

**Conception, Significance, Analysis and
Performance Preparation of
Walter Hartley's
*Concerto for 23 Winds***

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2021 SFA Graduate Research Conference

Since its premiere by Frederick Fennell and the Eastman Wind Ensemble in 1957, Walter Hartley's *Concerto for 23 Winds*, written during a period of substantial growth of serious music for wind band, is considered a masterwork in the wind band repertory. However, despite its eventual status as an important work within said repertory, the amount of academic discussion on the piece is fairly minimal, and performances of the work are quite few recently, both due to the lack of discussion surrounding the work, and for the high artistic and technical demands of the performers. Through research on the work's conception and its rise to the upper echelon of wind band works, conductors and performers may find the *Concerto* of interest not just because it is a challenging, yet rewarding, work that benefits both groups of people, but also because of its historical importance within the development of the modern wind band. In addition, documentation of rehearsal preparation of the work for performance, conducted by the author, will provide insight to conductors on the steps and procedures that were taken to create a successful performance of the piece. Therefore, Walter Hartley's *Concerto for 23 Winds* is a work that deserves further academic discussion and performance because of its historical importance within the wind band medium's most important developmental period.

Short Biography:

Born on February 21, 1927 in Washington D.C., Walter Hartley began his musical education by taking piano lessons at age four by organist Lucile Shannon Etchison. Over time, Etchison began to incorporate instructional curriculums consisting of sight-reading, music theory, and music notation within her lessons, which sparked Hartley's interest in composing music. He composed numerous works for piano during his childhood and teenage years, and also received private lessons in composition from Percy Grainger (a composer well-known for his

works for wind band) at the 1944 National Music Camp at Interlochen, Michigan. After a brief, two-year stint in the Army, Hartley attended the Eastman School of Music in 1947 to pursue degrees in composition, eventually receiving his Ph.D. in 1953. His primary composition teachers include Bernard Rogers, Burrill Phillips, and Howard Hanson, the latter whom he studied with during his graduate school years.¹

Following his graduation from Eastman, Hartley served on the composition faculties of several colleges throughout the United States, including the Davis and Elkins College in West Virginia from 1958 to 1969. After leaving the Davis and Elkins College, the composer served on the music faculty at the State University College in Fredonia, New York, teaching courses in composition, music history, and music theory. Hartley served at Fredonia between 1969 to 2004, beginning a “soft retirement,”² according to James Busuito, in 1991 when he became Professor Emeritus. He continued composing following a move to Charlotte, North Carolina when he became the Composer in Residence at the University of North Carolina, composing works for both individual students and the school’s wind ensemble. Walter Hartley passed away on June 30, 2016.³

Hartley’s compositional style is described as “neo-classical,” which is defined as, according to Robert Foster in his article on the *Concerto for 23 Winds*, “incorporating classical forms and counterpoint into his compositions, but in a twentieth-century way with regards to harmony, with some use of polychords and bi-tonality.”⁴ James Busuito expands on Hartley’s compositional style in his dissertation on the *Concerto*, noting that in the composer’s music,

¹ James Joseph Busuito, “The ‘Traditional Contemporary’ – A Study of Walter S. Hartley and an Analysis of his *Concerto for 23 Winds*” (DMA diss., University of Illinois at Urbana-Champaign, 2018), 15-7, ProQuest Dissertations & Theses Global.

² Busuito, 21.

³ Busuito, 22.

⁴ Robert E. Foster, Jr., “Concerto for Twenty-Three Winds,” in *Teaching Music through Performance in Band*, Vol. 2, ed. Richard Miles (Chicago, IL: GIA Publications, Inc., 1998), 559.

“diatonic key centers are often obscured by altered pitches within a suggested scale or key center,”⁵ and the combination of Classical-era idioms and his own harmonic language are reflective of the neo-classicism of Igor Stravinsky’s later works.⁶ Foster notes in his article that Hartley’s compositions “have been written in more of a ‘response to need,’ and especially a particular need of repertoire for instruments which do not have a long and illustrious tradition of many masterpieces.”⁷ This approach to composing resulted in over two-hundred works for multiple mediums, including solo works for saxophone and tuba, and contributed to the creation of new music for the developing wind band in the mid-twentieth century, beginning in 1957 with his *Concerto for 23 Winds*.⁸

Concerto for 23 Winds - Conception and Significance:

By the mid-twentieth century, the number of wind band programs in the United States were gradually increasing. However, this large increase in programs led to an even larger demand for new music within the programs. Although a number of “serious” works for wind band were already composed prior to the 1950s (EX: Arnold Schoenberg’s *Theme and Variations*, H. Owen Reed’s *La Fiesta Mexicana*, Percy Grainger’s *Lincolnshire Posy*, etc.), most of the band repertoire still consisted of marches and transcriptions of orchestral works.⁹ Band directors took notice of this growing desire of serious music for the wind band and took steps to commission new works from popular (or new) composers to continue growing the repertoire of this young ensemble. One example of these efforts of increasing the number of

⁵ Busuito, 26.

⁶ Busuito, 29.

⁷ Foster, 560.

⁸ Foster, 561.

⁹ David W. Campo, “Original Music for Wind Band in the Latter Half of the 1950s: A Historical Perspective” (DMA diss., University of Oklahoma, 2007), 15, 19, ProQuest Dissertations & Theses Global.

works for wind band was the establishment of the Midwest Band Clinic in Chicago, IL in 1946 which, after its initial years as a one-day reading session of new music, continues to encourage the creation and performance of new works for the medium to this day.¹⁰

One of the most prolific contributors to the creation of new works for wind band was the development of new ensemble concepts in the early 1950s. In 1952, Frederick Fennell, director of bands at the Eastman School of Music, founded the Eastman Wind Ensemble. According to Fennell, the ensemble's instrumentation – as shown in figure 1, containing a maximum of 45 players – was “established as a point of departure – one from which it is possible to deviate when a particular score requires more or less instruments than are considered basic to the Wind Ensemble.”¹¹ Essentially, this instrumentation allowed for flexibility within the ensemble personnel to perform works that didn't require the full forces of the band, including chamber works like Mozart's *Serenade No. 10*, “*Gran Partita*” and Stravinsky's *Symphonies of Wind Instruments*.¹²

<i>Reeds</i>		
2 flutes and piccolo	2 alto saxophones	
2 oboes and English horn	1 tenor saxophone	
2 bassoons and contra-bassoon	1 baritone saxophone	
1 E \flat clarinet	<i>Brass</i>	
8 B \flat clarinets, or A clarinets divided in any manner desired or fewer in number if so desired.	3 cornets in B \flat or 5 trumpets in B \flat	
1 alto clarinet	2 trumpets in B \flat	
1 bass clarinet	4 horns	
	3 trombones	
	2 euphoniums	
	1 E \flat tuba	
	1 BB \flat tuba or 2 BB \flat tubas if so desired.	
<i>Other Instruments</i>		
Percussion, harp, celeste, piano, organ, harpsichord, solo string instruments, and choral forces as desired.		

(Figure 1: Frederick Fennell's outline of the instrumentation of the Eastman Wind Ensemble.)

¹⁰ Campo, 24.

¹¹ Frederick Fennell, *Time and the Winds* (Kenosha, WI: G. Leblanc, 1954), 52.

¹² Richard Franko Goldman, *The Wind Band: Its Literature and Technique* (Boston, MA: Allyn and Bacon, Inc., 1961), 140.

In addition to the greater flexibility of instrumentation, the Eastman Wind Ensemble also offered a greater clarity of ensemble sound. The part assignments within the ensemble were treated similarly to the wind instrumentation of a symphony orchestra, where all of the parts are assigned to one player per part. According to Richard Franko Goldman, the smaller instrumentation allowed the ensemble to achieve “the clarity of sound and execution resulting from the elimination of excess ‘fat’ in the usual band sound”¹³ compared to the “80 to 120 players”¹⁴ that comprised the earlier bands of the era. Fennell also intended for the smaller instrumentation to serve as an educational tool for the young musicians of the Eastman Wind Ensemble, with the single-player instrumentation allowing students to gain a sense of “individual responsibility”¹⁵ within the ensemble, like a soloist.

The creation of the Eastman Wind Ensemble allowed for composers of merit to create new works for the developing wind band medium with the promise of instrumental flexibility and greater clarity of sound. After sending approximately four-hundred letters to various composers encouraging the creation of new compositions for his ensemble, including Percy Grainger and Vincent Persichetti (who, a few years prior, composed his first work for band, *Divertimento for Band*), Fennell began to gradually grow a library of new works that helped to establish the wind band as a viable (and marketable) art form.¹⁶ Walter Hartley, at the time a Ph.D. student at Eastman, was one of the composers who responded to Fennell’s request, as the two collaborated on other pieces written by Hartley for orchestra prior to the wind ensemble’s founding. Although it took several years for him to write a work for the new ensemble, Hartley composed the *Concerto for 23 Winds* in 1957 as a token of gratitude for his long-standing

¹³ Goldman, 141.

¹⁴ Goldman, 141.

¹⁵ Fennell, 53.

¹⁶ Frank Battisti, *The New Winds of Change* (Delray Beach, FL: Meredith Music Publications, 2018), 71.

collegial relationship with Fennell. Premiering in 1958 at Eastman's 28th Festival of American Music, the work was his first foray into composing music for the wind band and is not only one of his most acclaimed and performed band works, but also as a staple within the core wind band repertory.¹⁷

The *Concerto*, written for orchestral winds (omitting the saxophone and euphonium sections of the typical band instrumentation) and no percussion, is divided into four movements that are, according to Hartley, “roughly corresponding to those of the classical symphony or sonata in form but is textually more related to the style of the Baroque concerto, being essentially a large chamber work in which different soloists and groups of soloists play in contrast with each other and with the group as a whole.”¹⁸ While Hartley notes that his work is related to the style of the *concerto grosso* (or group concerto) of the Baroque era, it is arguable that his work shares conceptual similarities with the Classical-era *sinfonia concertante* rather than the concerto grosso style. Reinhard Pauly, in *Music in the Classical Period*, defines the *sinfonia concertante* as “a group concerto close to the symphony in style and instrumentation, in which the several solo parts often had greater independence from one another than in the concerto grosso.”¹⁹ Whether or not the *Concerto* more accurately aligns with the definition of one style over the other, Hartley's work combines the formal structures of these group concertos with his own twentieth-century harmonic language, characteristic of his neo-classical compositional style.²⁰

As Igor Stravinsky was one of Hartley's greatest compositional influences, the *Concerto for 23 Winds* contains the elder composer's influence in every facet of its composition. The instrumentation is structured similarly in size to that of the 1947 revision of Stravinsky's

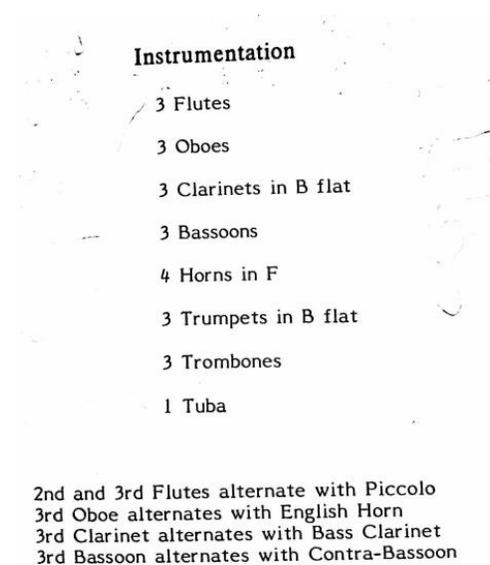
¹⁷ Busuito, 18, 52.

¹⁸ Foster, 562.

¹⁹ Reinhard G. Pauly, *Music in the Classical Era* (Upper Saddle River, NJ: Prentice-Hall, Inc., 2000), 144.

²⁰ Foster, 559.

Symphonies of Wind Instruments, consisting of exactly twenty-three wind instruments; the instrumentation for the Hartley *Concerto* is shown in Figure 2. Hartley notes that while his instrumentation was inspired from *Symphonies*, it was other works from Stravinsky’s neo-classical period that mainly inspired the music of his *Concerto*, namely *Symphony in C* and the *Concerto for Piano and Winds*.²¹ Stravinsky’s experimental usage of different tone colors for wind instruments are replicated in the *Concerto for 23 Winds*, according to Hartley, saying that “the color contrasts between instruments and choirs of instruments are sometimes simultaneous, sometimes antiphonal; both homophony and polyphony are freely used, and the musical interest is distributed widely among these components of the wind section of a symphony orchestra.”²²



(Figure 2: Full instrumentation of the Hartley *Concerto*, taken from the most recent edition of the score from Accura Music [1982], including doublings for woodwinds.)²³

Since its premiere in 1958, the *Concerto for 23 Winds* received widespread critical acclaim and is considered the best of his near fifty works for wind band. In his dissertation on the *Concerto*, James Busuito highlights three band repertoire studies by Acton Ostling (1978), Jay

²¹ Busuito, 29.

²² Foster, 562.

²³ Walter Hartley, *Concerto for 23 Winds* (Athens, OH: Accura Music, 1982), 2.

Gilbert (1993), and Clifford Towner (2011) that all sought to assess band works of “serious artistic merit”²⁴ based on the opinions of several university band conductors. In the Ostling and Gilbert lists, the Hartley *Concerto* received scores of over 80 points (out of 100), which was the benchmark for a work to be deemed as meritorious within the wind repertoire.²⁵ Robert Foster, Jr., in his article on the *Concerto* from volume two of *Teaching Music through Performance in Band*, includes a quote from Eastman faculty member Lyndol Mitchell in a conversation with Frederick Fennell following the work’s premiere, further signifying its importance within the wind repertoire:

“There are three kinds of pieces:

- 1. The composition is so good that the performance is not critical.*
- 2. The composition is such that the performance is critical before that compositional excellence will be apparent.*
- 3. There are compositions where the piece is so good that the performance is extremely critical; Hartley’s Concerto for Winds is one of these pieces.”*²⁶

However, despite the critical acclaim the *Concerto for 23 Winds* has received since its premiere and with its current status within the core wind band repertory, Busuito fears that the work, along with other band pieces from Walter Hartley, are beginning to diminish in popularity. In the Towner list he mentions in his dissertation, the *Concerto* fell 2.2 points below the benchmark to be deemed a work of “serious artistic merit,”²⁷ despite the final score being high (77.8) compared to other works of his on the list.²⁸ Busuito believes that the lower score is likely due to the lack of familiarity with Hartley’s works among the twenty conductors that participated in Towner’s list. He notes that another factor in the lack of attention placed on both the *Concerto*

²⁴ Busuito, 41.

²⁵ Busuito, 41-4.

²⁶ Foster, 563.

²⁷ Busuito, 45.

²⁸ Busuito, 45.

and Hartley's other works in recent years is due to his compositional style of "freely tonal melodic and contrapuntal works constructed within a tonal framework,"²⁹ a style that he believes to be scarce among other compositions for wind band in the current day.

This likely explains why there have been very few performances of the *Concerto for 23 Winds* over the last decade, alongside the high artistic and technical demands of the college-level musicians the work was written for. While it is difficult to determine *exactly* how many performances of the work have occurred in the last ten years, on The Wind Repertory Project, a website dedicated to the documentation of wind band works and their performances, only eight performances of the *Concerto* have occurred between 2010 to 2021.³⁰ In addition, besides the Foster article and the Busuito dissertation dedicated specifically to the analysis of the work, there is a surprising lack of academic discussion on the *Concerto*, especially when discussing the technical considerations that a conductor and performer may need to be aware of when attempting a performance of the work. This research paper aims to rectify this issue by identifying the general technical and artistic issues of each movement of the work and documenting the rehearsal procedures leading to a live-streamed public performance on April 1, 2021, conducted by the author.

Analysis of Technical Considerations and Issues in *Concerto for 23 Winds*:

Since the bulk of this research paper will be dedicated to the performance preparation of Hartley's *Concerto for 23 Winds*, a detailed harmonic analysis of the entire work would be well outside the scope of the project. Instead, this brief analysis will serve to identify the formal

²⁹ Busuito, 48.

³⁰ Dave Strickler, "Concerto for 23 Winds," The Wind Repertory Project, last modified October 17, 2020, https://www.windrep.org/Concerto_for_23_Winds.

structures of each of the four movements, as well as identify the technical and artistic issues that may arise in a rehearsal of the work with the full ensemble. The *Concerto*, with a performance time of approximately fifteen minutes³¹, was written for advanced university musicians, and contains a difficulty grade of “Grade VI”³² on The Wind Repertory Project, which is one of the highest difficulty grades a work can receive on the site. Despite the high difficulty, the work is well within the capabilities of the most advanced and dedicated of wind band players on the university and professional levels.

The formal structure of the first movement, “Andante – Allegro non troppo,” is set in a sonatina form, which contains the same three sections of the traditional sonata form (exposition, development, and recapitulation), but with a slow introduction and a shorter recapitulation, so short that it doubles as the “coda” of the movement. This is the longest of the four movements, with typical performances lasting five-and-a-half minutes. The bulk of the technical problems that arise in the movement appear in the “Allegro non troppo” section beginning at measure 27. The main area of concern is with maintaining the rhythmic pulse throughout the entire movement, which is a driving sixteenth-note pulse that is first introduced by the horns in a canonic motive, shown in Figure 3. This sixteenth-note pulse persists throughout, with one of the more challenging sections occurring between measures 47 to 52, where the sixteenth-note pulse is passed around the entire ensemble, often with instruments entering on offbeats, shown in Figure 4. Care should be taken by the conductor to rehearse some of the rhythmically complex sections at a slower tempo to focus on clarity with the sixteenth-note pulse, including the aforementioned mm. 47-52 and the climax of the work from mm. 97-100, with the canonic motive from the beginning shared across the bulk of the ensemble. (Figure 5)

³¹ Hartley, 2.

³² Strickler, https://www.windrep.org/Concerto_for_23_Winds.



(Figure 3: Opening canonic horn motive [Horns 1-3 shown] in Mvt. 1 – mm. 27-29.)³³



(Figure 4: Excerpt of mm. 50-52 showing the sixteenth-note pulse being passed around the ensemble.)³⁴



(Figure 5: Climax of movement – mm. 97-99 shown.)³⁵

³³ Hartley, 7.
³⁴ Hartley, 13.
³⁵ Hartley, 22.



(Figure 7: Excerpt of mm. 99-103, showcasing the metric modulation between the triplet feel of the 6/8 and 9/8 time signatures and the change to the duple 2/4. The score marking is from the author's personal analysis and is unrelated to the analysis of this project.)³⁸

The third movement, “Lento,” is set in a rondo form (ABA¹CA¹), with alternating sections of differing melodic material, and with the last A section also doubling as the coda. This movement is a showcase of the woodwind section and is the only movement that doesn't utilize the full instrumentation, as the 2nd oboe, 3rd bassoon, trumpets and tuba are *tacet*. While this movement poses the lowest number of technical challenges across the entire *Concerto*, special care must be taken by both the conductor and performers regarding both individual and ensemble phrasing. Many of the melodic lines encompass several measures, and Hartley asks for those lines to be played uninterrupted at a slow tempo, which can cause problems with breath control from the players if they take a weak starting breath and start running out of air the longer they play; an example of this is shown in Figure 8 with the horn statement from mm. 27-30. The “C” section, from measures 40 to 52, is what Busuito calls the “cadenzas section”³⁹, where various solo woodwind lines are played either unaccompanied or over long sustained tones; a flute solo excerpt is shown in Figure 9. While the conductor and performers may opt to add rubato (pushing and/or pulling tempo) throughout the movement, it should be used carefully, especially in the “cadenzas” section, in order to avoid pulse and tempo discrepancies across the ensemble.

³⁸ Hartley, 36.

³⁹ Busuito, 81.



(Figure 8: Horn statement from mm. 27-30; example of long, uninterrupted melodic lines throughout Mvt. 3 that call for extensive breath control.)⁴⁰



(Figure 9: Flute excerpt [mm. 48-49] from the “cadenzas” section.)⁴¹

The fourth and final movement, “Allegro molto,” is set in variation form, where two themes (A and B) are introduced in their own sections of the music, then later developed through intervallic manipulation, changes in melodic direction, etc. Though it is the fastest movement of the *Concerto* and contains many areas of high technical challenge, it is comparatively easier to the first two movements in terms of difficulty. The irregular phrasing of the melodic materials and motives stated within this movement can catch the performers and conductor off guard during a preliminary reading of the “Allegro molto,” so careful counting is of extreme necessity for a successful performance. The only major performance hurdle in this movement occurs in the coda, beginning at measure 173, where the time signature changes to the triplet feel of 3/8, but through metric modulation, the eighth-note pulse from the previous time signature stays the same, but the tempo changes to accommodate for the dotted-quarter-note now becoming the new “beat” in the music. The triple-against-duple hemiola effect from the second movement returns between mm. 187-197, shown in Figure 10, which can cause issues with rhythmic clarity, and

⁴⁰ Hartley, 46.

⁴¹ Hartley, 47.

the ascending septuplet lines in the upper woodwinds in the final measures (Figure 11) can add further problems to that. The conductor is encouraged to take the entire section “in three” (conducting the eighth-note pulse) and working on one section at a time (woodwinds – 1st time, brass – 2nd time, or vice versa) in order to address these potential issues with rhythmic clarity and help the performers understand how their individual parts fit in context with the rest of the ensemble.



(Figure 10: Excerpt of mm. 189-198 showcasing the returning triple-against-duple hemiola effect in the brass, with the “duple” feel occurring in the trumpet parts on top. The same “duple” feel occurs in the 1st flute, 2nd piccolo [played by the 3rd flute], and 1st and 2nd clarinets.)⁴²



(Figure 11: Septuplet figures in the upper woodwinds shown in the last six measures of Mvt. 4.)⁴³

⁴² Hartley, 65.
⁴³ Hartley, 67.

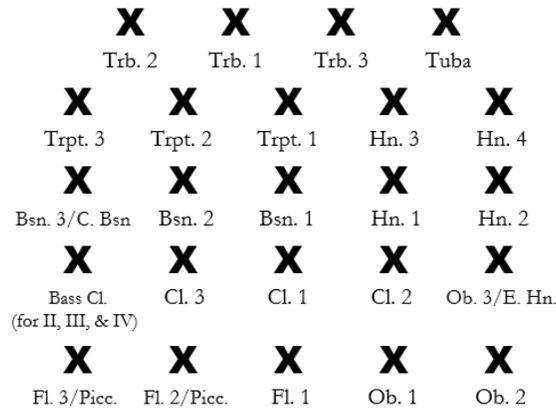
Performance Preparation on *Concerto for 23 Winds*:

Throughout this research paper, Walter Hartley's *Concerto for 23 Winds* has made a case for itself in being a piece worthy of extensive study and performance. It was through this necessity for performance that the piece was selected to be conducted by the author for an April 1st concert dedicated to various works for chamber groups, with the personnel consisting of members of the Stephen F. Austin State University Wind Ensemble. Although, in the end, only the first movement was performed for the concert, rehearsing and performing the *Concerto* was a positive experience for the performers, as the work allowed for them to improve their individual performance capabilities, a goal that was shared with other works for chamber winds on the concert program. This section of the research paper will focus on the steps taken by the conductor to achieve a successful performance of Hartley's masterpiece, including the preliminary score-study process, the rehearsals on the *Concerto*, and the final performance of the first movement on April 1st, 2021.

The author was introduced to the *Concerto for 23 Winds* in the Fall 2020 semester, as part of a growing desire to study literature for chamber winds in his conducting lessons. Lessons on the *Concerto* lasted for four weeks, with each week dedicated to one of the four movements to be discussed on and conducted in a lesson offered once a week. Intensive score-studying on the formal and harmonic structures of the work took place in-between each lesson, with James Busuito's 2018 dissertation on the *Concerto* being a helpful guide in understanding the incredibly complex work. The author's appreciation of the work continued to grow throughout the score-study process and was initially set aside as a possible doctoral conducting recital piece when the author eventually pursues a doctorate in several years.

At the time, the SFA Bands did not pursue performances during the fall semester due to COVID-19 regulations for the School of Music. For that semester, band rehearsals were held outdoors in tents in a “lab band” format, rehearsing different staples of core band literature every two weeks. Indoor rehearsals in the band hall were prohibited unless the rehearsing ensemble consisted of a maximum of twenty-five people. When the possibility of public concerts for the spring semester started to become a reality, the author’s primary advisor, Dr. David Campo, Director of Bands at SFA, wanted to pursue a concert dedicated specifically to works for chamber winds, in addition to regular band concerts. The author was offered, and later accepted, the opportunity to rehearse and conduct the *Concerto for 23 Winds* as part of the concert. To prepare for the upcoming rehearsals, additional score study on the work took place over the Christmas break, but with a greater emphasis on learning how to teach the work to students from an instructional perspective.

Following the Christmas break, during the author’s first conducting lesson of the semester on January 11, 2021, decisions were made between the author and Dr. Campo on part assignments. Many of the top players of the Wind Ensemble were enlisted to perform on the *Concerto*, with an additional bassoon player from the Wind Symphony enlisted to help cover the 2nd bassoon part, as there were only two bassoonists in the Wind Ensemble. An additional, twenty-fourth member was added to cover the bass clarinet parts in movements two through four since none of the other clarinet players knew how to play the instrument. All rehearsals on the *Concerto* were held indoors in the band hall, as the number of players required to rehearse and perform the piece adhered to the current School of Music COVID-19 regulations on indoor classroom size. The final seating arrangement for the Hartley *Concerto* is shown in Figure 12, with most of the principal players being seated in the center of the ensemble.



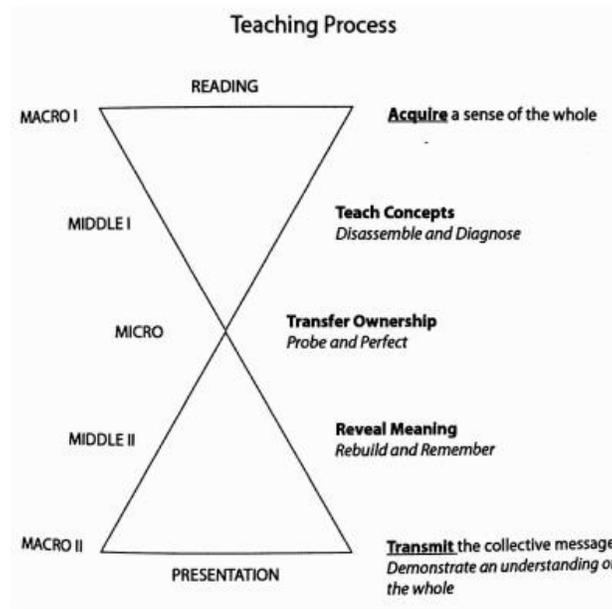
(Figure 12: Seating arrangement for the Hartley Concerto for 23 Winds.)

The rehearsal schedules on the *Concerto* were ultimately at the discretion of Dr. Campo, as he is the director of the Wind Ensemble. Rehearsals on the Hartley were mixed with rehearsals on other works throughout the semester, including Charles Gounod's *Petite Symphonie* and Felix Mendelssohn's *Overture for Winds*. The student conductors (which included the author and fellow graduate conductor, Abigail Ramsey) received advanced notice on the upcoming rehearsals and planned accordingly. Although several events occurred during the spring semester that affected the rehearsal schedules, including spring break and a week-long school closure due to the Texas snowstorm, the full rehearsal process on the *Concerto* was accomplished in a total of fourteen rehearsals spanning approximately 2 ½ months. (Figure 13)

Rehearsal #	Date	Time Rehearsed (in minutes)	Description of Rehearsal
1	1/19/21	70	Preliminary run-through of all four movements; rehearsal on spots in movements 1 and 3.
2	1/26/21	40 (I) / 30 (III)	Rehearsal on movements 1 and 3.
3	2/3/21	70	Rehearsal on movements 1 and 4. Author was absent due to illness; rehearsal was conducted by Dr. Campo and fellow graduate student conductor Abigail Ramsey.
4	2/10/21	30	Rehearsal on movement 4.
5	2/11/21	35	Rehearsal on movement 2.
6	3/4/21	40	Rehearsal on movement 1.
7	3/15/21	20	Run-through and rehearsal on movement 1.
8	3/16/21	20	Run-through of movement 1. Rehearsal on movement 2.
9	3/17/21	20	Run-through of movement 1. Rehearsal on both movements 1 and 2. Decision was made post-rehearsal to omit all other movements from the program and focus only on movement 1 for remainder of the rehearsals.
10	3/22/21	20	Run-through and rehearsal on movement 1.
11	3/24/21	20	Run-through and rehearsal on movement 1.
12	3/29/21	20	Run-through and rehearsal on movement 1.
13	3/30/21	10	Run-through of movement 1.
14	3/31/21	15	Final run-through and touch-ups on movement 1 before performance on 4/1.

(Figure 13: Overview of rehearsals on the Concerto for 23 Winds leading up to the 4/1 performance.)

Eugene Migliaro Corporon, conductor of the Wind Symphony at the University of North Texas, believes that the first set of rehearsals on a new piece of music should allow the ensemble to “not only experience but also become familiar with the whole piece before starting to deal with the more specific middle- and micro-level issues.”⁴⁴ In his book, *Explorations, Discoveries, Inventions and Designs in the Know Where*, he compares his own rehearsal plans leading up to the performance to the turning of an hourglass, where the sand represents the “limited amount of time to complete your work.”⁴⁵ This hourglass rehearsal format, shown in Figure 14, marks the first set of rehearsals as part of the Macro I level (where the ensemble is simply reading through the piece to understand what the piece sounds like), with the Macro II level representing the final performance of the work. This rehearsal strategy allows for the ensemble to become familiar with the larger concepts of composition before digging into the finer details of the work in later rehearsals.



(Figure 14: Hourglass rehearsal strategy according to Eugene Corporon.)⁴⁶

⁴⁴ Eugene Migliaro Corporon, *Explorations, Discoveries, Inventions and Designs in the Know Where: A Teaching Music through Performance in Band 20th Anniversary Edition* (Chicago, IL: GIA Publications, Inc., 2017), 23.

⁴⁵ Corporon, 23

⁴⁶ Corporon, 23.

Figure 15 restructures the overview of rehearsals from Figure 13 and identifies, through the application of Corporon’s hourglass strategy, which level each of the fourteen rehearsals occur in the process to performance. The hourglass strategy can also be applied on a micro level with the individual rehearsals, with the “Micro” sections spent on isolating small sections of music in specific movements in a singular rehearsal.

Rehearsal #	Date	Level in Hourglass Strategy	Description of Rehearsal
1	1/19/21	MACRO I	Preliminary run-through of all four movements; rehearsal on spots in movements 1 and 3.
2	1/26/21	MACRO I → MIDDLE I	Rehearsal on movements 1 and 3.
3	2/3/21	MIDDLE I	Rehearsal on movements 1 and 4. Author was absent due to illness; rehearsal was conducted by Dr. Campo and fellow graduate student conductor Abbigail Ramsey.
4	2/10/21	MICRO	Rehearsal on movement 4.
5	2/11/21	MICRO	Rehearsal on movement 2.
6	3/4/21	MICRO	Rehearsal on movement 1.
7	3/15/21	MICRO	Run-through and rehearsal on movement 1.
8	3/16/21	MICRO	Run-through of movement 1. Rehearsal on movement 2.
9	3/17/21	MICRO	Run-through of movement 1. Rehearsal on both movements 1 and 2. Decision was made post-rehearsal to omit all other movements from the program and focus only on movement 1 for remainder of the rehearsals.
10	3/22/21	MICRO → MIDDLE II	Run-through and rehearsal on movement 1.
11	3/24/21	MIDDLE II	Run-through and rehearsal on movement 1.
12	3/29/21	MIDDLE II	Run-through and rehearsal on movement 1.
13	3/30/21	MIDDLE II	Run-through of movement 1.
14	3/31/21	MIDDLE II → MACRO I	Final run-through and touch-ups on movement 1 before performance on 4/1.

(Figure 15: Overview of rehearsals on *Concerto for 23 Winds* when applied to Corporon’s hourglass strategy.)

Rehearsal # 1 on the *Concerto for 23 Winds* began in the Macro I level with a read-through of every movement, without stopping, to allow the performers to become familiar with the general aspects of the composition. The first three movements were played at the listed tempo markings, while the fourth movement was played under tempo. As expected, mistakes were made during the read-through, with the second movement providing the greatest technical challenge to the performers. Following the read-through, the rest of the rehearsal was spent on isolating small sections in both movements one and three, with movement one receiving the most attention. One specific area in the first movement that was isolated in the rehearsal was the opening of the “Allegro non troppo” section (mm. 27-36), with the canonic horn motive (from

Figure 3) and the sixteenth-note lines in the upper woodwinds being slowed down in order to stabilize the driving sixteenth-note pulse of the movement before applying it to a faster tempo.

Moving from the Macro I to Middle I, rehearsal on movements one (up to m. 90) and three continued in Rehearsal #2. Attention was placed on solidifying the driving sixteenth-note pulse that persists throughout the entire movement, with a review of the opening measures of the “Allegro non troppo” section from the previous rehearsal, and the isolation of sections like mm. 47-52, where the sixteenth-note pulse is passed around the ensemble. This section was where most of the rehearsal time on movement one was spent on, beginning with the ensemble playing the section at a much slower tempo to improve rhythmic clarity, then gradually speeding up the section until it is played proficiently. Keeping a steady pulse throughout the entire movement became one of the more challenging tasks for the ensemble, so sections that were the most rhythmically complex were also rehearsed at slower tempos to help in improving rhythmic clarity. Movement three posed very little problems for the performers with their second read-through since the last rehearsal, with special care taken in identifying the most important melodic voices within specific sections of the movement. For example, from measures 12 to 17, an eighth-note melodic theme is passed around to various voices in the ensemble, so the author isolated that section by having all voices that play this melodic line to play their parts in those measures whenever they have the eighth-note line. This helps the accompanimental voices identify what the most important voices are at that moment in the music and reminds them to not overpower them dynamically in order for that melodic line to be heard from the ensemble. Because of the lack of inherent performance issues that arose during this rehearsal, movement three was set aside for rehearsals much later in the semester, up until it was decided to only perform the first movement for the concert.

Due to illness, the author was absent for Rehearsal #3; rehearsal on the *Concerto* was led by Abbigail Ramsey (rehearsing the remainder of movement one) and Dr. Campo (rehearsing the fourth movement up to measure 143). The next two rehearsals, moving into the Micro level, with shorter rehearsals on the work, were dedicated to movements four and two, respectively. In Rehearsal #4, while time was spent on reviewing what was rehearsed from the previous rehearsal, the remainder of the rehearsal was spent isolating the 3/8 section at the end of the movement. The author conducted the section “in three” (conducting the eighth-note pulse) to improve rhythmic clarity across the whole ensemble, including the fugue-like brass statements in mm. 173-186. This strategy also helped with clarity on the triple-against-duple hemiola that occurs in mm. 187-197. Finally, the woodwind septuplet lines in the final measures were isolated by first having the players say the words “purple hippopotamus” (which contains seven syllables) within the span of one beat. This helped internalize the feeling of playing a septuplet orally, which was later replicated on their instrument. The previous strategy of slowing down certain sections to improve rhythmic clarity was also utilized in Rehearsal #5 with movement two, including any section that utilized the triple-against-duple hemiola throughout the movement (including the opening horn soli), areas containing isolated entrances on offbeats (EX: trombones in mm. 22-29), and the sections of metric modulation towards the middle of the movement. Although plenty of progress with establishing rhythmic stability was made in rehearsal on the second movement, there was still plenty of work to be done to create an exceptional performance of the movement (that would eventually never happen).

Following a week of lost rehearsals due to classes being cancelled as a result of the Texas snowstorm, rehearsals on the *Concerto* were put on hold to allow for additional rehearsals of Ron Nelson’s *Medieval Suite* with the full band in preparation for the SFA Bands Kaleidoscope

concert on March 2nd. In addition to the Nelson work, preliminary rehearsals also began on David Maslanka's *Symphony No. 4*, another advanced band piece that will not be performed until late April. Rehearsals on the Hartley *Concerto* resumed on March 4th with a rehearsal on movement one. Much of the rehearsal was spent on running larger sections of the movement and refining any technical issues that occurred throughout, including the persistent issues with rhythmic clarity with the driving sixteenth-note pulse.

Following spring break, Rehearsals #7 through 9 each began with run-throughs on movement one, with additional rehearsal spent on refining issues of rhythmic clarity and ensemble balance. Rehearsals #8 and #9 also dedicated time to rehearsal on movement two, though with the limited rehearsal time and lack of preparation from the ensemble members, very little progress was made because of the same issues with rhythmic clarity that persist with almost every movement of the work. This reached a fever pitch in Rehearsal #9 with the ensemble's most frustrating rehearsal on the *Concerto*, because while previous run-throughs of movement one that week were gradually improving, the run-through during this specific rehearsal was abysmal, with the issues of rhythmic clarity becoming far more accentuated due to a lack of focus and hesitation with keeping the steady sixteenth-note pulse. Because of the issues that needed to be fixed with the first movement, very little time was spent on the second movement, which continued to have the same problems with rhythmic clarity from the previous rehearsal.

The day after the rehearsal, after meeting with Dr. Campo, a decision was made by both him and the author to only focus on the first movement for performance and omit the remaining movements, as the first movement by itself was representative of the *Concerto* in its own way to warrant a performance of just that one movement. The option of including the third and fourth movements in the performance was mentioned if rehearsals on the first movement have

improved, but unfortunately they never materialized. There were two reasons why the decision was made to only focus on the first movement. The first had to do with the limited number of rehearsals available for the ensemble to work on both the *Concerto* and other works to be performed that semester. The limited amount of rehearsal time on the work also came as a result of two weeks worth of rehearsals lost due to the Texas snowstorm and spring break.

The second reason involved the total performance time of the *Concerto* compared to the performance time of other works on the chamber winds concert. The *Concerto for 23 Winds* lasts approximately fifteen minutes, with the first movement lasting approximately five-and-a-half minutes. Other works on the program included the first movement of Mozart's *Gran Partita* (conducted by Ms. Ramsey), which lasts around nine minutes without repeats, and the first two movements of Gounod's *Petite Symphonie* (conducted by Dr. Campo), which lasts approximately eleven minutes. The percussion ensemble, a late addition to the concert, was to perform an eight-minute work by Andy Akiho titled *to wALk Or ruN in wEst harlem*. Finally, the saxophone ensemble, led by soprano saxophone soloist and SFA Professor of Saxophone Dr. Nathan Nabb, was to perform the North American premiere of Jean-Denis Michat's *Pasta Concerto*, conducted by Dr. Campo, which lasts approximately thirteen-and-a-half minutes. By omitting the remaining movements of the *Concerto for 23 Winds* from the concert, not only is the pressure of rehearsing and refining so much material in a short amount of time alleviated, but this also allowed for the concert to not last over an hour long with just the musical selections, with additional time spent on ensemble setup changes in-between performances. Only focusing on a singular movement can also help in increasing the amount of time spent refining any lingering issues with that movement; in Dr. Campo's words to the author, "It is better to perform one movement that sounds great rather than a whole multi-movement work that sounds terrible."

With this decision in place, the remaining rehearsals were spent on run-throughs and refinement on movement one, with the ensemble now moving into the Middle II level of Corporon's hourglass process. Rehearsal times were shorter in these remaining rehearsals, with only enough time for one run-through and touching up on small, technically difficult sections to refine rhythmic clarity across the entire ensemble. However, run-throughs on the first movement gradually improved over time, and by the end of the dress rehearsal on March 31st, the *Concerto* was ready for performance, now in the Macro II level with the final presentation of the work.

The April 1st "Evolution of Chamber Winds" concert was held in Cole Hall and broadcast via livestream through the School of Music's YouTube page. The *Concerto for 23 Winds* was placed third on the program, the twentieth-century compositional mid-point in a program of chamber works written both before (Mozart's *Gran Partita* and Gounod's *Petite Symphonie*) and after (Akiho's *to wAlk Or ruN in wEst harlem* and Michat's *Pasta Concerto*) its creation. Overall, the performance of the first movement on the concert was a major success; despite some minor issues with rhythmic clarity and some missed entrances from the instrumentalists, the ensemble played the best performance of that movement since they first read the piece back in January. The students were very pleased with the performance, and some have stated that the *Concerto* was one of the most challenging (yet rewarding) works they've ever played in the Wind Ensemble. While the rehearsal process leading up to the performance was, at times, strenuous, and the other movements were ultimately not performed, the learning and teaching experience the author has gained from the semester-long rehearsal process was ultimately rewarding and will continue to be an aide in revisiting the work for future performances with other ensembles, including for a potential doctoral conducting recital.

Conclusion:

Walter Hartley's *Concerto for 23 Winds* is a challenging yet rewarding work within the core wind band repertory. Although a full performance of the *Concerto* was never fully realized in this research paper, conductors can learn from the experiences of the author on how to approach their own rehearsals on the work with their own ensembles. Conductors are also encouraged to contribute to further academic discussion on this work regarding their own rehearsal approaches, as well as studying and performing additional works from Hartley that share the compositional characteristics of the *Concerto*. By continuing to regularly program the work in concerts and increasing academic discussion on it, the *Concerto for 23 Winds* will continue to be a piece worthy of extensive study and performance for years to come.

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