

Cat #	Date	Title	Instrumentation
223	1995	Concerto Breve	Trombone (bass), orchestra or piano
224	1995	Centennial Symphony (No. 5)	Wind Ensemble
225	1995	Triple Quartet	Trombone (4), euphonium (4), tuba (4)
226	1996	Presidential Portraits (Walter Watson)	Band
227	1996	Rose of Sharon (William Billings)	Band
228	1996	Intrada	Euphonium (8)
229	1996	Sinfonia No. 11	Orchestra
230	1996	Quartettino	Saxophone (AATB)
231	1996	Sonorities VIII	Saxophone (Bass), piano
232	1996	Romance	Saxophone (Bass), piano
233	1996	Quartet	Saxophone (AAAA)
234	1996	Nonet for Flutes	Piccolo (2), flute (5), alto flute, bass flute
235	1997	Shape Note Songs	Euphonium/tuba ensemble
236	1997	Duo Sonata	Saxophone (SS or BB)
237	1997	Shape Note Tunes	Bassoon (7) with contrabassoon
238	1997	Prelude and Fanfare	Saxophone (AAATTB)
239	1997	Sonorities IX	Clarinet, piano
240	1997	Nonet for Bassoons	Bassoon (8), contrabassoon
241	1997	Gigue	Euphonium (8)
242	1997	Quintet No. 3 for Brass	Trumpet (2), horn, trombone, tuba
243	1997	Music for 12 Saxophones	Saxophone (SSAAAATTTBBBass)
244	1997	Moods of the Pacific	Voice (soprano), oboe, bassoon, piano
245	1998	Memorial Music	Trombone (2)
246	1998	Six Southern Folk Hymns for Saxophone	Saxophone (SAT)
247	1998	Variants of Southern Song	Saxophone (SAT)

Cat #	Date	Title	Instrumentation
248	1998	Festive Ode to Yerevan	Saxophone (alto), piano duet
249	1998	Birds in Space	Wind Ensemble, clarinet (E ^b , B ^b (2), Bass)
250	1998	Sinfonia No. 12	Woodwind choir
251	1998	Reeds at Play	Oboe (3), english horn
252	1998	Andante and Scherzo	Bassoon (4)
253	1998	Quartet for Clarinets	Clarinet (B ^b (3), Bass)
254	1998	Nocturne	Bass clarinet, piano
255	1999	Old American Hymn-Duet	English horn or saxophone (A) and tuba or saxophone (Bass)
256	1999	Two Studies	Band
257	1999	Thanksgiving Anthem (Williams Billings)	Band
258	1999	Shape Note Tunes for Four Bassoons	Bassoon (4)
259	1999	Ancestors of Minimalism	Saxophone (AATB)
260	1999	Trio Concertino	Saxophone (ATB), band
261	1999	Invention for Two	English horn or saxophone (A) and tuba or saxophone (Bass)
262	1999	Prelude, Cadenza, Rondo	Cello, piano
263	1999	Suite for Orchestra	Orchestra
264	1999	Angel Band Suite	Band
265	2000	Sinfonia No. 14	Wind Ensemble
266	2000	Soliloquy and Scherzo	Saxophone (sopranino) or clarinet (E ^b)
267	2000	Pastorale and Tarantella	Saxophone (SA), piano
268	2000	Concertino No. 2	Tuba, wind ensemble
269	2000	Millennial Quartet	Saxophone (SATB)
270	2000	Sinfonia No. 13	Orchestra (strings)

Cat #	Date	Title	Instrumentation
271	2001	Elegy 2001	Saxophone (A), or english horn, piano
272	2001	Contra-Piece	Contrabass saxophone, or contrabass clarinet, or contrabassoon, and piano
273	2001	Andante for Saxophone Quintet	Saxophone (SATBBass)
274	2001	Celebration	Trombone (12)
275	2001	Dances	Saxophone (3 of like transposition)
276	2001	All Hail the Power	Band
277	2001	Reverie and Canonic Scherzo	Saxophone (T), violin, piano
278	2001	Trio 2001	Saxophone (AA), piano
279	2001	Duo 2001	Saxophone (AA), wind ensemble
280	2001	Sonatina	Bassoon, piano
281	2001	Sacred Harmonies for Strings	Orchestra (strings)
282	2002	Sinfonia No. 15	Saxophone (SSAAAATTBBBass)
283	2002	"Present Joys"	Orchestra
284	2002	Duet	Saxophone (BB, BBass, or BassBass)
285	2002	Sonatina	Saxophone (A), piano
286	2002	Terzetto: Four Pieces for Three Players	Saxophone (T), violin, piano
287	2002	Concerto Grosso for Wind Octet	Flute, oboe, clarinet, horn, bassoon, wind ensemble or piano
288	2003	Outdoor Music	Saxophone (SATB)
289	2003	Octet	Trombone (8)
290	2003	My Shepards Sacred Throne	Saxophone (A), organ
291	2003	Heavenly Union	Saxophone (S), flute, harp or piano
292	2003	New England Christmas Music	Wind Ensemble
293	2003	Suite No. 2	Saxophone (SATB)

Cat #	Date	Title	Instrumentation
294	2003	Quartet for Low Brass and Piano	Trombone, euphonium, tuba, piano
295	2003	Trio-Miniatures	Saxophone (BB), piano
296	2003	Fantasy Pieces	Saxophone (A), cello
297	2003	Carol (revision from Suite 1960)	Flute or saxophone (S), piano
298	2004	Carol (revision from Suite 1960)	Flute, harp, strings
299	2004	Quartet	Saxophone (soprano), violin, viola, cello
300	2004	Sonata No. 3 for Tuba and Piano	Tuba, piano
301	2004	Fantasy on Celtic Hymn Tunes	Band
302	2004	Trio Sonata	Saxophone (A), cello, piano
303	2005	Nonet for Winds	Flute, oboe, clarinet, bassoon, saxophone (alto), trumpet, horn, trombone, tuba
304	2005	Epitaph	Cello, piano
305	2005	Aria and Toccato	Clarinet B ^b , violins (2), viola, cello
306	2005	Pentatonics	Saxophone (ATB)
307	2005	Jordan's Banks	Saxophone (SAATBBass)
308	2005	Quintet for Clarinet and Strings	Clarinet B ^b , violins (2), viola, cello
309	2005	Sinfonia Caroliniana	Wind Ensemble
310	2005	Chamber Suite for Eleven Players	Flute, clarinet, bass clarinet, horn, trumpet, violin (2), viola, cello, double bass, harp
311	2005	Reminiscence	Saxophone (any)
312	2006	Trio Sonatina	Saxophone (SB), piano
313	2006	Trio for Reeds	Oboe, clarinet, bassoon
314	2006	Prelude and Dance	Saxophone (SB), piano
315	2006	Concert Music	Saxophone (SnoSSAAATTBBBass)
316	2006	Suite	Piano (solo)

Cat #	Date	Title	Instrumentation
317	2006	Dance for Tenors	Saxophone (TT), piano
318	2006	Duo for Tenor Saxophone and Piano	Saxophone (T), piano
319	2007	Trio for Bb Saxophones	Saxophone (STB)
320	2007	Shape-Note Tune Variants	Band
321	2007	Sinfonia Concertante	Saxophone (SATTBBass)
322	2007	Suite No. 3	Saxophone (SATB)
323	2007	Sinfonia Concertante	"Trio Bel Canto" = Saxophone (AT), piano, percussion, wind octet (flute, oboe, clarinet, bassoon, horn, trumpet, trombone, tuba)
324	2007	Music for Three	Flute, saxophone (alto), violincello
325	2008	Duo for Baritone Saxophone and Piano	Saxophone (baritone), piano
326	2008	Song and Dance	Saxophone (TT), piano
327	2008	Declamation	Saxophone (Bass), piano
328	2008	Duo Concertante	Saxophone (AT), wind ensemble
329	2008	Duetto Amabile	Oboe, bassoon
330	2008	Caprice	Clarinet (C or B ^b), piano
331	2009	Quintet for Lower Saxophones and Piano	Saxophone (TTBBass), piano
332	2009	Grenadiers Galop	Saxophones (SAATTBBass)
333	2009	Prelude: Fount of Blessing	Organ
334	2010	Sextet for Clarinets	Clarinets (E ^b 3, B ^b , alto, bass)
335	2010	Concertino No. 2	Saxophone (SATB), piano
336	2010	Polksamerica	Saxophone (SSAAAATTBBBass)
337	2010	Polka-dotted Scherzo	Saxophone (SAT)
338	2010	Suite for Band "Wood-Notes Wild"	Band
339	2010	Amazing Grace and Wondrous Love	Saxophone (S or A), piano

Cat #	Date	Title	Instrumentation
340	2010	Amazing Grace and Wondrous Love	Saxophone (SSAATB)
341	2011	The Mark of Cain and the Love of Christ	Voice (medium), piano

APPENDIX D: FORMAL ANALYSIS OF SUITE FOR UNACCOMPANIED TUBA

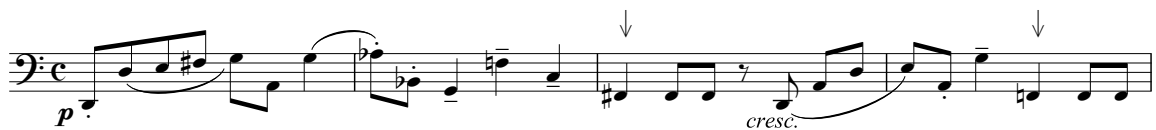
Hartley's *Suite for Unaccompanied Tuba* (1962) contains four movements that are contrasting in style and tempi. The Intrada is medium-paced, followed by an uptempo Valse, a song-like and slow Air, concluding with a lively Galop.

The Intrada borrows a form that was popular in the 16th and 17th centuries and is treated freely as a march. The march is a type of music that recalls a strong connection to the tuba. This form presents a traditional Italian double refrain borne of the ritornello tradition as established in opera and instrumental concerti. The Intrada shows Hartley's use of motivic development to bisect the strongest unifying factor of the movement: the full presentation of the theme. The Intrada's formal structure is: A B A1 C A2. This movement is tripartite in that it presents the principal theme (A) three times in its entirety. The first time the theme is presented, it cadences on E. The dynamic is *forte* which makes for a strong introductory statement.



Example D.1. Walter Hartley, *Suite for Unaccompanied Tuba*, "Intrada," mm. 1–4.

The lyrical B theme is marked *piano*, contrasting with the opening march. Hartley's cadence points in the B section coincide with a rhythmic motive of a quarter note followed by two eighth notes.



Example D.2. Walter Hartley, *Suite for Unaccompanied Tuba*, "Intrada," mm. 5–8.

The final motive of the B section is four *forte* quarter notes. Both the lyrical and the *forte* motives of the B section are developed later in the C section. The second presentation of the theme (A1) starts at measure 11, and cadences on D. Section C begins in measure 15 and is marked *piano*. Both motives of the B section (the two eighth-note and four quarter notes) begin the C section. Hartley rhythmically transforms the four-note motive from quarter notes to eighth notes. The third and final rhythmic motive, a dotted eighth-sixteenth note grouping, is introduced at *subito forte* and immediately followed by rhythmic material from the principal A theme.



Example D.3. Walter Hartley, *Suite for Unaccompanied Tuba*, “Intrada,” mm. 15–18.

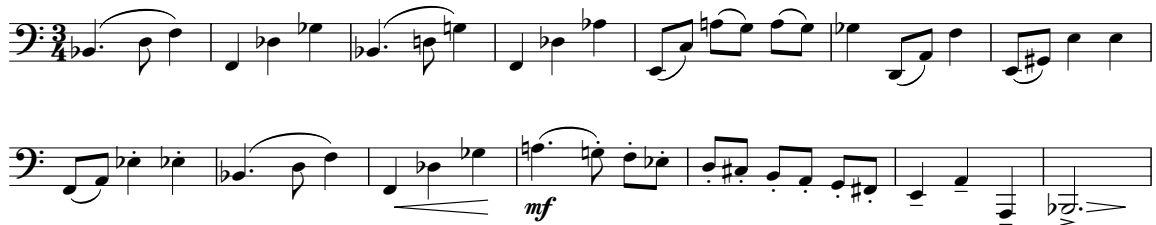
The remainder of section C develops all three of these motives before returning to the final presentation of the A theme. Hartley maintains motivic continuity and free use of said motive by introducing the final theme with a dotted eighth-sixteenth figure. The final presentation of the A theme concludes the movement in G Major.



Example D.4. Walter Hartley, *Suite for Unaccompanied Tuba*, “Intrada,” mm. 22–26.

The uptempo Valse contains the longest principal theme of the Suite. The structure of the Valse is: A B A1 Coda. The A theme is fifteen measures long, is divided

into two sections, and begins and ends in B^b. The two sections of the principal theme can be broken down into measures 1–8 marked by chromaticism and measures 9–15 ending with a quasi-plagal cadence.



Example D.5. Walter Hartley, *Suite for Unaccompanied Tuba*, “Valse,” mm. 114.

Measures 9 and 10 are identical to measures 1 and 2 of the first section; a crescendo quickly builds to new material and an abrupt half step cadence from A to B^b closes the principal theme.

Section B is written at *piano* and contrasts with section A for its longer note values within the lyrical style. Hartley masks the barline by writing the motives to enter on beat 2 and then ties the motive over the barline in the following measure, which is immediately followed by a *ritardando* measure. The end of section B is marked by this distinctive rhythmic treatment.



Example D.6. Walter Hartley, *Suite for Unaccompanied Tuba*, “Valse,” mm. 20–32.

The perceived forward movement of this section is unmistakable despite the augmentation of successive durations. Nevertheless, the end of this section lends itself to a premature *ritardando*; the performer must exercise great care in order to faithfully execute an artistic rendering of this clever rhythmic moment. The final presentation of the principal A theme begins at the *a tempo* after the *ritardando* measure. The theme is modified slightly by the omission of the first two measures. The end of the first section moves immediately to the third measure of the second section. This change is marked by a *subito forte*.



Example D.7. Walter Hartley, *Suite for Unaccompanied Tuba*, “Valse,” mm. 39–45.

The end of this presentation of the A theme uses the rhythmic motive of four eighth notes from the principal theme to reinforce the D major tonality. The movement closes with a Coda that is based on motivic material from the B theme.



Example D.8. Walter Hartley, *Suite for Unaccompanied Tuba*, “Valse,” mm. 46–52.

The Coda starts at *subito piano*, the final three measures of which are marked by a *subito forte*; it ends with an abrupt return to the B^b tonality that is central to the movement.

The Air movement exhibits many features that are typical of slow movements within Hartley’s compositions. Namely, the form and tonality are the most freely used in

his slow movements and are often the most harmonically dense. The formal structure of the Air is: A B C; it is defined by the use of rhythmic motives for each section. The third movement begins with a five-measure motive that is immediately repeated in its identical rhythmic form. The melodic contour and tonality do not provide enough connection to consider this a theme. The A section moves through successive tonal areas every measure.



Example D.9. Walter Hartley, *Suite for Unaccompanied Tuba*, “Air,” mm. 1–7.

Section B prominently features the rhythmic motive of a dotted quarter note followed by an eighth note. Each successive phrase in this section presents the motive one beat later.

Here the tonality shifts every two beats with only one exception.



Example D.10. Walter Hartley, *Suite for Unaccompanied Tuba*, “Air,” mm. 11–18.

Section C combines rhythmic motives from the previous two sections with continued rapid movement through tonal centers. The movement closes with a *ritardando* and a cadence on C sharp.



Example D.11. Walter Hartley, *Suite for Unaccompanied Tuba*, “Air,” mm. 19–25.

The Galop is a spirited *presto* movement that concludes the work. Hartley commonly closes his compositions with a faster movement; these movements are typically the most rhythmically active. The formal structure of the Galop is: A A B B A B Coda. The first A theme is rhythmically active. The theme starts at *piano* in the tonal center of G. There is a steady crescendo that progresses freely through tonal center E, which then cadences in D at *forte*. The first ending includes a quick one-measure *diminuendo* to return to the opening *piano* dynamic. The rhythmic motive of a dotted eighth-sixteenth note followed by two quarter notes is written at *forte* in the second ending.



Example D.12. Walter Hartley, *Suite for Unaccompanied Tuba*, “Galop,” mm. 1–19.

The next two measures are at *piano* and move the composition toward the B theme. This theme contrasts the previous theme with its lyric style and heightened use of free tonality. The forward rhythmic drive is maintained by a recurring motive of quarter note followed by two eighth-notes. The end of the second presentation of the B theme is marked by two accented B^b quarter notes at *forte*.



Example D.13. Walter Hartley, *Suite for Unaccompanied Tuba*, “Galop,” mm. 22–37.

The dotted eighth–sixteenth rhythm returns at *forte* as it leads into the final identical presentation of the principal A theme at *subito piano*. The B theme is presented one final time at *forte* followed by the dotted eighth–sixteenth motive at *fortissimo*. The accented quarter notes are transformed into half notes and outline the final G Major tonality with simple authority.



Example D.14. Walter Hartley, *Suite for Unaccompanied Tuba*, “Galop,” mm. 63–70.

Each movement of *Suite for Unaccompanied Tuba* is essentially tripartite.

Although, as can be surmised from this formal analysis, each movement is varied in how it fits within that formal construct.

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