

## **AMERICAN MUSIC: OUR NATIONAL HERITAGE**

*Lt Col Steven Grimo, Commander & Conductor of the USAF Academy Band*

### **CHAUTAUQUA OVERTURE FOR BAND**

Commissioned by the USAF Band and premiered at the 1990 College Band Directors National Association Conference

This interview with Walter Hartley was accomplished in 1990, early on in my Air Force career. It was during my second assignment, where I was fortunate enough to be stationed at Bolling Air Force Base as the Deputy Commander of the USAF Band in Washington, DC. It was also during that time that several outstanding commissions were conceived. Walter Hartley was just one of the many fine composers who have written works for the outstanding musical units of the Department of Defense.

The United States Air Force Band is dedicated to the preservation and enhancement of our national heritage through the commissioning and performance of American music. With this goal in mind, several works are commissioned annually that are premiered by the Air Force Band at national and international music conferences. The Air Force Band has commissioned music for strings, chorus, chamber groups, jazz ensemble, and concert band. Throughout the legacy of the Air Force Band, composers have marveled at the virtuosity, style, tone color and warmth presented by the various ensembles within that organization. Because of this high caliber of musicianship, composers have all welcomed the opportunity to compose for such a fine musical organization.

The commissioning program of the United States Air Force Band has included such composers as Gunther Schuller, Warren Benson, Ron Nelson, Libby Larsen and William Kraft, just to name a few. While commissioning these new works, the Air Force Band has attempted to strike a balance between its various performing ensembles. This list of commissions is an extensive list of works with a diverse compositional language which cannot be compared to any other collections of commissioned works. For example, a piece by Warren Benson is not expected to sound like a work by Ron Nelson. With its universal appeal and a wide spectrum of compositional styles, a unique personality in the repertoire has emerged. The works commissioned and performed by the United States Air Force Band have established a signature, whose mark will point toward the future in today's music industry.

Walter Harley was born in Washington D.C. in 1927 and is one of today's leading American composers of wind music. He began composing at the age of five and became seriously involved in it at the age of sixteen. He completed three degrees from the Eastman School of Music at the University of Rochester, including his PhD in composition in 1953.

He has taught at King's College in Delaware, Longwood College in Virginia, Hope College in Michigan and Elkins College in West Virginia. He is currently Professor of Music at the State University of New York, College at Fredonia where he teaches history, theory, and composition.

His list of acknowledged works, most of which are published, numbers over 150, originating from 1949. They include works for nearly every instrumental and vocal medium; however, most notably for brass instruments and saxophones. He is a member of the American Society of Composers, Authors and Publishers, from which he has received an award for achievement in music annually since 1962. A complete chronological listing of his works can be obtained by sending a self-addressed stamped envelope to WINGER-JONES, INC., 202 Broadway, Box 419878, Kansas City, MO 64141.

### ***Chautauqua Overture by Walter Hartley***

The Overture is constructed on one basic form: a variations type of round form which is based on two major motifs. The form of the work is centered on the key of E major. However, throughout the course of the piece, all other tonal centers are presented. These tonal centers are reached through a construction of major and minor thirds, which encompass all twelve chromatic tones.

### **An Interview with Walter Hartley - January 16, 1990 - Washington D.C.**

***Q: Let's begin by telling me about yourself, some background information, such as how you began composing and the important musical influences during your career as a composer.***

**A:** Well, my interest in music was discerned at a very early age. I was found to have perfect pitch. I started taking music lessons from a teacher who was very understanding with small children, and especially when she saw I could hear anything and identify it. However, at the age of four, my fingers were not strong enough to press down the keys. On her annual recital, she decided to present me as a young person who had already learned about musical notation and elementary theory. Also, on the recital, I was involved in sort of a question and answer session in elementary theory. Of course, this was a tremendous advantage for me to know all of the basics of musical notation, scales, and key signatures at such an early age, because it was impossible for me to ever forget them. I often notice that some of my students have a problem in remembering some of these very basic things, simply because they didn't start soon enough. Almost as soon as I started to study piano and playing little pieces, I began to be interested in writing. I actually did write quite a few little things, most of which, if they still exist, are safely stored away. But it was when I was 16 that I really started to go toward the direction of a musical career, specifically in composition. The only instrument I had ever studied was the piano. In 1944, I was a high school camper at Interlocken. This was perhaps an important pivotal experience, because I heard some very early things played and I had played some of them in concert as well. I met Howard Hanson, studied piano and performed in a piano ensemble with Percy Granger. That was his last summer there, although no one realized it at the time. That was the point at which I realized my life was to be in music.

**Q: *Tell me about your time at the Eastman School of Music and how you were influenced to compose so many solo works.***

**A:** I went to Eastman and very soon began to realize that there were a number of extremely talented players of wind and brass instruments there; particularly brass and most particularly trombone, because of the legendary trombone teacher, Emory Remington. I became friendly with a number of brass players, particularly trombonists, and had accompanied a good many of them and started to write for them early on in the game. Although, of course, I wrote orchestral music and my doctoral thesis was a piano concerto. I've also written some other orchestral pieces. I had immediately begun to realize that there was a shortage of opportunities for composers at that time to have their orchestral music played. At the same time, I realized that wind players and wind ensembles were actively searching for new material. Whatever I wrote for solo instruments, I performed and this was very satisfying both to me and to them. It inspired me to write more. At this time, Frederick Fennell was on the Eastman faculty and he was in the process of developing the wind ensemble concept which led to a number of classic recordings. One of these recordings featured my first ever large wind ensemble piece, *The Concerto for 23 Winds*. Now, I wrote that, of course, after I had left Eastman and was in my first struggling years as a college teacher. That work was another important stepping stone because it became recognized as part of the wind ensemble repertoire and is played often. During that same year in 1956, I had become interested in the saxophone, particularly at Interlocken. I began teaching there in the summer and I taught piano, theory and composition. It turned out to be an excellent opportunity to hear my pieces played and the first performances of a number of my wind pieces occurred there. During the 50's and early 60's, faculty members such as tubist Rex Conner, saxophonists Fred Hemke and Donald Sinta and a number of other distinguished musicians turned out to be as interested in getting new material from me as my fellow students had been at Eastman. So the process continued! In a way, it's almost like a snowball going down hill. The more pieces I wrote, the more were played and the more interested I became in writing. There was another legendary musician I had met at that time, saxophonist Segar Grasier. We have now been good friends for over 30 years and a good deal of the saxophone music I've written was directly inspired by his ensemble clinics, which he's held over the years.

**Q: *When you are not seated at the keyboard, do you do many guest appearances, like "Meet the Composer"? Do you conduct various ensembles in performances of your music?***

**A:** It's not very predictable in my case. There have been times when I've done two or three of these visitations in a year and then there have been some years in which I've done only one or none. I did have one of these "Meet The Composer" visits, in Pittsburgh, where they played my *Divertimento for Cello and Woodwind Quintet*. A fairly typical one was a couple of years ago, at the University of Wisconsin at Montclair, where I was the guest composer for three days. Local faculty members and students put on several programs to include seventeen of my works. What was interesting about that was a lot of them were not compositions that had been performed. In fact, there were a couple of

pieces that were played that I had never heard before. I have enjoyed experiences like that a great deal. Now, of course, a lot of other composers do this, but most of them also conduct orchestras or bands. That's one thing I don't do, because I'm not a conductor! What I do during my visits is sit in on the rehearsals, catch mistakes in the parts and that sort of thing. And I enjoy that very much.

**Q: *Let's talk about your compositional language and the influences that have molded your compositional style and structure.***

**A:** In the early stages, when I was at Eastman, this was the time when the later works of Stravinsky and the works of Bartok were really discovered for the first time in America. This was a very strong influence while I was at Eastman. The music of Bartok, particularly, inspired me a great deal. I've played some of it myself and certainly my early compositions, such as the violin and viola sonatas, have strong echoes of Bartok's music. This may not be overtly as true now as it was then, but certainly that's still in the background. The works of Hindemith, for instance, were also played, many of them for the first time while I was at Eastman. There have been other composers of more or less the same sorts. I was never as much influenced by the serial composers as many other composers were at this time. The one composer of that nature I have always admired was Alban Berg. My music, generally, doesn't sound too much like that, except for some works I wrote in the middle 70's, such as my *Metamorphoses for Clarinet and Piano*. This probably is the one piece I've written that may sound the most like Berg, but I've never used serial technique in my compositions. I've generally used, you might say, tonal centers in a 20th century way. This is certainly true of *Sinfonia #5*, *Caprice for Bassoon and Wind Ensemble* and the *Chautauqua Overture*.

**Q: *What are some of the compositional techniques that you have used and the thought processes that you may proceed through when composing?***

**A:** A term which is often now used, which I think is appropriate, applies pretty loosely to most of what I've written: "centricity". It is the use of centers with or without reference to traditional harmonic idioms or tertian harmony. I try not to be restrictive in the harmonic language I use. For a long time, I've decided (depending on the particular non-verbal expression I wanted to use in the piece) I could start with a very simple triadic structure and go all the way to the most complex vertical harmony, sometimes involving all twelve tones of the chromatic scale. I think this is particularly obvious in my *Sinfonia #5*. There are many twelve-tone chords but there is no series. One thing I've realized is that it makes just as much difference in how you space these pitches as to which ones you use. I depend on my intuition entirely to choose the ones that are most suitable in the particular circumstance in which I'm writing. There is one chord very close to the end of the *Chautauqua Overture* which is much more complex than any of the other chords that are used in it. However, it is spaced in a way that makes it sound something like an A major triad with all the other chromatic tones added above it but with the most important ones on the bottom. I suppose another composer may have been in the background as I was writing . . . and that was Mahler. Now I've always been a great fan of Mahler's music, though his influence isn't as obvious in what I've written as compared to that of Bartok. However, there is a chord in Mahler's *Adagio* from the *Tenth Symphony* which

includes all twelve tones, but the ones at the bottom are those of dominant 7th Chord, based on C sharp. That's very much the chord that I use at the end of the *Chautauqua Overture*, except the root of that is chord is an A instead.

MAHLER chord used during the final cadence of CHAUTAUQUA OVERTURE

The image shows a handwritten musical score for the final cadence of the *Chautauqua Overture*. The score is written in a key signature of one sharp (F#) and includes staves for Woodwinds (W.W.), Brass, Saxes, Low Brass, and Timpani (Timp.). The 'MAHLER chord' is indicated by a handwritten note with an arrow pointing to the final chord in the score. The chord is marked 'c. 4:30'. The score also includes markings for 'Sn. Dr. Tr. (Togl.)' and '+ B.D.'.

I'm very conscious of the way chord roots (or notes that are at least discernible as chord roots) progress from one chord to the next. I'm also very conscious of voice leading within harmonic progressions, which of course, you might say goes back to my early studies of Bach Chorales. I still think these Chorales are one of the best ways to teach voice leading. For instance, I'm about to run a class in orchestration at Fredonia which will begin with the scoring of Bach Chorales for all different instrumental combinations. If the student sticks to Bach's voice leading, has the voices in the right order, and at the same time, chooses the proper registers, the instruments almost can't help but sound good.

**Q:** *What are some of your feelings on instrumental groupings, combinations, choirs, and colors? . . . Your concerns on sonority and instrumentation?*

**A:** Well, in my compositions for band and wind ensemble, of course, I'm very interested in coloristic variety of choirs. I think just about everything I've written for wind ensemble shows that variety. I don't stick entirely to antiphonal writing among various choirs, but I do use quite a bit of it, and I try to set up each choir to its best advantage in the process. I'm equally interested in the vertical and horizontal aspects, because the

combination of melodic lines, as in voice leading, does a great deal to create the vertical effects in such a way as to have some feeling of inner motion, which I'm very interested in providing. The voice leading within the vertical progressions is something that I'm always very particular about. I want it to be exactly right, and I don't want any loose ends.

**Q:** *Could that be something that stems from your knowledge and your ability at the piano? Your voicing is what you're hearing from working at the piano?*

**A:** Yes, I think it must have a great deal to do with it, since the only instrument I can play really well is the piano. I'm sure that my harmonic capacities would not be what they are now, if I hadn't started studying the piano as early as I did. That is sometimes a problem with some of the students I have in either theory or composition. They have a hard time moralizing a vertical concept because they aren't skilled at creating on the keyboard. Of course, there have been some famous people who have managed to compose in spite of that. Let's see, Sigard Rasser told me that Karl L. King could not play the piano and that he had to write all of his marches one line at a time. However, he could figure out how they would sound together, regardless.

**Q:** *Now, please talk a bit about the creative process and what may evolve from it when it comes to beginning a piece. For instance, when I called you about a commission for the Air Force Band, I asked you about an overture, and yet I see that the piece was written in relatively a short time. What goes through your mind and how fast does it all come about?*

**A:** I usually start with some basic motif idea. In the case of the *Chautauqua Overture*, I started with the idea of a scale passage, evolving into a series of brass chords. At least the piece begins this way and I worked on that for a while, just to make sure I have what I wanted. Then, other things began to fall almost of their own accord. I have the idea of writing a piece of a certain length, and it usually, by the way, turns out to be shorter than I had originally projected. That's different from a lot of other composers who seem to tend to go on for longer than intended, which I never have done.

**Q:** *Some composers feel that it is more difficult to write something short than it is to write something long. What are your feelings, especially when this commission was for a short overture?*

**A:** Not for me. That is the difference between me and some other people. In fact, sometimes after I've made a provisional final version (for instance, a short score of a band or orchestra piece) something bothers me about it in a particular place or it not being quite long enough. I think about that and play over things. Then, very often, it comes to me that this particular material inserted in here will make it sound whole more satisfactorily. Therefore, I'm more likely to insert things in a piece that has been, in a rough way, finished rather than cutting things after I'm done. That's usually the way it goes. If I had written dates on the various stages of the short score of a particular piece, I think the greatest amount of time would be spent on the first few pages and I think, by

far, the least amount of time would be spent on the last several pages. This is because as things initially progress rather slowly, all of a sudden, certain things fall into place in my mind about where the piece is going. I like to think of each piece as having its own particular, individual identity, just as each person has his or her own individual identity. The nature of that identity becomes progressively clearer to me as I work on it. I might not have anything more than a vague idea of how it's all going to turn out when I start, but the further I go, the clearer it becomes to me. By the time I'm usually about 2/3 of the way through a piece, I know that's where I am and I know where it's going to end up. This doesn't mean that I might not change my mind about what I've done somewhere along the line, but in a general way, the piece is usually pretty much finished by that time. It's at that point my wife begins to wonder about my sanity, because I have to be called rather imperiously to dinner sometimes when I'm at that stage: what you might call the "pregnancy of musical composition". After I've reached the end, then I'm usually exhausted for a couple of days.

**Q:** *Could you please relate your concepts and compositional techniques to our new commissioned work, the Chautauqua Overture, and what you are doing from an analytical point of view?*

**A:** There are two basic things about the form of *Chautauqua Overture*. One is that it is essentially a round form, a variations type of round form, which is based on two major motifs and a number of minor ones (major and minor referring to size). The introductory motif is a scale-type passage in the woodwinds. The chords of the brass lead up to the entrance of the first most basic idea.

Handwritten musical score for the first system of the Chautauqua Overture. It features three staves: Violin (Vc), Bass, and Trombone (T). The tempo is marked "Allegro (♩ = 120)". The key signature has one flat. The first measure is circled with a "1". The score includes dynamic markings like "f" and "mf", and performance instructions like "Bass" and "Bass". A circled "5" is placed above the fifth measure.

Handwritten musical score for the second system of the Chautauqua Overture. It features three staves: Violin (Vc), Horns and Violins (Hr + Vc.), and Trombone (T). The first measure is circled with a "2". The score includes dynamic markings like "f" and "mp", and performance instructions like "Hr + Vc.". A circled "10" is placed above the tenth measure, and a circled "15" is placed above the fifteenth measure.

This motive is presented first by the horns and successively by other instruments. The important thing about the form is that I decided that the overall key center would be E-flat, as it was in the beginning. In the course of the piece, however, all of the other possible tonal centers would at least be touched upon. This is the first time I've ever planned a piece like this--when the order of the new keys presented would be in a succession of thirds. This, of course, is different from the traditional picture of the circle of fifths. I decided I would put major and minor thirds together in such a way as to encompass all twelve chromatic tones. Now in some of my other works, I've written chords like that, particularly in my *Sinfonia #6* for saxophone ensemble. I've used a good many chords in which thirds were put together in such a way as to encompass as many tones as possible. However, I decided I would do that, not in a chordal way, but in a way in which the succession of key centers each are at a distance of a third from the previous one. This succession finally winds back to E-flat towards the end of the piece. It's in E-flat up until measure 27. Then, we have what you might call the second major motif in the euphonium, tuba and saxophones.

The image shows a handwritten musical score for measures 27-35. The score is written on multiple staves for various instruments. The top system includes Flute (Fl.), Clarinet (Cl.), Horns (Hr.), Euphonium (Euph.), and Tuba (Tb.). The middle system includes Alto Saxophone (A.T. Sax). The bottom system includes Flute (Fl.), Clarinet (Cl.), and Timpani (Timp.). Measure numbers 30 and 35 are circled. The key signature is E-flat major (three flats). The score shows a complex rhythmic and melodic structure with various dynamics like 'f marc.' and 'f'.

This leads towards a section, in which syncopated brass chords are established, for a time, in the tonal center of G, which is a third above E-flat. This continues for awhile. It's not terribly clear whether it's G major or g minor. At measure 56, the tonal center rather abruptly shifts from G to E, which is, of course, a third below G. The harmonic idiom changes abruptly there in a succession of triads, mostly plain triads in a chromatic relationship with one another.

Handwritten musical score for three staves. The top staff is for Horns 1, 2, and 3 (Hr. 1, 2, 3), the middle for Trombones 1, 2, 3, and 4 (Tr. 1, 2, 3, 4), and the bottom for Timpani (Timp). The score includes dynamic markings like 'f' and 'dim.', and performance instructions like 'WW #8' and 'A. Sax'. Measure numbers 55 and 60 are circled. A circled 'E' is written below the first system, and a circled '4' is written above the second system.

This recalls a movement in another work I wrote for saxophone ensemble, the *Overture, Interlude and Scherzo*, in which the interlude is entirely formed from triads of a chromatic relationship to one another, but centering on the key of E. In measure 72, the sixteenth-note figure in the woodwinds first heard at the beginning, comes back slightly differently oriented and so does the brass chord passage. Very soon, in measure 79, it ends up on the key center of D-flat. Now, here it's more definitely D-flat major.

The image shows a handwritten musical score for measures 70 through 80. The score is written on multiple staves. The top system (measures 70-74) includes a woodwind staff (labeled 'Low Ww, vc.'), a string staff (labeled 'p cresc. molto'), and a percussion staff (labeled 'Tpt.', 'Low Br.', and '+ Cymb.'). The bottom system (measures 75-80) includes a woodwind staff (labeled 'Hns.'), a string staff (labeled '+ S.n.D.'), and a percussion staff (labeled '+ S.n.D.' and '+ S. Cymb.'). The score is marked with various dynamics and performance instructions, including 'p cresc. molto', 'ff', 'dim.', and 'Hns.'. The time signature changes from 3/8 to 2/4 and back to 3/8. Measure numbers 70, 75, and 80 are circled.

The first main motif then reappears in the woodwinds. It was the motif that was first announced by the horns, but in a different harmonic relationship to the background and in the original setting of the theme. That continues also with an inverted version of the same tune which comes in the lower instruments at measure 90.

measure 90.

Handwritten musical score for measures 90-95. The score includes parts for WW, Hn., Eu., Vc+B pizz., F3, Cl., B.C.L., Vi., B., Solo, and Bn. Dynamics range from *mf* to *f*. Measure 95 is marked with *Cresc.* and *f*.

Now another motif, the syncopated brass motif, which originally appeared in the euphonium tuba, now comes in solo trumpet. It is soon joined in fugal fashion by the first trombone and later by the first horn. The contrapuntal motion continues in a developmental way but not for very long, because suddenly, at measure 116, you have an F major triad. At this point, we have now gone from E-flat to G to E to D-flat and we've gone a third above that to F. Then the introductory sixteenth-note motif reappears as do the brass chords.

Handwritten musical score for measures 100-105. The score includes parts for Trpt Solo, Trb. Solo, and Hn. Dynamics range from *f* to *f*. Measure 105 is marked with *f*.

Handwritten musical score for measures 115-120. The score includes staves for Trumpet (Tpt.), Trombone (Tb.), Saxophone (Sax.), and Percussion (Perc.). Measure 115 is circled. Dynamics include *f*, *pp*, and *cresc.* The key signature is E major.

At measure 121, we have a new theme, although it is related to what has happened before in E major. It is a sort of choral type texture. However, this time the four saxophones play it as a chorale, with a few interjections by the percussion. This continues with the four saxophones joined by almost the entire woodwind section with the cellos and basses reinforcing the base line.

Handwritten musical score for measures 125-130. The score includes staves for Saxophone (Sax.), Trumpet (Tpt.), Trombone (Tb.), and Percussion (Perc.). Measure 125 is circled. Dynamics include *mp*, *f*, and *cresc.* The key signature is F major.

This section in F continues until measure 138, and at this point the key center shifts by another third to A-flat. A theme which previously occurred, at least a variant of the theme at measure 63, reappears in the first trumpet, which had previously been announced by the first alto saxophone. From that point, very soft brass chords now underline the first trumpet and the horn solo. There is a gradual key shift during this period which ends on C at measure 152.

High W.W. Sax. Tb.  
low W.W. Ve. B.

(135)

f marc.

+ Hn.

dim.

Solo Trpt.

f dim.

(145)

(150)

Solo Hn.

Tb. En. Tb. P

mp dim.

P

pp

Handwritten musical score for measures 155-165. The top system shows Flute (Fl. solo), Oboe (Ob. solo), and Alto Saxophone (A. Sax.) parts. The bottom system shows Horns (Hn) and Clarinet (Cl.) parts. Measure numbers 155, 160, and 165 are circled. Dynamics include p, pp, and f.

At this point, however, I don't carry on the idea of staying in C for a while. I revert to the solo woodwinds of flute and oboe, first and then the alto sax in a canonic passage. This passage slows down and leads toward the key center of A by measure 166. At that point, the first main theme, which was originally played by the horns, now comes in three individual clarinet parts, playing for the moment by themselves. The first clarinet has the theme and the other two clarinets have the accompaniment. This is immediately interrupted by the brass instruments playing the syncopated material as they did before in a short development section that occurred using several motifs that have already occurred contrapuntally. The next arrival point is at measure 182, which seems to be for the moment centered on D. However, it doesn't stay there long enough to establish itself as a key center.

Handwritten musical score for measures 185-198. The score shows multiple staves with complex rhythmic patterns and dynamics including f. Measure number 185 is circled.

The real arrival point of the development section is at measure 198, when the brass take over at the end of the syncopated motif, previously announced. The key center is definitely B.

Handwritten musical score for trumpet, tuba, and timpani. The score is in 4/4 time and features a key signature of one sharp (F#). The trumpet part is marked "Tpt. + woodw." and the tuba part is marked "Tb". The timpani part is marked "Timp solo". The score includes measure numbers 200 and 205. The music consists of rhythmic patterns and chords, with some notes circled in red.

This continues until measure 209, which has the feel of a recapitulation of the main motif as it appears at the beginning. Instead of being stated as a simple melody and accompaniment, it is stated as a canon at the octave between the trumpet and the tuba. The trumpet is doubled by the piccolo and there is involvement from the saxophone and euphonium. But at this point, it has definitely gone back to E-flat. It might be perceived that the rest of this is a combination of the recapitulation in the coda. The saxophone chorale reappears at measure 220, which was previously announced in another key but is now in E-flat. Then, the brass instruments take over the motif, which transforms to one of the introductory syncopated motifs in rhythmic, unison brass chords. That is followed by yet another statement of the sixteenth-note woodwind motif that began the piece. There is little episode, again derived from this material. It is a sort of dialogue between the trumpets on one hand and the timpani on the other, with the trumpets doubled by the xylophone. This leads directly to the final chords of the piece which begin as if they are going in a totally different direction from that which has been established. That impression is immediately corrected by the last two chords, which are a contemporary version of the traditional five-one cadence.

Handwritten musical score for a string quartet, measures 210-215. The score is in G major and 4/4 time. It features a melody in the first violin part and accompaniment in the other three parts. Dynamics include *mf*, *f*, and *dim.*

Handwritten musical score for percussion instruments, measures 210-215. It includes parts for Snare Drum (Trgl.), Timp., and Bass Drum. The time signature is 4/4 and the tempo is marked *c. 4:30*.

Sn.D. tr. (Trgl.)  
 Timp.  
 B.D.

10/14/89  
 Fredonia, NY  
 D.G.

## CONCLUSION

Hartley states that the mainspring of his life as a composer is his love of music: "I do not love ALL music, but I know and love a great deal of it. I am a confirmed 'musicoholic' and much of my life has been spent adjusting to those who are not musicoholics, or at least not addicted in the same way." He is patient with the non-musicoholics of the world; patient, but determined to help them see the light.

Hartley's harmonic vocabulary is rich and complex. His melodies run the gamut from angular to lyrical. The energetic rhythms, that drive every measure of his music, link together his harmonic and melodic compositional language. Obviously, as a composer, he wants his music to be performed. He is willing and eager to do everything in his power to remove any possible obstacle that might prevent a meaningful performance. The manuscripts of his completed works, both scores and parts, are visually impeccable.

Walter Hartley is known to many as a composer, but to others, there is a Walter Hartley who is known as a performing musician and music educator. His skill at the keyboard is exceptional. With his virtuosic sight reading ability and amazing memory, he can recall musical segments and play them at the piano after only one hearing. As an educator, he believes in challenging his students and stretching their musical capabilities. By playing his music, Hartley feels that musicians will acquire musical skills that can be transferred to any other styles of music that they may perform, particularly the music of the 20th century.

Hartley is the consummate: his focus is not always on his music alone. He is a knowledgeable advocate of the music of many composers and can often be found at rehearsals listening and talking to performers about music and music making.