

Alec Wilder and the Development of the Trio for Horn, Tuba and Piano

by

Christina Romano

A Research Paper Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Approved March 2015 by the
Graduate Supervisory Committee:

John Ericson, Chair
Catherine Saucier
Deanna Swoboda

ARIZONA STATE UNIVERSITY

May 2015

ABSTRACT

This project discusses the horn, tuba, piano sub-genre of brass chamber music. Alec Wilder wrote the first piece for this instrumentation in 1963 for his friends John Barrows and Harvey Phillips. Wilder's compositional style was directly affected by life events and relationships. Through letters, biographies, recordings and autobiographies the importance of his friendship with Barrows and Phillips are displayed to show the links between the two men and the composer's compositional output. A deeper look into the life of Alec Wilder and a thematic analysis of his Suite No.1 for Horn, Tuba and Piano (1963), and Suite No.2 for Horn, Tuba and Piano (1971) shed light on the beginnings of the genre and provide a deeper understanding of the works. Since Wilder's two trios there have been at least twenty works written for this instrumentation. A brief overview of works written for the trio since 1971 provide a broad sense of the quantity and benefits of the trio in the hopes of inspiring new performances and compositions. This paper will combine the seemingly random compositions for the instrumentation into a collected repertoire. With an increase in exposure, the trio for horn, tuba and piano has the potential to become a standard brass chamber group that will benefit students, performers, and audiences alike.

To my family, teachers, and friends, your guidance and support have made this all possible.

ACKNOWLEDGMENTS

Thank you to John Ericson for all of your guidance during my time at Arizona State University, your encouragement and dedication continually inspire me to continue a career in music.

A big thank you to my committee members Deanna Swoboda and Catherine Saucier for continuous support and feedback during the entire comprehensive exam and paper writing process.

Thank you to all of my ASU and Crane professors for your wisdom, generosity, availability, and support. A special thanks to Kelly Drifmeyer who sparked my growth as a horn player.

I would like to extend my gratitude to David Coppen and the Wilder Archive at the Eastman School of Music, and Matt Ableby and the John Barrows collection at the University of Wisconsin-Madison. Your quick responses and accommodating answers have greatly aided my writing process.

To my friends: thank you for keeping me sane during the end of my degree. I wouldn't have been able to make it through without you all.

Finally, the biggest thanks of all to my family: Donna, Paul, Nicholas and Samantha Romano. Your continual support throughout all my years have kept me going, and striving to be the best I can possibly be.

TABLE OF CONTENTS

	Page
LIST OF TABLES.....	vii
LIST OF MUSICAL EXAMPLES.....	viii
INTRODUCTION.....	xi
CHAPTER	
1 ALEC WILDER: BIOGRAPHICAL BACKGROUND AND DEVELOPMENT AS A COMPOSER.....	1
Early Years.....	1
The Eastman School of Music.....	3
Travel and the 1930s.....	4
The Swing Era.....	6
Late 1940s-1950s, and Clark Galehouse.....	7
The 1960s.....	10
Wilder’s Final Decade.....	11
2 FRIENDSHIP WITH JOHN BARROWS AND HARVEY PHILLIPS.....	13
The Importance of Friendship.....	13
John Barrows	14
Barrows and Wilder.....	15
Harvey Philips	18
Philips and Wilder.....	20
3 SUITE NO.1 FOR HORN, TUBA AND PIANO.....	23
Background.....	23

CHAPTER	Page
Thematic Analysis for Performers.....	23
I.....	25
II.....	32
III.....	37
IV.....	48
V.....	56
4 SUITE NO.2 FOR FRENCH HORN, TUBA AND PIANO.....	65
Background and Thematic Analysis for Performers	65
I.....	66
II.....	74
III.....	77
IV.....	86
V.....	91
5 SIMILARITIES, DIFFERENCES, AND CHALLENGES.....	99
Similarities and Differences.	99
Challenges of Analysis and Performance.....	102
6 AN OVERVIEW OF WORKS FOR HORN, TUBA AND PIANO SINCE 1971.....	105
<i>Sonoro</i> by: Roger Kellaway.....	105
<i>Dance of the Ocean Breeze</i> by: Roger Kellaway.....	106
<i>Répondre: trio for French horn, tuba and pianoforte</i> by: Philip B Catelinet.....	107
<i>Divertimento</i> by: Trygve Madsen.....	108

CHAPTER	Page
<i>Five Ludicrous Derivations for Tuba, Horn and Piano</i> by: Gerhard Wunsch...	109
<i>Trio Number 1</i> by: Richard Nash.....	110
<i>Dialogue for Horn, Tuba and Piano</i> by: Anthony Plog.....	111
<i>Divertimento for Horn, Tuba and Piano</i> by: David R. Gillingham.....	112
<i>Canções Lunares</i> by: Jean-François Lézé.....	113
<i>Tango e Paso Doble</i> by: Jean-François Lézé.....	114
<i>Night Fantasies</i> by: Kenneth D. Friedrich.....	114
<i>Suite: “Dancing with Myself”</i> by: Barbara York.....	116
<i>Unseen Colors</i> by: Brett Miller.....	117
<i>Color Code</i> by: Elizabeth Raum.....	118
<i>Faraway Nearby for Horn, Tuba and Piano</i> by: Lon W. Chaffin.....	120
<i>Vast and Curious</i> by: James M. Stephenson.....	121
Other Works for Horn, Tuba and Piano.....	122
CONCLUSION.....	124
REFERENCES.....	126
APPENDIX	
A WILDER’S WORKS FOR SOLO HORN, HORN AND ACCOMPANIMENT, TUBA, TUBA AND ACCOMPANIMENT, AND TRIOS FOR HORN, TUBA AND PIANO.....	130
B WORKS FOR THE TRIO FOR HORN, TUBA AND PIANO SINCE 1971...133	
C COPYRIGHT PERMISSIONS.....	136

LIST OF TABLES

Table	Page
1. Thematic Analysis, <i>Suite No.1 for Horn Tuba and Piano</i> , mm.29-36.....	34
2. Thematic Analysis, <i>Suite No.2 for French Horn Tuba and Piano</i> , mm.32-52.....	85
3. Thematic Analysis, <i>Suite No.2 for French Horn Tuba and Piano</i> , mm.59-68.....	96
4. Overview, <i>Suite No.1 for Horn Tuba and Piano</i>	99
5. Overview, <i>Suite No.2 for French Horn Tuba and Piano</i>	99
6. Range of the horn and tuba in each movement of <i>Suite No.1 for Horn, Tuba and Piano</i> , and <i>Suite No.2 for French Horn, Tuba and Piano</i>	103

LIST OF MUSICAL EXAMPLES

Example	Page
1. Alec Wilder, <i>Suite No.1 for Horn, Tuba and Piano</i> . I. mm. 1-18.....	25
2. Alec Wilder, <i>Suite No.1 for Horn, Tuba and Piano</i> . I. mm. 31-40.....	28
3. Alec Wilder, <i>Suite No.1 for Horn, Tuba and Piano</i> . I. mm. 50-51.....	31
4. Alec Wilder, <i>Suite No.1 for Horn, Tuba and Piano</i> . II. mm. 1-3.....	32
5. Alec Wilder, <i>Suite No.1 for Horn, Tuba and Piano</i> . II. mm. 6-9.....	33
6. Alec Wilder, <i>Suite No.1 for Horn, Tuba and Piano</i> . II. mm. 32-37.....	35
7. Alec Wilder, <i>Suite No.1 for Horn, Tuba and Piano</i> . II. mm. 42-48.....	36
8. Alec Wilder, <i>Suite No.1 for Horn, Tuba and Piano</i> . III. mm. 1-3.....	38
9. Alec Wilder, <i>Suite No.1 for Horn, Tuba and Piano</i> . III. mm. 8-14.....	39
10. Alec Wilder, <i>Suite No.1 for Horn, Tuba and Piano</i> . III. mm. 21-25.....	41
11. Alec Wilder, <i>Suite No.1 for Horn, Tuba and Piano</i> . III. mm. 30-35.....	43
12. Alec Wilder, <i>Suite No.1 for Horn, Tuba and Piano</i> . III. mm. 41-46.....	45
13. Alec Wilder, <i>Suite No.1 for Horn, Tuba and Piano</i> . III. mm. 57-61.....	47
14. Alec Wilder, <i>Suite No.1 for Horn, Tuba and Piano</i> . IV. mm. 1-5.....	49
15. Alec Wilder, <i>Suite No.1 for Horn, Tuba and Piano</i> . IV. mm. 12-17.....	50
16. Alec Wilder, <i>Suite No.1 for Horn, Tuba and Piano</i> . IV. mm.22-25.....	52
17. Alec Wilder, <i>Suite No.1 for Horn, Tuba and Piano</i> . IV. mm. 36-38.....	53
18. Alec Wilder, <i>Suite No.1 for Horn, Tuba and Piano</i> . IV. mm.42-43.....	54
19. Alec Wilder, <i>Suite No.1 for Horn, Tuba and Piano</i> . IV. mm.56-60.....	55
20. Alec Wilder, <i>Suite No.1 for Horn, Tuba and Piano</i> . V. mm.1-3.....	56
21. Alec Wilder, <i>Suite No.1 for Horn, Tuba and Piano</i> . V. mm.12-14.....	57

Example	Page
22. Alec Wilder, <i>Suite No.1 for Horn, Tuba and Piano</i> . V. mm.17-19.....	58
23. Alec Wilder, <i>Suite No.1 for Horn, Tuba and Piano</i> . V. mm.21-24.....	59
24. Alec Wilder, <i>Suite No.1 for Horn, Tuba and Piano</i> . V. mm.27-30.....	61
25. Alec Wilder, <i>Suite No.1 for Horn, Tuba and Piano</i> . V. mm.40-48.....	62
26. Alec Wilder, <i>Suite No.1 for Horn, Tuba and Piano</i> . V. mm.58-60.....	63
27. Alec Wilder, <i>Suite No.2 for French Horn, Tuba and Piano</i> . I. mm. 1-4.....	66
28. Alec Wilder, <i>Suite No.2 for French Horn, Tuba and Piano</i> . I. mm. 7-14.....	67
29. Alec Wilder, <i>Suite No.2 for French Horn, Tuba and Piano</i> . I. mm. 15-19.....	69
30. Alec Wilder, <i>Suite No.2 for French Horn, Tuba and Piano</i> . I. mm. 24-27.....	70
31. Alec Wilder, <i>Suite No.2 for French Horn, Tuba and Piano</i> . I. mm. 36-40.....	71
32. Alec Wilder, <i>Suite No.2 for French Horn, Tuba and Piano</i> . I. mm. 40-44.....	72
33. Alec Wilder, <i>Suite No.2 for French Horn, Tuba and Piano</i> . I. mm. 62-70.....	73
34. Alec Wilder, <i>Suite No.2 for French Horn, Tuba and Piano</i> . II. mm. 1-9.....	74
35. Alec Wilder, <i>Suite No.2 for French Horn, Tuba and Piano</i> . II. mm. 34-38.....	75
36. Alec Wilder, <i>Suite No.2 for French Horn, Tuba and Piano</i> . II. mm. 50-54.....	76
37. Alec Wilder, <i>Suite No.2 for French Horn, Tuba and Piano</i> . II. mm. 75-81.....	77
38. Alec Wilder, <i>Suite No.2 for French Horn, Tuba and Piano</i> . III. mm. 1-3.....	78
39. Alec Wilder, <i>Suite No.2 for French Horn, Tuba and Piano</i> . III. mm. 8-11.....	79
40. Alec Wilder, <i>Suite No.2 for French Horn, Tuba and Piano</i> . III. mm. 15-20.....	80
41. Alec Wilder, <i>Suite No.2 for French Horn, Tuba and Piano</i> . III. mm. 21-25.....	81
42. Alec Wilder, <i>Suite No.2 for French Horn, Tuba and Piano</i> . III. mm. 32-36.....	82
43. Alec Wilder, <i>Suite No.2 for French Horn, Tuba and Piano</i> . III. mm. 49-57.....	84

Example	Page
44. Alec Wilder, <i>Suite No.2 for French Horn, Tuba and Piano</i> . III. mm. 66-67.....	86
45. Alec Wilder, <i>Suite No.2 for French Horn, Tuba and Piano</i> . IV. mm. 1-11.....	87
46. Alec Wilder, <i>Suite No.2 for French Horn, Tuba and Piano</i> . IV. mm. 26-36.....	88
47. Alec Wilder, <i>Suite No.2 for French Horn, Tuba and Piano</i> . IV. mm. 69-75.....	90
48. Alec Wilder, <i>Suite No.2 for French Horn, Tuba and Piano</i> . V. mm. 1-12.....	92
49. Alec Wilder, <i>Suite No.2 for French Horn, Tuba and Piano</i> . V. mm. 32-39.....	94
50. Alec Wilder, <i>Suite No.2 for French Horn, Tuba and Piano</i> . V. mm. 59-68.....	97

INTRODUCTION

Trios for horn, tuba and piano account for a growing subsection of brass chamber music. The first piece for this instrumentation was written by Alec Wilder (1907-1980) in 1963 as a commission for tubist Harvey Phillips (1929-2010) and hornist John Barrows (1913-1974). Since then, close to twenty original works have been written for this trio, a combination that has become popular literature for students and professionals alike. Although there are many places to look for information on Wilder and his compositional style, there is no scholarly research available whose main purpose is to discuss his two trios for horn, tuba and piano both developmentally and analytically. Justin Worley is the only previous author to provide information on all known trios for horn, tuba and piano.¹ The purpose of this paper is to provide the reader with an overview of the genre, its development, and progress since Wilder's first composition for the trio in 1963.

The main method of inquiry will be to examine the life of Alec Wilder and his inspiration for writing his popular *Suite No. 1 for Horn, Tuba and Piano* in 1963 and the less popular *Suite No. 2 for Horn, Tuba and Piano* in 1971 through letters, biographies, autobiographies, recordings, manuscripts, scores, and scholarly projects. A look into Alec Wilder's relationships with John Barrows and Harvey Phillips will show the development of the genre while a thematic analysis of his first two works demonstrate the capabilities of the instruments and the elements needed for a successful performance.

¹ Justin Kendall Worley, "An Annotated Bibliography of Music for Horn, Tuba and Piano," (DMA diss., University of North Carolina at Greensboro, 2014), 14-15, 34-35; Worley's DMA dissertation was published to ProQuest on February 10, 2015 after original completion of this project; Phone call to ProQuest, March 23, 2015.

One goal of this project is to create a starting place for musicians interested in the genre to learn more about its origin and development. A discussion of Wilder's life, friendships, and compositional style go hand-in-hand with the beginnings of the genre and his inspiration for the works. A thematic analysis of Wilder's two works for the genre provides performers with a deeper understanding of the works in the hopes of stimulating more successful, genuine performances. A brief overview of all works written since 1963 provides insight into the development of the genre as well as what material is available. Another goal is to educate performers and composers about the trio in the hopes of increasing the genre's popularity among performers and composers. With increased interest in the genre, the true potential of the trio can be fulfilled.

CHAPTER 1

ALEC WILDER: BIOGRAPHICAL BACKGROUND AND DEVELOPMENT AS A COMPOSER

Alec Wilder is a well-known American composer whose lifestyle and music are greatly intertwined. In a dissertation on Wilder's music for horn, David Charles Calhoon accurately describes this idea:

A study of the biographical and philosophical underpinnings of musical style is especially appropriate in the case of Alec Wilder's music for two reasons. First, his music is intensely personal. As much as any other composer, Wilder sought to reach out to other people and communicate with them at an intimate level through his music. The comment has often been made that familiarity with Wilder's music will give one insight into his personality. The reverse is also true: familiarity with his life story contributes greatly to a full appreciation of his intensely personal expression.²

It is a challenge to discuss the non-musical aspects of Wilder's life without mentioning the effects of music on his decisions, relationships and goals. In the following chapters, the ties between his compositional development align with his growth as a person.

Early Years

Alexander Lafayette Chew Wilder was born on February 16, 1907 into a family of wealth. He was the youngest of three children. Wilder's father, George, died when Alec was two years old. He spent his early years living in Rochester, New York until his

² David Charles Calhoon, "The Horn Music of Alec Wilder: A Survey, with Analysis of His Sonata No.1 for Horn and Piano" (DMA thesis, University of Wisconsin-Madison, 1992), 9, ProQuest (304032509).

family moved downstate to Garden City, Long Island.³ Alec was expected to take on the banking tradition, prevalent on both his mother and father's sides of the family. He later commented, "I wanted no part of it ... for my family was virtually littered with bankers, nor was I inclined to be friendly with the sons and daughters of the conventional families representative of my family's world."⁴

Throughout his childhood Wilder rarely felt comfortable and happy. He had no sense of welcome at home or at school. His mother, Lillian Chew Wilder, was an alcoholic and rarely showed her children affection. At school Wilder was constantly bullied from his early childhood into his high school years.⁵ Wilder went to at least three different schools to try and find an appropriate fit. He ended up studying at the Collegiate School in Manhattan and graduated in 1924 as "Most Likely to Succeed" although he had no set career goals at this point.⁶

Wilder decided to go into music between 1925 and 1926 after learning how to play the banjo and piano, and read music notation. He gathered a collection of popular sheet music and decided to try to compose his own. In the summer after graduation, 1924, he traveled with his Aunt Clara to Italy. He later states that it was on this trip that he officially decided to become a composer. He took his newfound, growing interest and

³ Philip Lambert, *Alec Wilder* (Urbana, IL: University of Illinois Press, 2013), 4.

⁴ Desmond Stone, *Alec Wilder in Spite of Himself: A Life of the Composer* (New York: Oxford University Press, 1996), 9-10.

⁵ David Demsey and Ronald Prather with Judith Bell, *Alec Wilder: A Bio-Bibliography* (Westport, CT: Greenwood Press, 1993), 3-4.

⁶ Lambert, *Alec Wilder*, 2.

returned to his birthplace to study at the Eastman School of Music in Rochester, New York.⁷

The Eastman School of Music

Wilder arrived at Eastman in 1926 but was never officially enrolled as a student. Due to his financial stability he was able to study privately. Throughout his time at Eastman he studied with Herbert Inch and Edward Royce, and learned orchestration from reading Cecil Forsyth's manual.⁸ Through his studies Wilder developed an appreciation and admiration for the music of Bach. According to Philip Lambert, "Counterpoint would be the hallmark of Wilder's compositions throughout his life."⁹ As a student Wilder writes, "As far as counterpoint is concerned, little as I know about it, I'm convinced that it is the bones of music."¹⁰ Wilder regarded Bach as a genius and admired his skill in producing successful contrapuntal works. During his years at Eastman, Wilder's compositions were featured in concerts at the school including the American Composers Concerts created by the director of Eastman, Howard Hanson.¹¹ It was also during the Eastman years that he met some of his lifelong friends including John Barrows.

⁷ Lambert, *Alec Wilder*, 3.

⁸ *Ibid.*, 4-5.

⁹ Alec Wilder and David Demsey, *Letters I never Mailed: Clues to a Life* (Rochester, NY: University of Rochester Press, 2005), 7.

¹⁰ *Ibid.*, 86.

¹¹ Lambert, *Alec Wilder*, 5.

Travel and the 1930s

Wilder developed a love for riding trains. He liked the ability to leave whenever he pleased and take a train to someplace new. He writes:

Music was the constant factor, the dominating compulsion, but never to the exclusion of my love for railroads, of reading or of spending time in strange communities. I say “strange” because, in spite of my love for a few people, I still preferred to spend most of my time alone, and I was happier in towns where I knew nobody, had no fear of the phone ringing, no threat of appointments or dinner dates ... So I went to Abington, Virginia, Charleston, New Orleans, Chicago, St. Petersburg, and countless villages whose names I’ve forgotten. But they had one trait in common: they all must be reachable by railroad. I disliked entering a town or city by automobile. Railroads to this day make a romantic mystery of travel.¹²

As Wilder traveled he continued to write music using what he learned at Eastman. In his art songs he would often use short poems (of numerous styles) for text, and looked to Debussy, Satie, and folk music for inspiration and guidance. It was in these early art songs that Wilder began breaking away from traditional forms and started incorporating popular influences. This would be a common trend in Wilder’s music.¹³ Wilder’s main goal was to convey the emotion of the lyrics in his writing. Lambert states: “What seems to have captured Wilder’s interest most intensely is the challenge of creating a novel, expressive progression of harmonies. This would become a familiar motivation in music of his later work.”¹⁴

Wilder began writing film scores in the 1930s when he met James Sibley Watson Jr. Watson acted as a mentor to Wilder beginning during his studies at Eastman. The two

¹² Lambert, *Alec Wilder*, 6. Cited as being from page 73 of *The Search* (A handwritten memoir written between 1971 and 1972).

¹³ *Ibid.*, 8.

¹⁴ *Ibid.*

worked on cinematic projects and background movie scores.¹⁵ Watson introduced Wilder to new aspects of composition and became a lifelong friend. In an unsent letter to Watson written when Wilder was sick with cancer he writes about how important Watson was to him throughout his life, and how he has always wished to tell him everything. He writes:

I can die much easier since seeing you in that aisle seat. Much as I loved John Barrows, who kept me musically alive for thirty-odd years, I was more joyous knowing that you had made such a gesture, not to the opera, not to music, not to my having a performance, but simply to me.¹⁶

While dabbling in the art of cinematic music Wilder continued to compose songs, particularly enjoying the uniformity of the form.¹⁷ Having the form already set by the text allowed him to focus on other aspects of his works such as harmony. Also in the 1930s, Wilder began composing and arranging for New York studios where he rewrote classical music in a jazz style.¹⁸ In an unsent letter to Barrows he writes:

I've been writing short pieces with elements of jazz in them. Curiously enough, I made the move because of arranging for recording singers. Arranging, after all, is a euphemism, for it includes composition as well as orchestrations.¹⁹

Composing popular songs brought Wilder some needed currency as well as experience he would apply to later music.

Wilder moved back downstate to New York City in 1933. He had finally run out of his father's inheritance money, and felt that he had learned all he could from Eastman and Rochester. He preferred to live in the Algonquin Hotel where he and his family stayed as a child. He considered the hotel his home; it was here where he felt most

¹⁵ Stone, *Alec Wilder in Spite of Himself*, 42-44.

¹⁶ Wilder and Demsey, *Letters I Never Mailed*, 265.

¹⁷ *Ibid.*, 88.

¹⁸ Lambert, *Alec Wilder*, 13-15.

¹⁹ Wilder and Demsey, *Letters I Never Mailed*, 102.

comfortable. He appreciated that the staff knew him and his tendencies to leave without a minute's notice.²⁰

The Swing Era

The Swing Era began in the mid to late 1930s. Wilder was often seen attending jazz clubs at night. It was here where he grew to appreciate a performer's ability to move back and forth between classical and jazz styles.²¹ In the late 1930s Wilder got some publicity through his compositions for the "Wilder Octet." In works for the group Wilder began heavily combining different styles of music including jazz, classical and pop.²² He comically called the music an "attempted union of legitimate and jazz ideas."²³ The unique chamber group consisted of bassoon, oboe, clarinet, bass clarinet, flute, harpsichord, bass, and drums.

Mitch Miller played an important role in having the first octets recorded in 1939.²⁴ A great friendship with Frank Sinatra came about in this era. Sinatra was impressed with Wilder and his compositions, and played an important role popularizing his music by bringing his talent to the public's ears. Wilder wrote Sinatra a four-piece work titled *Airs* that featured woodwind soloists and string orchestra. Sinatra enjoyed the piece so much that he conducted the work on a recording with the CBS orchestra in 1945. "It goes without saying that Sinatra thus provided a watershed in Wilder's career, helping

²⁰ Lambert, *Alec Wilder*, 11.

²¹ *Ibid.*, 17-21.

²² *Ibid.*, 19.

²³ Wilder and Demsey, *Letters I Never Mailed*, 115.

²⁴ Nancy Zeltsdam, comp., *Alec Wilder (1907-1980): An Introduction to the Man and his Music* (Newton Centre, MA: Margun Music, 1974), 2.

him to broaden his musical horizons and the two men were to share a lifelong mutual respect and admiration.”²⁵ This recording would begin a shift away from popular music.

Late 1940s-1950s, and Clark Galehouse

In the late 1940s Wilder began to shift away from popular music and towards composing for chamber groups, opera, and film. Wilder continued to develop his compositional skills in a variety of musical genres. From each, he would take away elements that he liked and apply them to new works. Wilder reflects on his impressions of his 1940s accomplishments in an unsent letter to Watson.

I have written children’s music to order; I have adapted mawkish standard arias and themes and have put calculatingly vulgar lyrics to them; I have written eight complete show scores; I have written over 200 attemptedly popular songs; I have sucked and rubbed around unscrupulous, vicious, corrupt men and women in their effort to crack the wall; I have cut my hair, shined my shoes, pressed my suits filed and cleaned my nails, I have learned small talk, Hollywood slang; I have buried ideals, held back thought, forgotten poetry; I have accepted loneliness’s . . . kept myself from shaking to pieces at radio and record rehearsals of my writings and orchestrations—and I have failed.²⁶

He wasn’t happy with the quality of his compositional output and quality of life.

The 1950s was another decade of experimentation in Wilder’s music. It was during this time that Barrows turned Wilder towards concert music. Barrows introduced Wilder to many great musicians including Gunther Schuller, Harvey Phillips, and Samuel Baron. The skills of these performers influenced Wilder to write for them.²⁷ In the mid 1950s he stayed in Stony Point, NY for long periods of time. On Sundays he met with

²⁵ Demsey and Prather with Bell, *Alec Wilder*, 13.

²⁶ Stone, *Alec Wilder in Spite of Himself*, 87.

²⁷ *Ibid.*, 110.

many musician friends from the area to play music. The expected attendance each week would affect the new music Wilder wrote. This weekly meeting greatly enhanced his compositional output and showed off his creativity and skill.²⁸

Wilder began writing for the New York Woodwind Quintet (NYWQ) when Barrows joined the group in 1952. Wilder enjoyed the instrumentation and felt comfortable writing for woodwinds thanks to his prior experimentation in jazz.²⁹ Spending time with the group and sitting in on rehearsals lead to his first composition for woodwind quintet published in 1954.³⁰ The piece has a jazzy feel, also seen in Wilder's *Suite No. 1 for Horn, Tuba and Piano* written almost ten years later. Through the rehearsing and touring experiences with the quintet Wilder was able to learn more about chamber music and timbral qualities of each instrument and their players. Throughout this exploration of chamber music certain elements become standard. According to Philip Lambert:

A few distinctive features can be expected to appear in essentially all of these works: long, flowing melodies with irregular phrasing; extensive repetition and development of a handful of simple musical ideas, within or among movements (or both); a strong presence of counterpoint, either free or in the form of a fugato or canon; moments of whimsy arising from playful rhythms or quirky juxtapositions or denials of expectations; and a strong sense of warmth and sincerity, a bare rawness of emotion and sentiment, as if transporting the close personal feelings between composer and performers out through the air to the audience.³¹

The listed characteristics remain with his growing compositional style in chamber music.

²⁸ Lambert, *Alec Wilder*, 62.

²⁹ Demsey and Prather with Bell, *Alec Wilder*, 19.

³⁰ Stone, *Alec Wilder in Spite of Himself*, 126.

³¹ Lambert, *Alec Wilder*, 68.

Through Barrows and the NYWQ, Wilder was introduced to record producer Clark Galehouse. Galehouse and Golden Crest Records would play an important role in recording Wilder's music and inspiring the beginnings of the trio for horn, tuba and piano. From the first time Galehouse heard Wilder's music he became an instant fan. In an unsent letter from Wilder to Galehouse he writes:

Clearly you have been everything the word "friend" implies. It's wonderful to have believing music friends like John Barrows, Harvey Phillips ... and other beautiful players, but there's something extra special knowing someone is willing and eager to take the time and go through all the technical trouble to produce recordings.³²

Galehouse thought so highly of the composer's works that he wanted to bring as much of it to the public's attention as possible. He recorded over fifty works for Wilder including the two trios for Horn, Tuba and Piano, and other works written for Barrows and Phillips. "Galehouse recorded Wilder's chamber music for years at what had to be no profit at all."³³

The 1950s was a time for Wilder to compose some of his first works for solo instruments and piano. Due to the important influence of Barrows, Wilder wrote for him two horn sonatas in 1954 and 1957 and his Suite for Horn and Piano in 1956.³⁴ All three works show off Wilder's eclectic compositional style. After the success of his first horn sonata Wilder wrote to Barrows and thanked him for his skill as a performer. He writes:

You've turned the key in a cell door and God knows what the results will be. Will the prisoner walk out calmly and amble out of the prison gates or will he come out dancing and yelling and beating the guards over the heads with dominant thirteen chords? – Or will he ask for some

³² Wilder and Demsey, *Letters I Never Mailed*, 238-239.

³³ Stone, *Alec Wilder in Spite of Himself*, 127.

³⁴ Lambert, *Alec Wilder*, 70.

manuscript paper, a pencil and a spinet and go back in his cell and get to work? – Thank you, thank you, thank you!³⁵

Wilder also wrote his first composition for tuba and piano for Phillips in 1959 along with a group of brass quintets for the New York Brass Quintet of which Phillips was a member.³⁶ The two men became good friends, and would remain that way throughout Wilder's life.

The 1960s

In the closing two decades of Wilder's life he composed a great deal of concert music including many solo, chamber, and large ensemble works. Wilder also composed for university students once Barrows joined the faculty at the University of Wisconsin at Madison in 1961. Wilder would go out and visit, often writing music for special occasions at the school. He wrote many works for wind ensemble in particular.³⁷ Wilder would later serve on the faculty as the composer in residence during the winter of 1968.

From 1960-1980 he wrote over 30 works for solo horn, solo tuba, horn and piano, tuba and piano, and concertos for the two instruments (see Appendix A).³⁸ It was during this time that he also composed his first two suites for horn, tuba and piano, which will be discussed in detail in the following chapters. The first suite was written the same year as his *Sonata No.5 for Tuba and Piano*, and his *Air for Horn and Small Wind Ensemble*. As seen in Appendix A, he wrote his second suite the same year as he wrote the

³⁵ Wilder and Demsey, *Letters I Never Mailed*, 135-136.

³⁶ Lambert, *Alec Wilder*, 72.

³⁷ *Ibid.*, 74.

³⁸ Wilder wrote a large number of chamber works involving both the horn and tuba. Of these, the only chamber works listed in Appendix A are solos, duets for horn and tuba, and trios for horn, tuba and piano.

Convalescence Suite for solo tuba. In terms of the compositional style of Wilder's sonatas and suites, he tended to stick with more traditional forms in sonatas than in his suites.

"Works for more unusual combinations, often with the title of "suite," are less predictably structured and are likely to mix stylistic elements more liberally."³⁹

Of all genres of music, and instrument varieties Wilder wrote for there is a noticeable gap in his string writing. Stone writes: "Serious composers wrote for strings; Wilder wrote for winds and brass because the literature for strings was already in place, and because the instrumentalists he composed for badly needed his compositions."⁴⁰

Wilder tended to write for his friends whose playing he enjoyed. Luckily he added a number of works to the horn and tuba repertoire for the instruments separately and together.

Wilder's Final Decade

Throughout the end of his life Wilder continued to compose a variety of music including children songs, of which he would publish over 100 throughout his life.⁴¹

Wilder became seriously ill in the 1970s with lung cancer. Throughout his final years, "Wilder kept composing because it was the only thing he knew how to do."⁴² His greatest achievement in the 1970s was his recognition in *American Popular Song: The Great Innovators, 1900-1950*⁴³ where his music was recognized nationally.⁴⁴ On December 24,

³⁹ Lambert, *Alec Wilder*, 79.

⁴⁰ Stone, *Alec Wilder in Spite of Himself*, 117.

⁴¹ Zeltdam, *Alec Wilder (1907-1980)*, 3.

⁴² Stone, *Alec Wilder in Spite of Himself*, 215.

⁴³ Alec Wilder, *American Popular Song: The Great Innovators, 1900-1950*, ed. James T. Maher (New York: Oxford University Press, 1972).

1980 he died after a difficult fight with cancer. In his closing remarks in *Alec Wilder*, Lambert writes of his compositional style and place in the group of American composers:

In histories of American music in the twentieth century, Alec Wilder has stood just where he intended to be: in the gaps. While his claims of embracing obscurity never seem completely genuine, he certainly took pleasure in testing the limits of traditional categories and prejudices, writing music that makes us question how and why conventional margins had been defined.⁴⁵

Despite his shy, self-conscious personality, Wilder had an incredible ability to go beyond what was considered “the standard” in each genre to produce an eclectic style that continues to influence composers, and please performers today.

⁴⁴ Lambert, *Alec Wilder*, 93.

⁴⁵ *Ibid.*, 111.

CHAPTER 2

FRIENDSHIP WITH JOHN BARROWS AND HARVEY PHILLIPS

The Importance of Friendship

Growing up under constant bullying from children his age and coming home to an uncompassionate household greatly affected Wilder's mentality and general state of being. He was often seen as a self-conscious, shy man who would avoid confrontation and keep to himself. Friends provided Wilder with the backbone of support he always longed for as a child. Wilder wrote music for his friends in return for friendship and guidance. His music was seen as a special, personalized gift for whomever he was writing. There was a deeper sense of connection in his music when he was writing for a specific performer over writing for money. Due to this, his instrumental music in particular was held very close to his heart. According to Stone, "For the good musicians, nothing was held back."⁴⁶ Barrows is known as saying that the price for a work by Wilder was merely the cost of a postage stamp.

To Wilder, it was quite simple. All those whose playing he admired and whom he liked and trusted as people he wished to write music for. Those whose playing he admired but didn't cotton to or trust, he had no desire to write for.⁴⁷

He greatly enjoyed writing for his friends because he felt that their performances added another dimension to his work. It was also due to his friends that Wilder met many influential people in New York. Of all the friends Wilder made throughout his life, John Barrows and Harvey Phillips were amongst his best.

⁴⁶ Stone, *Alec Wilder in Spite of Himself*, 121.

⁴⁷ Ibid.

John Barrows (1913-1974)

John Barrows was born on February 12, 1913 in Glendale California. His family moved to Montana where he spent the beginnings of his childhood. His family moved again to San Diego when he was in High School.⁴⁸ It was during his childhood that he began playing the euphonium and cello and later learned horn.⁴⁹ After graduating from high school he moved to Rochester to begin studying horn at Eastman. This is where Barrows and Wilder first met, and became good friends. Barrows only remained at Eastman for two years, from 1930-1932. He then began studying theory and composition at San Diego State Teachers' College from 1933-1934 before moving to Yale. During his study at Yale from 1934-1938 Barrows majored in composition with cello as his main instrument.⁵⁰

Barrows played horn in many larger orchestras including: the Minneapolis Symphony Orchestra (1938-1942), the Caselz Festival Orchestra in Puerto Rico (1958-1961), the Radio City Music Hall Orchestra (1947-1951), the New York City Ballet Orchestra (1952-1955), and the New York City Opera (1946-1949). After over a decade of performances in large groups, Barrows started to turn towards chamber music, especially woodwind quintets. He was a part of numerous chamber groups including The League of Composers Woodwind Quintet (1941), Fivewind Quintet (1946-1950), and the New York Woodwind Quintet (1952-1961). He was also an influential educator, teaching

⁴⁸ "John Barrows," International Horn Society, accessed February 12, 2015, <http://www.hornsociety.org/home/ihs-news/26-people/honorary/43-john-barrows-1913-1974>.

⁴⁹ Calhoon, "The Horn Music of Alec Wilder," 95.

⁵⁰ John Barrows, Curriculum Vitae, 1971 (John Barrows Collection, Mills Music Library: University of Wisconsin-Madison).

at many major universities throughout his life including Columbia (1953-1955), Yale (1957-1960), NYU (1959-1961) and the University of Wisconsin-Madison (1961-1974).⁵¹

Barrows was married to pianist Tait Sanford Barrows who appeared on many of his recordings, including those with works by Wilder. As a hornist Barrows is remembered for his impressive technique, long lyrical phrases, and remarkable interpretations of musical works, especially those composed with him in mind. Throughout his life as a composer, performer and educator, Barrows remained an important source of guidance and support for Wilder, and in return received numerous works from Wilder as a thank you.⁵² The two men had much in common and respected each other greatly both in and out of the music world.

Barrows and Wilder

Barrows had a unique way of influencing and shaping Wilder's life and career. The two met during their year at Eastman together and remained friends as Barrows traveled across the United States and Puerto Rico. When he returned to New York, Barrows played a key role in introducing Wilder to musicians around the city, including Harvey Phillips and Gunther Schuller.⁵³ "Barrows had further helped Wilder make personal connections within classical-music circles that would boost his productivity for years to come: the more friends he had, the more opportunities he would find to get his

⁵¹ John Barrows, Curriculum Vitae, 1971.

⁵² See "Table 1" for solo horn, horn and accompaniment, and tuba-horn works dedicated to Barrows.

⁵³ Schuller would later develop Margun Music, Inc. where Wilder's music was published and made available to the public.

music performed.”⁵⁴ Meeting new performers led to a great deal of publicity and compositional output in instrumental genres.

Wilder began writing for Barrows when Barrows returned to New York. Wilder was happy about his old friend returning to live in the same area as him once again.

Wilder writes that Barrows’ return to New York inspired to him to write better music.⁵⁵

In an interview with James Maher, Wilder was asked why he enjoyed composing for John Barrows. He responded:

There’s nobody like him in music. People who really know his work just feel that he is the high point of musical expression in their lives – and that’s the way I feel. He always has that personal, highly intense direction. Of course, any *good* musician does, but he’s a phenomenon, that’s all. And, it’s not just virtuosity. John does incredible things on the horn, of course, but he doesn’t make a point of it. His principle point, his *only* point, is to make music. And what he does is magic for me. His eye and ear tell him what’s involved when he looks at a piece. He balances phrases with his eye. He sees what’s desired. He sees where the piece is moving. He sees phrases that need to be nurtured and specially cared for. It’s partly intuition, and it’s partly his enormous control over the instrument itself. He takes desperate chances to get precisely the musical effect he wants.⁵⁶

In regard to playing Wilder’s music specifically Wilder says that because Barrows knows him, he is able to use what he knows about his personality and lifestyle as a guide to playing his music. “He has often said to me that the written notes are only a vague guide.”⁵⁷ Wilder loves how Barrows adds a deeper layer of meaning to his works that he only hoped to accomplish during composition.

There was a great amount of trust between the two men, and Wilder thought very highly of Barrows’s opinion. Wilder would try hard to please him: “If you’ll stick with

⁵⁴ Lambert, *Alec Wilder*, 72.

⁵⁵ Wilder and Demsey, *Letters I Never Mailed*, 145.

⁵⁶ Alec Wilder, Notes for *Sonata No.3 for French Horn and Piano*, recorded by John Barrows and Tait Sanford Barrows, Golden Crest Records, Recital Series RE 7034. LP.

⁵⁷ Ibid.

me, keep pushing me, curse me if necessary, then, darn it, I'll do everything in my power to live up to your faith in me."⁵⁸ When speaking of the relationship between the two men, flutist Sam Baron said:

There was no way an outsider could get into it, but I observed it often enough. The thing was that each had a tremendous loyalty and kind of idealism, and the idealism had to do with 'we're not going to get rich or famous, but we give up all to what we do."⁵⁹

In the notes for the album *John Barrows and his French Horn*, Wilder writes again of his appreciation for Barrows as a friend and performer.

Mr. Barrows is also an extremely talented composer, orchestrator and musicologist. He is an inspiring teacher, a great cook and sports car enthusiast. He is a member of the New York Woodwind Quintet and the Casals Festival Orchestra. Without him, I promise you, none of the music in the album would have been written nor would dozens of other pieces. His faith in me is one of the few truly beautiful experiences of my life.⁶⁰

It is easy to see the influences the men have on each other, and their importance in each other's lives. Wilder often writes of how he would have stopped composing if it weren't for Barrows's influence and continuous push to keep writing.

After the early death of John Barrows in 1974, Wilder went into a deep depression claiming that he was unable to write music and consistently questioning whether he would ever be able to compose again. Harvey Phillips commented on the struggle:

Barrows died In March 1974, John Barrows, a close friend and colleague of his since 1936, had passed away. When Alec lost a dear friend, he took

⁵⁸ Stone, *Alec Wilder in Spite of Himself*, 110.

⁵⁹ *Ibid.*, 109-110

⁶⁰ Alec Wilder, Notes for *John Barrows and his French Horn*, Golden Crest Records, Recital Series, RE 7002. LP.

it very hard. It just shut him down as a composer. Alec would go for months without writing a note because of his despondency over having lost a dear friend.⁶¹

It would take Wilder many months to get back to composing again. Although Barrows was gone from his life, his inspiring personality and ability to push Wilder as a person and composer remained a driving force in Wilder's life.

Harvey Phillips (1929-2010)

Unlike Wilder, Harvey Phillips was born into a very musical family. Phillips was born on December 2, 1929. Although life during the Great Depression was hard, and Phillips frequently had to move from house to house, music was always heard at home. Phillips states: "Music heartened spirits and helped our family survive hardships, including the death of a family member and the loss of all property and savings in the Depression of the 1930s."⁶² Phillips began playing the tuba at age 12 and played his first solo at a musical festival only three years later. Once he graduated from high school in 1947 he was awarded a scholarship to the University of Missouri.⁶³ During the summer before his first semester at college, Phillips toured with the Kings Bros. Circus for nine weeks, getting a great deal of practice time on the tuba as well as some professional experiences.⁶⁴

Phillips was only at the University of Missouri for a semester before he was invited to play with the Ringling Bros. Barnum and Bailey Circus. He continued to tour

⁶¹ Harvey Phillips, *Mr. Tuba* (Bloomington: Indiana University Press, 2012), 311.

⁶² *Ibid.*, 5.

⁶³ *Ibid.*, 15-16.

⁶⁴ *Ibid.*, 32.

with the group until 1950 when he received a scholarship to Juilliard to study with William Bell, principal tubist of the New York Philharmonic at the time.⁶⁵ When he first got to New York City, Phillips began volunteering with many local bands and orchestras keeping two ideas in mind:

1. Always think big. It takes no more energy than thinking small... (A big idea can be refined and, if necessary, reduced in scope; a small idea cannot easily be enlarged).
2. You cannot be sure you're doing all you can do unless you're overcommitted.⁶⁶

In 1950 Phillips joined the New York Brass Ensemble, which led to his role as the first tubist in the New York Brass Quintet in 1954. In 1953 Phillips first came across the music of Alec Wilder by playing the bassoon lines of some of his popular octets.⁶⁷

After spending two years in the Army Field Band, Phillips moved back to New York and met record producer Clark Galehouse through John Barrows. The New York Brass Quintet recorded various pieces of repertoire at his studio multiple times including works by Wilder.⁶⁸ Freelancing around New York City widened Phillips's capabilities as a tubist. It was freelancing where he learned non-classical styles of music such as jazz and bebop. He writes, "I can't think of anything more damaging to a freelance career than receiving a phone call and having to say, 'No, I'm sorry. I can't play that kind of music.'" ⁶⁹ In 1961 Phillips signed with the Metropolitan Opera, all the while teaching at

⁶⁵ Ibid., 61.

⁶⁶ Ibid., 69.

⁶⁷ Ibid., 112.

⁶⁸ Ibid., 135.

⁶⁹ Ibid., 136.

major collages. He began private teaching in 1956, teaching at the Manhattan Conservatory and Hartt School of Music in 1958, and Yale from 1960-1967.⁷⁰

In 1967 he received a phone call from friend Gunther Schuller offering him a position as the Vice President for Financial Affairs at the New England Conservatory of Music.⁷¹ In 1971 he accepted the job of tuba professor at Indiana University.⁷² During his 23 years at Indiana University some of his greatest accomplishments included creating multiple outlets for tubas including the first “OctubaFest” and “TubaChristmas” for which Wilder wrote the music.⁷³ He retired from Indiana University in 1994 and is considered a legend in the tuba world.

Phillips and Wilder

Wilder met Phillips in the 1950s and remained friends with him throughout his life. In the beginning years of the New York Brass Quintet, Wilder would often join the group on tours. Wilder became so close with Phillips that he was considered part of the family.⁷⁴ Phillips was a great friend to Wilder and in return Wilder added an enormous amount of repertoire to the tuba world including multiple suites for tuba and piano, each dedicated to a member of Phillips’s family.⁷⁵ “Wilder’s close friendship with Harvey Phillips gave rise to a number of new works for tuba, spearheading a revolution in the

⁷⁰ Ibid., 139.

⁷¹ Ibid., 233.

⁷² Ibid., 263.

⁷³ Ibid., 288-311.

⁷⁴ Stone, *Alec Wilder in Spite of Himself*, 130.

⁷⁵ *Suite No.5 for Tuba and Piano* is “Dedicated to a loyal friend” so it is not determined whether the piece was for a member of the Phillips family.

repertoire for that instrument.”⁷⁶ The first and second suites for the horn, tuba and piano are both dedicated to members of the Phillips family as well.

In the later years of Wilder’s life Phillips played a crucial role in the publication of Wilder’s music. In an unsent letter Wilder writes of his gratitude:

I’m literally shocked when I look over this list. But frankly, it’s not an unpleasant shock. For even if most of the music is inadequate, at least the length of the list proves that I have done a hell of a lot of work! ... That’s really what the shock is: all these years I’ve felt guilty for not having done enough. But the list denies that...⁷⁷

Similar to Barrows, Phillips was an important motivating force in keeping Wilder composing. After the death of Barrows, and Wilder’s deep depression, Phillips took it upon himself to get Wilder back on his feet. At this time Phillips was teaching at Indiana University and in the process of getting “TubaChristmas” started. Phillips asked Wilder to arrange some Christmas carols for his tuba ensemble. After some negativity and lack of self-confidence Wilder said he’d inform Phillips of his decision once he’d made his mind up. Phillips says: “The next day he called. He had been up all night arranging eighteen Christmas carols for tuba ensemble and had already taken them to a copyist. By the end of the week, they were on their way to me.”⁷⁸ With a helpful push of a dear friend Wilder was able to slowly begin composing again.

Through each achievement and struggle in his life Wilder turned to friends for support, praise, and encouragement. It was because of these friendships that Wilder was able to move forward with his life and his career. Barrows and Phillips were two guiding forces for Wilder. The two men influenced the composer to push himself beyond his self-

⁷⁶ Lambert, *Alec Wilder*, 83.

⁷⁷ Wilder and Demsey, *Letters I Never Mailed*, 219.

⁷⁸ Phillips, *Mr. Tuba*, 311.

set limits and expand his music beyond standard boundaries. It was the impact of Barrows and Phillips as friends and musicians that influenced the writing of Wilder's two trios for horn, tuba and piano.

CHAPTER 3

SUITE NO.1 FOR HORN, TUBA AND PIANO

Background

Wilder's *Suite No.1 for Horn, tuba and Piano* was written in 1963 at the suggestion of Clark Galehouse. Galehouse had recorded both Barrows and Phillips separately and thought that the two would sound good together. According to Phillips, "In 1963, Clark Galehouse called Alec and told him that he thought Alec should write something for John Barrows and me, since he heard similarities in our phrasing." As a result, a new genre of brass chamber music emerged. Wilder took Galehouse's advice and wrote a five-movement work for Barrows and Phillips called *Suite No.1 for Horn, tuba and Piano*. At first, many thought the piece would be unsuccessful due to the unusual instrumentation. According to James Maher:

There is no need to explore the reasons why such a work seems, on the face of it, an absurdity — one certainly, that would expose the composer to a flight of handy slings and arrows. The origins of the suite tell much about Wilder. He is a composer who is deeply affected by great playing.⁷⁹

The new instrumentation surprised both Phillips and Barrows but their response to the piece was "it works," and can be added to the growing subsection of successful chamber wind music.⁸⁰ The piece was premiered by Barrows and Phillips in the summer of 1963 at the University of Wisconsin at Madison where Barrows would teach. "Wilder has written superlatively here for both of the brass "horns", and, as in many of his other works, he

⁷⁹ James T. Maher, Notes for *Barrows and Phillips play Wilder, Poulenc, Scriabin and Persichetti*, Golden Crest, 1963, LP.

⁸⁰ Ibid.

has provided the piano with continuously engaging music.”⁸¹ The trio became very successful, and is still played today.⁸²

Thematic Analysis for Performers

Due to the eclectic influences on Wilder’s music, there are many challenges in a full theoretical analysis of his works.⁸³ This paper will focus on thematic analysis in the hopes of aiding in performances of the work. Drawing attention to the role of each individual instrument in a given section will provide performers with a guide to which part should be brought out as well as the key to a balanced performance. All musical examples are displayed in concert pitch. Throughout the first suite there are many common motivic elements including the intervals of a perfect fourth, perfect fifth, tritone, and half step. These intervallic motives along with rhythmic motives help unite sections in each individual movement as well as all five movements as a whole suite.⁸⁴

⁸¹ Ibid.

⁸² The *Suite No.1 for Horn, Tuba and Piano* is considered the most popular trio for the instrumentation based on the number of recordings that have been produced of the work compared to other trios for horn, tuba and piano. There are at least five recordings of the first suite including: John Barrows and Harvey Phillips, *Barrows and Phillips play Wilder, Poulenc, Scriabin and Persichetti*. Golden Crest, 1963, LP; David Jolley, *Alec Wilder: Music for Horn*, Arabesque Recordings, recorded August 22, 2008, CD; James Wilson and Jay Hunsberger, *Oompah Suite*, Summit Records, 2011, CD; Gail Williams and Daniel Perantoni, *Conversations*, Summit Records, 2012, CD; Charles Tibbetts, *Four Suites*, Albany Records, 2014.

⁸³ See Chapter 5 for details on specific challenges in performing a full theoretical analysis of the full work including harmonic analysis.

⁸⁴ It should be noted that Wilder’s *Suite No.1 for Horn, Tuba and Piano* was edited by Gunther Schuller. It is unclear how much, if any material was altered from the original manuscript.

I. Maestoso

The first movement opens with the solo tuba playing the first theme seen in Example 1. The theme continues in the tuba from measure 1-6. From the start Wilder introduces many key motives that will continue throughout the piece. The perfect fifth, half step, and perfect fourth that open the theme are seen throughout all of his melodies. The tritone that ends the theme is also a frequent intervallic motive used by Wilder. Each occurrence is visible in Example 1. Within the first movement Wilder also introduces the themes in a canon technique, which is common throughout the suite.

Example 1 Alec Wilder, *Suite No. 1 for Horn, Tuba and Piano*. I. mm. 1-18⁸⁵

The musical score for Example 1 consists of three staves: Horn, Tuba, and Piano. The Horn part is in treble clef with a 4/4 time signature and contains rests for all six measures. The Tuba part is in bass clef with a 4/4 time signature and contains the main melodic theme. The Piano part is in grand staff (treble and bass clefs) with a 4/4 time signature and contains rests for all six measures. The Tuba part begins with a forte (*f*) dynamic and a hairpin crescendo. The melody starts with a half note G2, followed by quarter notes F2, E2, D2, and C2. In measure 2, it continues with quarter notes B1, A1, G1, and F1. In measure 3, it features a half note E1, followed by quarter notes D1, C1, B0, and A0. In measure 4, it continues with quarter notes G0, F0, E0, and D0. In measure 5, it features a half note C1, followed by quarter notes B0, A0, G0, and F0. In measure 6, it concludes with quarter notes E0, D0, C0, and B0. The score includes a key signature change from one flat to one sharp between measures 3 and 4, and a time signature change from 4/4 to 6/8 between measures 4 and 5.

⁸⁵ Alec Wilder, *Suite No. 1 for French Horn, Tuba and Piano* (Newton Centre, MA: Margun Music, 1971).

5

Hn.

Tba.

Pno.

This system contains measures 5 through 8. The Horn part (Hn.) is in the treble clef with a 4/4 time signature. It begins with a whole rest in measure 5, followed by a melodic line in measure 6 that includes a trill and a grace note. The Trombone part (Tba.) is in the bass clef with a 4/4 time signature, starting with a quarter rest in measure 5 and then playing a rhythmic pattern of eighth notes. The Piano part (Pno.) consists of two staves (treble and bass clefs) and is silent throughout all four measures.

9

Hn.

Tba.

Pno.

This system contains measures 9 through 12. The Horn part (Hn.) is in the treble clef. It starts in 6/8 time in measure 9, then changes to 4/4 time in measure 10. The Trombone part (Tba.) is in the bass clef, also starting in 6/8 time and changing to 4/4 in measure 10. The Piano part (Pno.) has two staves. It is silent in measures 9 and 10, but has some activity in measures 11 and 12, including a few notes and rests.

13

Hn.

Tba.

Pno.

This system contains measures 13 through 16. The Horn part (Hn.) is in the treble clef with a 4/4 time signature. It starts with a quarter rest in measure 13, followed by a melodic line. The Trombone part (Tba.) is in the bass clef with a 4/4 time signature, starting with a quarter rest in measure 13 and then playing a rhythmic pattern. The Piano part (Pno.) has two staves. It is active throughout all four measures, providing harmonic support with chords and moving lines.

The image shows a musical score for three instruments: Horn (Hn.), Tuba (Tba.), and Piano (Pno.). The score is divided into three measures, numbered 16, 17, and 18. Measure 16 is in 6/8 time, and measures 17 and 18 are in 4/4 time. The Horn and Tuba parts are in octaves, and the Piano part is in octaves. The music features a melodic theme in the Horn and Tuba, and a rhythmic accompaniment in the Piano.

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

The horn begins the theme in measure 5 on the same pitch the tuba ended on. The pitch is a perfect fourth above the opening of the theme, helping to draw in the perfect fourth motive on a larger scale as well as fugue-like elements. The tuba begins the first theme again in measure 11 once the horn has completed the entire theme, but doesn't complete it. Instead, the piano joins the trio playing first theme in octaves while the horn and tuba play accompanimental roles. The piano remains in octaves throughout the movement.

After introducing the theme through a canon Wilder alters his restatement of the first theme by splitting it up between the tuba, horn, and piano respectively with each instrument playing consecutive pieces of the theme on their own. Measure 23 acts as a one measure bridge in which a sixteenth note figure starts in the piano and is taken over by the horn and tuba in octaves. The sixteenth note figure ties in the perfect fourth, perfect fifth, and half step motives that started the work. The figure alternates between perfect fifth, half step, and perfect fourth, half step. The tuba begins another statement of the first theme in measure 24 with new accompaniment in the horn line. After a one measure thematic extension in measure 29 is a transition from measure 30-32 comprised

of a sixteenth note sequence in the piano that moves through the fourth, fifth, and half step intervals. The horn and tuba join in measure 31 moving chromatically downward through a half step sequence as seen in Example 2. The piano figure in measures 31-32 hints at the second theme. The transition also has a ritardando marked in order to bring in the slower tempo of second theme and B section marked “Meno mosso.”

Example 2 Alec Wilder, *Suite No.1 for Horn, Tuba and Piano*. I. mm. 31-40⁸⁶

The musical score is presented in four systems. The first system contains the Horn and Tuba parts, both in bass clef with a 4/4 time signature. The Horn part begins with a forte (*f*) dynamic and a ritardando (*rit.*) marking. The Tuba part also begins with a forte (*f*) dynamic. The second system shows the Piano part in grand staff notation, with a ritardando (*rit.*) marking. The third system contains the Horn and Tuba parts, with dynamics of *mp*, *f sub.*, and *mp sub.*. The fourth system shows the Piano part with a *mp* dynamic and a tempo marking of *Meno mosso* (♩ = app.68).

⁸⁶ Ibid.

35

Hn.

Tba.

Pno.

mp

37

Hn.

Tba.

Pno.

mp *f sub.* *mp sub.*

f sub. *mp*

accel.

39

Hn.

Tba.

Pno.

mp

accel.

Detailed description: This image shows a musical score for three instruments: Horns (Hn.), Trombones (Tba.), and Piano (Pno.). The score is divided into three systems, each starting with a measure number (35, 37, and 39). The first system (measures 35-36) features a Horn part with eighth-note patterns and a Trombone part with a similar rhythmic motif. The Piano part enters in measure 36 with a melodic line marked *mp*. The second system (measures 37-38) shows more complex rhythmic patterns. The Horn part has a melodic line with accents, and the Trombone part has a rhythmic accompaniment. The Piano part has a melodic line with accents, marked *f sub.* and *mp sub.*. The third system (measures 39-40) continues the patterns. The Horn and Trombone parts have melodic lines with accents, and the Piano part has a melodic line with accents, marked *mp*. The word **accel.** appears above the Horn and Trombone parts in measures 38 and 40.

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

The B theme begins in the horn in measure 33. The minor sixth leap downward followed by stepwise motion upwards reminds the listener of the piano leap-step sequence heard two measures earlier in measure 31. The second theme, seen in Example 2, begins with a legato figure at a soft dynamic followed by a staccato figure at a loud dynamic creating contrast both within the second theme and with the first theme. The theme occurs twice in the slower B section, with the horn having the melody both times. The second statement of the second theme ends differently than the first in order to prepare for the accelerando back into the original tempo and return of the A section. Again, there are jumps up and down a fourth as well as many chromatic half steps unifying the sections together.

The return of the A section and first theme begins in measure 41 with a unison statement of the theme in all instruments. In measure 42 the horn and tuba continue the theme in octaves while the piano plays a counter melody. In measure 46 the instruments switch roles and the piano has the first theme while the horn and tuba play the accompaniment. The meter changes to $\frac{8}{8}$ to add the triple feel before ending the work with a sequence of triplet eighth notes in the horn and tuba seen in Example 3.

Example 3 Alec Wilder, *Suite No.1 for Horn, Tuba and Piano*. I. mm. 50-51⁸⁷

The musical score is for three instruments: Horn, Tuba, and Piano, in 4/4 time. The key signature has one flat (B-flat).
- **Horn:** Treble clef. Measures 50-51 feature a melodic line with triplets of eighth notes. The final note of measure 51 is marked with a forte (*ff*) dynamic and an accent (^).
- **Tuba:** Bass clef. Measures 50-51 feature a bass line with triplets of eighth notes. The final note of measure 51 is marked with a forte (*ff*) dynamic and an accent (^).
- **Piano:** Grand staff (treble and bass clefs). Measures 50-51 feature a complex accompaniment with triplets and chords. The final note of measure 51 is marked with a forte (*ff*) dynamic and an accent (^).

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

The sequence is made up of an open arpeggio without the third followed moving up by half step. The piano continues the remainder of the first theme. The piece ends quickly with each instrument jumping an octave on C. The last note is significance due to the pitch. The final note of the movement is down one half step from the starting note tying in the half step motive on a larger scale.

⁸⁷ Ibid.

II. Pesante

The second movement opens with the first theme in the piano from measures 1-4. The theme can be split into two sub phrases each consisting of a full twelve chromatic tones.⁸⁸ The first two-measure sub-phrase can be seen in Example 4.

Example 4 Alec Wilder, *Suite No.1 for Horn, Tuba and Piano*. II. mm. 1-3⁸⁹

The image shows a musical score for three instruments: Horn, Tuba, and Piano. The title is "Pesante" with a tempo marking of a quarter note equal to approximately 63 beats per minute. The time signature is 4/4. The Horn and Tuba parts are shown as staves with rests for the first three measures. The Piano part is shown as a grand staff with a forte (f) dynamic marking. The piano part consists of a chromatic melody in the right hand and a supporting bass line in the left hand, both moving in a step-leap-step-leap pattern.

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

The piano is playing in octaves, as it was for the entire first movement of the suite. In measure 6 the horn enters with a second theme. The first four notes of the theme move in a step, leap, step, leap pattern seen in the previous movement.

⁸⁸ This is not referred to as a 12-tone row or 12-tone set, but rather a 12-tone melody because Wilder does not alter the melody in standard to set theory techniques.

⁸⁹ Wilder, *Suite No.1 for Horn, Tuba and Piano*.

Example 5 Alec Wilder, *Suite No.1 for Horn, Tuba and Piano*. II. mm. 6-9⁹⁰

The image shows a musical score for three instruments: Horn, Tuba, and Piano, covering measures 6 through 9. The Horn part is in the upper staff, starting in measure 6 with a melody marked *mp* (mezzo-piano) and ending in measure 9 with a melody marked *mf* (mezzo-forte). The Tuba part is in the middle staff, remaining silent in measures 6-8 and then playing a four-measure theme in measure 9, marked *mf*. The Piano part is in the lower staff, consisting of two staves (treble and bass clef). It begins in measure 6 with a descending line marked *fp* (fortissimo-piano) and continues through measure 9, where it restates the theme in three voices marked *f* (forte).

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

The four-measure theme starts in the tuba in measure 9 and is stated in its entirety. The horn begins the theme in measure 10 creating an overlap while the piano continuously descends. In measure 13 the piano begins the opening theme again. The only difference between the restatement in measure 13 and the original statement in measure 1 is that the second time the first theme is heard, the piano is in octaves in three voices instead of two, and is slightly softer at mezzo forte instead of forte. Wilder includes this restatement to remind the listener of the opening twelve tone melody. The horn overlaps the first theme with another statement of the first. The tuba follows the horn's lead and begins a full statement of the second theme in measure 18.

⁹⁰ Ibid.

The canonic figure continues with a horn entrance in measure 19 playing the first theme inverted. The piano plays an accompanimental, descending line during this phrase. In measure 23 another canon starts with the second theme in the piano. The horn joins one measure later in measure 24 and the tuba in 25. The piano begins another statement of the second theme in measure 29 but only plays the first two measures. This is the first section that the piano is not playing in octaves or unison for the first time in the work. The horn and tuba follow the piano in thirds one measure later and only play two measures of the first theme as well.

Table 1 shows the occurrences and overlapping of the first and second themes in measures 29-36. In measure 32 the first theme is reintroduced and split amongst the tuba and horn. The piano joins in measure 34 with a variation of the second theme as outlined in Table 1.

Table 1 Thematic Analysis, *Suite No.1 for Horn Tuba and Piano*, mm. 29-36.

Measure	29	30	31	32	33	34	35	36
Horn		Theme 2				Theme 1		
Tuba		Theme 2		Theme 1				
Piano	Theme 2		Theme 2				Theme 2	

As seen in Example 6, there are added accompanimental roles to support the passing of the theme between instruments.

Example 6 Alec Wilder, *Suite No.1 for Horn, Tuba and Piano*. II. mm. 32-37⁹¹

The image shows a musical score for three instruments: Horn, Tuba, and Piano, in 4/4 time. The score consists of three systems of staves. The first system is for the Horn (treble clef) and Tuba (bass clef). The second system is for the Piano (treble and bass clefs). The music is in 4/4 time. The Horn part starts with a quarter rest, followed by eighth notes, and then a phrase marked 'bring out' starting in measure 34. The Tuba part starts with a quarter rest, followed by eighth notes, and then a phrase marked 'bring out' starting in measure 34. The Piano part starts with a quarter rest, followed by eighth notes, and then a phrase marked 'bring out' starting in measure 34. The score ends in measure 37.

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

The piano begins a restatement of the opening motive of the second theme in measure 27 followed by the horn, then the tuba. From measure 42 through the end of the movement Wilder includes new material that gets gradually louder. As seen in Example 7, the final section barely reminds the listener of the opening theme with the sequence in the horn and tuba resembling the large leaps in measures 1, 3, and 4 and the rhythm in measure 47 resembling the rhythm in measure 5.

⁹¹ Ibid.

Example 7 Alec Wilder, *Suite No.1 for Horn, Tuba and Piano. II.* mm. 42-48⁹²

Musical score for Horn, Tuba, and Piano, measures 42-48. The score is in 4/4 time and features a key signature of one sharp (F#). The Horn part (top staff) begins with a rest, followed by a melodic line with dynamics *f* and *ff*. The Tuba part (middle staff) starts with a rest, followed by a melodic line with dynamics *f* and *ff*, and ends with a dynamic of *mf*. The Piano part (bottom staff) features a complex, dense texture with many chords and moving lines, with dynamics *f* and *ff*.

Musical score for Horn, Tuba, and Piano, measures 46-48. The score is in 4/4 time and features a key signature of one sharp (F#). The Horn part (top staff) begins with a melodic line with dynamics *cresc.* and *ff*. The Tuba part (middle staff) starts with a melodic line with dynamics *cresc.* and *ff*. The Piano part (bottom staff) features a complex, dense texture with many chords and moving lines, with dynamics *cresc.* and *ff*. A dynamic marking of *8^{va}* is present in the Piano part.

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

⁹² Ibid.

The penultimate chord is an A chord without the third to determine whether the key is major or minor. Again the instruments ultimate and penultimate notes are octaves apart. The final section is loud and accented adding contrast to all preceding material.

III. In a Jazz manner

As seen in many of his instrumental works, Wilder includes a jazzy movement in his *Suite No.1 for Horn, Tuba and Piano*. The horn and tuba are not generally considered jazz instruments but the flexibility of Barrows and Phillips to play in multiple styles of music allowed for the compositional freedom to write a jazz inspired movement. The men's comfort with jazz elements is reflected throughout the movement.

The third movement borrows heavily from jazz harmonies and rhythms. Throughout the movement Wilder uses triplets as a unifying element between themes and transitional material. As seen in Example 8 the movement opens with the first theme split between the tuba and the piano at the piano dynamic. Wilder emphasizes the importance of the triplet figure in the first theme by marking it forte.

Example 8 Alec Wilder, *Suite No.1 for Horn, Tuba and Piano*. III. mm. 1-3⁹³

In a Jazz manner (♩=app.54)

Horn

Tuba

In a Jazz manner (♩=app.54)

Piano

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

The three-measure theme is then voiced differently in measure 4; the horn takes over the tuba line and the tuba takes over the piano response. This provides a new twist on the opening theme so repetitions don't get monotonous.

After a two-measure bridge based on the triplet figure in measures 7 and eight, the second theme appears in the horn. While the horn introduces the second theme, the tuba plays the first theme as an accompanimental figure. The piano emphasizes the off beats and reaffirms the jazzy feel of the work.

⁹³ Ibid.

Example 9 Alec Wilder, *Suite No.1 for Horn, Tuba and Piano*. III. mm. 8-14⁹⁴

The musical score is divided into two systems. The first system covers measures 8-10, and the second system covers measures 11-14. Each system includes staves for Horn, Tuba, and Piano. The Horn and Tuba parts feature triplet patterns, while the Piano part provides harmonic accompaniment with chords and single notes. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The dynamic marking *mf* is present in the Horn and Tuba parts.

System 1 (Measures 8-10):

- Horn:** Measures 8-10. Measure 8: Rest. Measure 9: Triplet of eighth notes (B-flat, A, G) with *mf* dynamic. Measure 10: Triplet of eighth notes (F, E, D) with *mf* dynamic.
- Tuba:** Measures 8-10. Measure 8: Rest. Measure 9: Triplet of eighth notes (B-flat, A, G) with *mf* dynamic. Measure 10: Triplet of eighth notes (F, E, D).
- Piano:** Measures 8-10. Measure 8: Triplet of eighth notes (B-flat, A, G). Measure 9: Triplet of eighth notes (F, E, D). Measure 10: Triplet of eighth notes (B-flat, A, G).

System 2 (Measures 11-14):

- Hn.:** Measures 11-14. Measure 11: Triplet of eighth notes (B-flat, A, G) with *mf* dynamic. Measure 12: Triplet of eighth notes (F, E, D) with *mf* dynamic. Measure 13: Triplet of eighth notes (B-flat, A, G) with *mf* dynamic. Measure 14: Triplet of eighth notes (F, E, D) with *mf* dynamic.
- Tba.:** Measures 11-14. Measure 11: Triplet of eighth notes (B-flat, A, G) with *mf* dynamic. Measure 12: Triplet of eighth notes (F, E, D) with *mf* dynamic. Measure 13: Triplet of eighth notes (B-flat, A, G) with *mf* dynamic. Measure 14: Triplet of eighth notes (F, E, D) with *mf* dynamic.
- Pno.:** Measures 11-14. Measure 11: Triplet of eighth notes (B-flat, A, G). Measure 12: Triplet of eighth notes (F, E, D). Measure 13: Triplet of eighth notes (B-flat, A, G). Measure 14: Triplet of eighth notes (F, E, D).

⁹⁴ Ibid.

The image shows a musical score for three instruments: Horn (Hn.), Tuba (Tba.), and Piano (Pno.). The score is divided into two systems. The first system covers measures 13 and 14. In measure 13, the Horn and Tuba play a triplet of eighth notes, while the Piano has a whole rest. In measure 14, the Horn and Tuba continue with a triplet of eighth notes, and the Piano has a whole rest. The second system covers measures 15, 16, 17, and 18. In measure 15, the Horn and Tuba play a triplet of eighth notes, and the Piano has a whole rest. In measure 16, the Horn and Tuba play a triplet of eighth notes, and the Piano has a whole rest. In measure 17, the Horn and Tuba play a triplet of eighth notes, and the Piano has a whole rest. In measure 18, the Horn and Tuba play a triplet of eighth notes, and the Piano has a whole rest.

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

In measure 12 the piano begins the first theme while the tuba and horn have a variation of the second theme split between the two instruments. The combination of these two themes adds a layer of metrical conflict with both duple and triple subdivisions occurring simultaneously. The piano begins the first theme again in measure 15 while the tuba moves upwards chromatically in triplet chunks. The horn accents the end of the phrase in measure 17 with the tuba closing out the phrase by itself on the downbeat of measure 18. Each time the themes are presented in a unique way keeping the listener and performer engaged and eager to hear what will occur next. Wilder also keeps the audience interested by varying the accompaniment with constantly repeating themes. Measures 18-20 resemble the short bridge seen previously in measures 7 and 8, again using triplets as a unifying factor. The purpose of this transitional section is to prepare for the ritardando into the second section marked “Poco meno mosso.” The piano foreshadows the new lyrical idea to come.

The B section of the movement is slower and much more lyrical than the first section with legato lines passing back and forth between the instruments creating long phrases to contrast to the first section of the movement with short staccato themes. As seen in Example 10 there is movement on each of the twelve beats of the measure creating one long phrase.

Example 10 Alec Wilder, *Suite No.1 for Horn, Tuba and Piano*. III. mm. 21-25⁹⁵

Poco meno mosso ♩ = app. 60

Horn *mp*

Tuba *mp*

Poco meno mosso ♩ = app. 60

Piano *fp*

⁹⁵ Ibid.

23

Hn. *mp* *mf*

Tba. *mp* *mf* *p*

Pno.

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

The eighth note lines transition between diatonic scales, octatonic scales and hint at modality. The $\frac{12}{8}$ time signature reaffirms the jazz influence with each of the four main beats having a swung triplet feel. This eighth note scalar line continues through measure 32 when an accelerando begins. The three measure accelerando reintroduces the staccato passages reminiscent of the first and second themes.

Example 11 Alec Wilder, *Suite No.1 for Horn, Tuba and Piano*. III. mm. 30-35⁹⁶

The musical score is divided into two systems. The first system (measures 30-31) features Horn and Tuba parts. The Horn part is in the treble clef, and the Tuba part is in the bass clef. Both are in 12/8 time. The Horn part has a dynamic marking of *mp* at the end of measure 31. The Tuba part has a dynamic marking of *p* at the beginning of measure 31 and *mp* at the end of measure 31. The Piano part is in the grand staff (treble and bass clefs) and features a series of chords in the right hand and a bass line in the left hand. The second system (measures 32-35) features Horn and Tuba parts. The Horn part is in the bass clef and has a dynamic marking of *cresc.* at the beginning of measure 32 and *accel.* above measure 33. The Tuba part is in the bass clef and has a dynamic marking of *cresc.* at the beginning of measure 32 and *accel.* above measure 33. The Piano part is in the grand staff and has a dynamic marking of *mf* at the beginning of measure 33 and *cresc.* above measure 34.

⁹⁶ Ibid.

The musical score shows three staves: Horn (Hn.), Tuba (Tba.), and Piano (Pno.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score begins at measure 34. The Horn and Tuba parts play a first theme, while the Piano plays a second theme. The Piano part includes triplets in measures 39 and 40. The score is marked 'Tempo I' and 'f' (forte).

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

In the following section at the original tempo, the first and second themes are played simultaneously in all three instruments with the horn and tuba playing the first theme and the piano playing the second theme. This section is down a fourth from the opening. Once the tuba and horn complete the first theme the tuba takes over the second half of the second theme from the piano. The horn mimics the tuba in measure 39 continuing the ascending motion. The piano continues the line in measure 40 with continuously ascending motion. Measure 40 acts as a one-measure transition back into the slower lyrical section. The section from measures 35-40 act as a final return to the opening A section. Instead Wilder returns to the B section.

The B section returns in measure 41, this time marked “meno mosso, come sopra,” or “a little less motion, as above.” As seen in Example 12 the section is similar to the first B section with the long lyrical passages passed between the instruments and the movement on every 12 beats but the section is not identical.

Example 12 Alec Wilder, *Suite No.1 for Horn, Tuba and Piano*. III. mm. 41-46⁹⁷

Meno mosso, come sopra

Horn

Tuba

Piano

Meno mosso, come sopra

43

Hn.

Tba.

Pno.

⁹⁷ Ibid.

The image shows a musical score for three instruments: Horn (Hn.), Tuba (Tba.), and Piano (Pno.). The score is divided into two systems. The first system contains measures 43 and 44. In measure 43, the Horn and Tuba play a descending eighth-note figure. In measure 44, they continue with a similar figure, but the Tuba is a half step lower. The Piano accompaniment consists of chords and a bass line. The second system contains measures 45 and 46. In measure 45, the Horn and Tuba play an ascending eighth-note figure. In measure 46, they continue with a similar figure. The Piano accompaniment continues with chords and a bass line. The score is in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature.

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

In the second B section the tuba plays an inversion-like piece of the eighth note figure first seen in the horn in measure 21. The tuba continues with another inversion-like figure in the following measure but down a half step tying in the half step motive. The horn plays descending lines to accompany the tuba until they join in unison motion in measure 43. Measures 43-44 resemble measures 22 and 24 with the ascending scalar motion. The piano plays an accompanimental role, filling in all remaining beats in the measure. In measure 45 the piano begins reintroducing the transitional figure first seen in measure 31 and 32 to prepare for the return of the A section. The horn and tuba in measures 45 and 46 resemble the piano figure in measures 25 and 26. As seen previously, the *accelerando* figure reintroduces the staccato, edgy feel of the opening melody. The two slower B sections marked at a slower tempo show Wilder's unique ability to use the same motivic and melodic material in two different ways. Through his revamping of previous material

he is able to keep the listener engaged. The accelerando period from measures 49-50 closely resembles the material from the parallel transition in measures 33 and 34.

The A section returns in measure 51 with a version of the first theme. This time the theme is split amongst all three instruments with the piano taking the tuba role from measure 1 and the horn and tuba playing the piano part from measure 1 except holding the notes for a full dotted half note instead of just an eighth note. Instead of another restatement of the first theme, the horn and tuba begin the first and second themes in measures 45-47 exactly the same fashion as measures 9-12 including the same notes and rhythms.

Measures 57-61 pictured in Example 13 are slightly different than any preceding material in order to close out the piece.

Example 13 Alec Wilder, *Suite No.1 for Horn, Tuba and Piano*. III. mm. 57-61⁹⁸

The musical score for Example 13, measures 57-61, is presented in 4/4 time. It features three staves: Horn (treble clef), Tuba (bass clef), and Piano (grand staff). The Horn and Tuba parts are characterized by triplet rhythms and include the instruction *p sempre*. The Piano part consists of sustained chords in the bass register.

⁹⁸ Ibid.

The image shows a musical score for three instruments: Horn (Hn.), Trombone (Tba.), and Piano (Pno.). The score is for measures 59, 60, and 61. Measure 59 starts with a treble clef for the Horn and a bass clef for the Trombone. Both parts feature a triplet of eighth notes. The Piano part has a bass clef and a long note in the left hand. Measures 60 and 61 continue the triplet patterns in the brass and piano parts, with a fortissimo (ff) dynamic marking. The score ends with a double bar line.

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
 International Copyright Secured. All Rights Reserved. Used by Permission.

The final measures of the piece remain at the piano dynamic in the brass with the final triplet statement in measures 60-61 at fortissimo. This reminds the listener again of the same dynamic layout of the first theme seen in the opening of the movement. Again Wilder closes the movement with an octave jump in all instruments.

IV. Berceuse

The fourth movement is the only one given a title and subtitle. The movement, titled *Berceuse (for Carol)*, is Wilder's resemblance of a lullaby for Carol Phillips, Harvey's wife. The piece can be divided into five separate sections, ABABA⁹⁹. Although

⁹⁹ This is not a standard ABABA form in that each new section is not identical to any previous section. The form is determined by tempo markings, meter, and thematic material. Harmonies, countermelodies and lengths of sections are not taken into account.

standard lullabies are in triple meter Wilder stays in common time for each A section. As seen in Example 14, theme one begins in the horn with the tuba playing a countermelody.

Example 14 Alec Wilder, *Suite No.1 for Horn, Tuba and Piano*. IV. mm. 1-5¹⁰⁰

Andante (♩ = app. 63)

Horn *p cant.*

Tuba *p cant.*

Andante (♩ = app. 63)

Piano

Hn. *mp*

Tba. *mp*

Pno. *mp cant.*

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

¹⁰⁰ Wilder, *Suite No.1 for Horn, Tuba and Piano*.

Throughout the movement the first two measures of the theme remain consistent while the second two measures frequently change. Wilder ties in the half step and perfect fourth motives in the first measure of the theme. The piano begins the theme in measure 5. The theme is up a perfect fourth in the right hand, with a new countermelody in the left hand. As mentioned above, the first two measures of the theme are the same while the second two contain new material. The horn takes over the melody again in measure 9 with the tuba playing new material. Two measures later, in measure 10, the piano finishes the horn melody with material resembling the horn line in measures 3 and 4. Measures 12 and 13 act as a transition to the upcoming B section with a hint at new melodic material in the piano seen in Example 15.

Example 15 Alec Wilder, *Suite No.1 for Horn, Tuba and Piano*. IV. mm. 12-17¹⁰¹

¹⁰¹ Ibid.

15

Hn.

Tba.

Pno.

p dolce

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

The B section beginning in measure 14 is in the standard triple meter of a lullaby. The piano and tuba trade eighth note figures making a long melodic phrase until the horn takes over the moving line in measure 17. The piano drops out and the horn, tuba duo continue moving forward melodically until a restatement of the first theme. This section is similar to the first A section in that there is movement on all six beats of each measure.

The second A section begins with a restatement of theme one in the tuba in measure 22 while the horn plays new material as a counter melody (see Example 16).

Example 16 Alec Wilder, *Suite No.1 for Horn, Tuba and Piano*. IV. mm.22-25¹⁰²

The musical score shows three staves: Horn (top), Tuba (middle), and Piano (bottom). The key signature is one flat (B-flat) and the time signature is 4/4. The Horn part begins with a quarter note G4, followed by eighth notes A4, Bb4, C5, and D5, then a quarter note E5. The Tuba part begins with a quarter note G3, followed by eighth notes A3, Bb3, C4, and D4, then a quarter note E4. The Piano part is mostly silent, with a few notes in the final measure.

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

The second two measures of the theme are built on a falling seventh motive. The theme is stated again in measure 26 in the piano. The second two measures of the theme resemble the first measure and create a small two-measure sequence moving downward by third. The horn and tuba trade new melodic material in measures 30-38 with each instrument muted and playing two-measure sub-phrases in a call and response fashion¹⁰³. The horn enters again in measure 36 without the mute. The second measure in the two-measure sub-phrase reminds in the listener of the first theme in movement one as seen in Example 17.

¹⁰² Ibid.

¹⁰³ Wilder's *Suite No.1 for Horn, Tuba and Piano* is one of the first substantial pieces in tuba chamber music to call for a mute.

Example 17 Alec Wilder, *Suite No.1 for Horn, Tuba and Piano*. IV. mm. 36-38¹⁰⁴

The musical score consists of three staves: Horn, Tuba, and Piano. The Horn staff is in treble clef with a 4/4 time signature. It begins in measure 36 with a melodic line starting on G4, moving to A4, B4, C5, and D5, marked 'open' and 'p'. In measure 37, the line continues with E5, D5, C5, and B4, marked 'cresc.'. In measure 38, the line ends with a quarter rest, marked 'mf'. The Tuba staff is in bass clef with a 4/4 time signature. It begins in measure 36 with a whole note G2, marked 'open'. In measure 37, it has a whole rest. In measure 38, it has a whole rest. The Piano staff is in grand staff (treble and bass clefs) with a 4/4 time signature. In measure 36, the right hand has a whole rest, and the left hand has a whole note G2, marked 'p'. In measure 37, the right hand has a whole rest, and the left hand has a whole note G2, marked 'cresc.'. In measure 38, the right hand has a melodic line starting on G4, moving to A4, B4, C5, and D5, marked 'mf'. The left hand has a whole note G2.

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

The piano continues in measure 38 with a sequence of figures resembling the first measure of theme one.

¹⁰⁴ Ibid.

The meter change in measure 42 signals the brief return of the B section.

Example 18 Alec Wilder, *Suite No.1 for Horn, Tuba and Piano*. IV. mm.42-43¹⁰⁵

The musical score for Example 18 consists of three staves: Horn, Tuba, and Piano. The tempo is marked "a tempo". The key signature has one sharp (F#) and the time signature is 6/8. The Horn and Tuba parts are mostly rests. The Piano part features a melodic line in the right hand and a descending sequential line in the left hand.

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

The piano brings the melodic material split between in the tuba and piano in measure 14, and is followed by the horn taking over the flowing eighth note line in measure 44. As the brass and piano trade melodic material, the accompaniment has a descending sequential line into the return of the final A section.

The A section returns in measure 52 with the first theme. Although the key and accompaniment in the piano are different than the first A section, the full theme is exactly as it appeared in measures 1-5, including the tuba accompaniment. As seen in Example 19, the piano enters with the first theme in measure 56.

¹⁰⁵ Ibid.

Example 19 Alec Wilder, *Suite No.1 for Horn, Tuba and Piano*. IV. mm.56-60¹⁰⁶

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

This statement of the theme in the top voice of the piano is cut off by the tuba and horn in measure 58 where they begin another statement of the first theme. The piano continues the theme in measure 59 and the tuba and horn finish the movement. Unlike other movements, Wilder does not finish the lullaby with octaves.

¹⁰⁶ Ibid.

V. *Alla caccia*

The final movement, marked “*Alla caccia*,” greatly contrasts the fourth movement in note length, tempo, and feel. The marking “*Alla caccia*” may be reminiscent of the 14th century Italian caccia that involved canonic figures between multiple voices or the 18th century orchestral horn called a corno da caccia. The movement opens similarly to the first movement with the tuba introducing the theme followed by the horn in measure 3, then the piano in measure 6.

Example 20 Alec Wilder, *Suite No.1 for Horn, Tuba and Piano*. V. mm.1-3¹⁰⁷

Alla caccia ♩ = 88

Horn

Tuba

mf

Alla caccia ♩ = 88

Piano

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

When the horn begins the theme in the third measure the tuba jumps to an accompanimental role but accents the hiccup in rhythm seen in the first beat of measure 3. This rhythm is essentially a dotted figure that breaks up the monotony of an otherwise eighth note rhythm. When the piano begins the theme in measure 6 the brass take the accompanimental role, this time in straight eighth notes, but still emphasizing the

¹⁰⁷ Ibid.

sixteenth note rhythm first seen in measure 3. The tuba begins another statement of theme one in measure 9 followed by a full statement of the theme in the horn in measure 12 seen in Example 21.

Example 21 Alec Wilder, *Suite No.1 for Horn, Tuba and Piano*. V. mm.12-14¹⁰⁸

The musical score for Example 21 consists of three staves: Horn, Tuba, and Piano. The Horn part (top staff) begins in measure 12 with a slurred phrase starting on a half note G4, moving through quarter notes A4, B4, and C5, then a quarter rest, followed by quarter notes B4, A4, and G4. The Tuba part (middle staff) is silent until measure 14, where it enters with a sixteenth note rhythm starting on a half note G2, moving through quarter notes A2, B2, and C3. The Piano part (bottom staff) begins in measure 12 with a fortissimo (f) dynamic, playing a half note chord of G2 and B2, followed by quarter notes A2, B2, and C3. All three parts feature a crescendo (cresc.) in measure 14.

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

This specific horn statement is unique in that it is not marked staccato, and is slurred through each phrase except the sixteenth note rhythm.

Measure 14 begins a sequence of sixteenth note rhythms between the instruments. In measure 16 the instruments join in unison rhythm until measure 17 when the piano begins a fortissimo statement of material previously heard in the movement.

¹⁰⁸ Ibid.

Example 22 Alec Wilder, *Suite No.1 for Horn, Tuba and Piano*. V. mm.17-19¹⁰⁹

The musical score consists of three systems. The first system (measures 17-19) includes Horn, Tuba, and Piano parts. The Horn and Tuba parts feature accented, syncopated eighth notes. The Piano part features a complex sixteenth-note figure in the right hand and a more rhythmic accompaniment in the left hand. The dynamic marking *ff* is present for all parts. The second system (measures 19-20) continues the Horn and Tuba parts with similar rhythmic patterns. The Piano part continues with the sixteenth-note figure. The third system (measures 20-21) shows the Horn and Tuba parts with similar rhythmic patterns. The Piano part continues with the sixteenth-note figure. The dynamic marking *ff* is present for all parts.

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

The piano line from measure 17-20 brings in different aspects of the main theme including the sixteenth note figure as well as an emphasis on the a legato half step motive first seen in measure 2. The accented, syncopated eighth notes in the horn and tuba in

¹⁰⁹ Ibid.

measures 17-18 bring another layer of accompaniment that reinforces the half step motive.

A recurring motive that will be known as motive A is introduced in measure 21. It begins at an accented forte in the piano. As seen in Example 23, the melodic material ties in the perfect fifth motive right away.

Example 23 Alec Wilder, *Suite No.1 for Horn, Tuba and Piano*. V. mm.21-24¹¹⁰

The musical score for Example 23, measures 21-24, is presented in a three-staff format. The top staff is for Horn, the middle for Tuba, and the bottom for Piano. The key signature is one sharp (F#) and the time signature is 4/4. The Horn part begins with a quarter rest in measure 21, followed by a quarter rest in measure 22, and then a whole rest in measure 23. The Tuba part begins with a quarter rest in measure 21, followed by a quarter rest in measure 22, and then a quarter note G2 in measure 23, marked with a forte 'f' dynamic and a marcato 'marc.' articulation. The Piano part begins with a quarter note G2 in measure 21, followed by a quarter note A2 in measure 22, and then a quarter note B2 in measure 23, marked with a forte 'f' dynamic and a marcato 'marc.' articulation. The Piano part continues with a quarter note C3 in measure 24, marked with a forte 'f' dynamic and a marcato 'marc.' articulation. The Piano part is marked with 'sempre f' throughout the passage.

¹¹⁰ Ibid.

23

The image shows a musical score for three instruments: Horn (Hn.), Tuba (Tba.), and Piano (Pno.). The score is for measures 23, 24, and 25. The Horn part starts with a whole rest in measure 23 and then plays a quarter note G3, followed by quarter notes F3, E3, D3, and C3 in measure 24. The Tuba part plays a quarter note G2, followed by quarter notes F2, E2, D2, and C2 in measure 23, and then a quarter note G2, followed by quarter notes F2, E2, and D2 in measure 24. The Piano part plays a quarter note G3, followed by quarter notes F3, E3, D3, and C3 in measure 23, and then a quarter note G3, followed by quarter notes F3, E3, and D3 in measure 24. The score ends with a double bar line in measure 25.

Hn.

Tba.

Pno.

f marc.

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

The tuba joins in in measure 21 with the jumping fifth motive seen in many accompanimental passages, especially the first movement. The A motive appears again in the piano in measures 23 and 25, and 27. Measure 27 starts the use of the A motive as the start of new phrases.

Example 24 Alec Wilder, *Suite No.1 for Horn, Tuba and Piano*. V. mm.27-30¹¹¹

The image shows a musical score for three instruments: Horn, Tuba, and Piano. The score is in 4/4 time and consists of four measures. The Horn part (top staff) begins in measure 27 with a half note G4, followed by a half note A4 in measure 28, a half note B4 in measure 29, and a half note C5 in measure 30. The Tuba part (middle staff) begins in measure 27 with a half note G3, followed by a half note A3 in measure 28, a half note B3 in measure 29, and a half note C4 in measure 30. The Piano part (bottom staff) begins in measure 27 with a half note G3, followed by a half note A3 in measure 28, a half note B3 in measure 29, and a half note C4 in measure 30. The piano part includes dynamic markings: *p* in measure 27, *poco cresc.* in measure 29, and *mf* in measure 30. The score is written in treble clef for the Horn and bass clef for the Tuba and Piano.

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

The piano begins a four measure phrase with the A motive. In measure 30, the horn begins a variation of the A motive in contrary motion. The tuba joins in one measure later. The two instruments pass the motive back and forth until the piano takes over the theme and the accompaniment drops out in measure 36. The horn and tuba join in measure 38 and 39 with motive A as well. Measure 40 begins a unison rhythmic figure that emphasizes the half step and the fourth and fifth motives present throughout the entire work.

¹¹¹ Ibid.

Example 25 Alec Wilder, *Suite No.1 for Horn, Tuba and Piano*. V. mm.40-48¹¹²

Musical score for Horn, Tuba, and Piano, measures 40-48. The score is in 4/4 time and features a key signature of one flat. The Horn part begins with a forte (*f*) dynamic. The Tuba part follows with a similar melodic line. The Piano part provides harmonic support with chords and arpeggiated figures. The score concludes with a 2/4 time signature change.

Musical score for Horn, Tuba, and Piano, measures 43-48. Measure 43 is marked with a 4/4 time signature. The Horn part is silent. The Tuba part begins with a mezzo-piano (*mp*) dynamic and a rubato tempo marking. The Piano part is silent. The Tuba part features a melodic line with a ritardando (*rit.*) marking towards the end of the passage.

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

This transitional material creates contrast to the restatement of the first theme in measure 43.

The tuba begins the recall of the first measure and first theme in measure 43. Wilder uses diminution to alter the theme into a legato lyrical line. The theme begins

¹¹² Ibid.

again in measure 49 in the horn with tuba accompaniment appearing as it did exactly in measure 3. The piano joins in measure 52 exactly as it had in measure 6. The accompaniment in measure 2 is similar to measure 6 but is made up of quarter notes instead of the opening staccato eighth notes. Measures 53-54 are identical to measures 7 and 8 in the solo and accompaniment lines. Measures 55-57 are an extension to the previous section and help prepare the final phrase. As seen in Example 26, the final phrase restates the B motive in canon and ends on a fortississimo.

Example 26 Alec Wilder, *Suite No.1 for Horn, Tuba and Piano*. V. mm.58-60¹¹³

The image shows a musical score for three instruments: Horn, Tuba, and Piano. The score is in 4/4 time and consists of three systems of music. The Horn part is in the treble clef, the Tuba part is in the bass clef, and the Piano part is in grand staff notation. The music is marked with a fortissimo (ff) dynamic. The final measure (measure 60) features a fortississimo (fff) dynamic. The score includes various musical notations such as notes, rests, and slurs.

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

Wilder is unique (relative to most classical composers) in his choice to end the movement with material from the B motive instead of the A theme.

Throughout each movement Wilder incorporates various motivic and thematic elements that unify the work. As a performer, it is important to bring out these common

¹¹³ Ibid.

motives so the audience can hear the connections between movements. The themes in all parts should be brought out to emphasize importance. In cannon-like figures, performers should bring out each instrument's entrance then back away slightly when the next instrument enters so all entrances can be heard equally. Another important element in the trio is balance between performers. There is never a time in the work when any voice completely covers another. Accompanimental voices should be equal in comparison to the voices with melodic material. Wilder is specific with his articulations, and, it is in these articulation that the true feel of individual movements come out. Accents should always be brought out, especially on the weak beats of the measure. Although the piece was written at the request of a friend with an unexpected outcome, Wilder's first suite was a successful work for horn, tuba and piano that set the foundation for his second suite, and future works to come.

CHAPTER 4

SUITE NO.2 FOR FRENCH HORN, TUBA AND PIANO

Background and Thematic Analysis for Performers

After the success of the first suite Wilder wrote *Suite No.2 for French Horn, Tuba and Piano* for Barrows and Phillips in 1971. As with the first suite, the work was not commissioned, just written for friends. Throughout the work motivic elements play a key role, especially the perfect fourth and perfect fifth leaps, and the half step also seen in his first suite. According to Harvey Phillips, the suite and its recording held significance to both Phillips and Wilder because it was the last recording Barrows made. In an interview with Jason Roland Smith, Phillips says:

The last recording John Barrows did was the *Suite No.2 for Horn, tuba and Piano*. During this session, Milton Kaye and I would want to redo a passage to get it better, and John would say, “can’t do it fellows, we have to keep going if we want to try and get it all in.” At the time, John was really suffering from Hodgkin’s disease. But if you listen to that recording he sounds just as fresh as he did at his healthiest state.¹¹⁴

The recording produced by Golden Crest Records was not as popular as Wilder’s first suite.¹¹⁵ The work is much more technically demanding with more challenging meter changes and interval leaps. The form of each movement is complex with numerous parts and non-standard returns of material.

¹¹⁴ Jason Roland Smith, “Stylistic Eclecticism Encountered in the Tuba Music of Alexander Lafayette Chew Wilder with Analysis of His Sonata No.2 for Tuba and Piano” (DMA thesis, University of Cincinnati, 2003), 61, ProQuest (305329615).

¹¹⁵ Popularity is based on amount of recordings of the work. As notated in footnote 82 on page 23, there are at least five commercial recordings of *Suite No.1 for Horn, Tuba and Piano*.

I. ♩ = 120

The first movement begins with the horn and tuba playing the first theme. Each instrument's individual line leads into the next with the phrase ending in thirds with unison rhythm and motion to the downbeat of the fourth measure (see Example 27).

Example 27 Alec Wilder, *Suite No.2 for French Horn, Tuba and Piano*. I. mm. 1-4¹¹⁶

The musical score is divided into two systems. The first system contains the Horn and Tuba parts for measures 1-4, and the Piano part for measures 1-4. The second system contains the Horn and Tuba parts for measures 5-8, and the Piano part for measures 5-8. The Horn part starts with a quarter rest in measure 1, followed by a quarter note G2 in measure 2, and a quarter note G2 in measure 3. The Tuba part starts with a quarter note G2 in measure 1, followed by a quarter note G2 in measure 2, and a quarter note G2 in measure 3. The Piano part is silent in measures 1-4. The second system shows the Horn and Tuba parts continuing their theme, with the Piano part entering in measure 5.

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

¹¹⁶ Alec Wilder, *Suite No.2 for Horn, Tuba and Piano* (Newton Centre, MA: Margun Music, 1971).

The piano begins the theme in measure 4 and the horn and tuba drop out. The first theme begins with jumps of a fifth and fourth and continuous in leaped arpeggio sequences until the third measure of chromatic stepwise motion, reaffirming the importance of the half step motive.

A transition-like section begins in measure 7. The tuba begins a slurred melodic line that contrasts the staccato opening.

Example 28 Alec Wilder, *Suite No.2 for French Horn, Tuba and Piano*. I. mm. 7-14¹¹⁷

The musical score for Example 28 consists of three systems. The first system (measures 7-10) features Horn and Tuba parts. The Horn part begins with a *dolce* marking and a *mp* dynamic, playing a melodic line with a half-step motive. The Tuba part also begins with a *mp* dynamic and plays a slurred melodic line. The Piano part is silent in this section. The second system (measures 11-14) features Horn and Tuba parts. The Horn part continues with a melodic line, and the Tuba part continues with a slurred melodic line. The Piano part remains silent. The score concludes with a 5/4 time signature.

¹¹⁷ Ibid.

13

Hn.

Tba.

Pno.

Ped.

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

Again the three instruments pass melodic material between them with at least one instrument tying over each bar line. The piano figure in measures 9,10,13, and 14 prepare for the upcoming second theme.

The second theme is much more legato than the first theme and is playable by one instrument at a time. The horn begins the second theme full of arpeggio-like leaps followed by scalar material.

Example 29 Alec Wilder, *Suite No.2 for French Horn, Tuba and Piano*. I. mm. 15-19¹¹⁸

The image displays a musical score for three instruments: Horn, Tuba, and Piano. The score is in 4/4 time and consists of two systems. The first system covers measures 15 to 17, and the second system covers measures 18 to 19. The Horn part (top staff) begins in measure 15 with a melodic line marked *mp*. The Tuba part (middle staff) enters in measure 16 with a similar melodic line, also marked *mp*. The Piano part (bottom staff) provides accompaniment in measures 15 and 16, then takes the lead in measure 17 with a melodic line marked *mp*. The second system shows the Horn and Tuba parts continuing their melodic lines, while the Piano part continues its accompaniment.

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

The tuba follows the horn with an entrance of theme two one measure later in measure 16. The piano plays an accompanimental role until measure 21 when it takes the lead, performing theme one without any accompaniment.

Wilder quickly returns back to the second theme in measure 24 after a short return to the first theme.

¹¹⁸ Ibid.

Example 30 Alec Wilder, *Suite No.2 for French Horn, Tuba and Piano*. I. mm. 24-27¹¹⁹

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

The tuba plays the second theme and reminds the listener of the theme's first occurrence in measure 15. The piano has similar chordal accompaniment to measure 15 as well. This four measure statement of the first theme leads into new transitional material that comes back again later in the work. The transitional material from 29-33 consists of the horn and tuba passing large leaped eighth note sets back and forth while the piano accompaniment moves in sequences of stepwise eighth note sets downward as well.

The return of the first theme is hidden in the piano in measures 33 where Wilder has the arpeggio-like tuba line from the opening paired with the stepwise horn line moving simultaneously. The transitional material from measures 36-45 consists of new material put together with motives that have been heard previously in the movement. As seen in Example 31, much of the piano material presented is similar to material from theme one. In particular, the descending and ascending arpeggio-like figures as well as the turning eighth note half step figures resemble the first theme.

¹¹⁹ Ibid.

Example 31 Alec Wilder, *Suite No.2 for French Horn, Tuba and Piano*. I. mm. 36-40¹²⁰

The musical score consists of three systems. The first system (measures 36-37) shows the Horn and Tuba parts in 4/4 time, both playing a half note chord (F#3) with a *mf* dynamic. The Piano part plays a descending eighth-note line in the right hand and a similar line in the left hand, with a *f* dynamic. The second system (measures 38-39) shows the Horn part taking a flowing melodic line in 4/4 time, with a *f* dynamic. The Tuba part plays a half note chord (F#3) in the right hand and a half note chord (F#3) in the left hand. The Piano part continues with a descending eighth-note line in the right hand and a similar line in the left hand, with a *f* dynamic. The third system (measure 40) shows the Horn part playing a half note chord (F#3) in 3/4 time. The Tuba part plays a half note chord (F#3) in 3/4 time. The Piano part plays a half note chord (F#3) in 3/4 time, with a *f* dynamic and a *Red.* marking.

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

The horn takes on a flowing melodic line in measure 40 with the tuba and piano as accompaniment.

¹²⁰ Ibid.

Example 32 Alec Wilder, *Suite No.2 for French Horn, Tuba and Piano*. I. mm. 40-44¹²¹

The musical score for Example 32 consists of three staves: Horn, Tuba, and Piano. The Horn part is in the treble clef and begins with a forte (f) dynamic. The Tuba part is in the bass clef and begins with a piano (p) dynamic. The Piano part is in the grand staff and begins with a forte (f) dynamic. The score includes a 'Ped.' (pedal) marking under the piano part. The piece concludes with a 'p Molto Rit.' (piano, molto ritardando) instruction.

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

This new transitional material provides contrast to the upcoming return to theme one.

The first theme returns in measure 45 in the same fashion as it did in the opening of the suite. The horn and tuba trade the theme from measures 45-48, but instead of the piano restating the theme as it did in the beginning, measures 48 and 49 act as an extension of the theme. In measure 50 the first theme begins again but is all legato. The transitional material heard previously in measures 7-11, is performed again exactly the same in measures 52-56. The horn and tuba drop out in measure 56 and the piano continues with arpeggio figures for three measures. In measure 59 the same transitional material heard previously in measures 28-30 but is transposed to a different key. In the final nine measures of the movement the piano has a version of the first theme that has been slowed by augmentation of each beat.

¹²¹ Ibid.

Example 33 Alec Wilder, *Suite No.2 for French Horn, Tuba and Piano*. I. mm. 62-70¹²²

accel..

Horn

Tuba

Piano

accel..

67

Hn.

Tba.

Pno.

(Accel.)

tr

tr

f

ff

3

3

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

The horn and tuba play accompanimental roles until the surprise forte, descending arpeggio and trill figure in the last three measures leading to a quick triplet and ending in the key of Eb minor, the same key area the piece began in.

¹²² Ibid.

II. ♩ =88

The second movement is unique in that it starts with all three instruments on the downbeat. This is the only movement from Wilder's two suites that this occurs. The first theme is introduced right away and continues through measure 12. The theme is much slower and connected than the opening of the first movement.

Example 34 Alec Wilder, *Suite No.2 for French Horn, Tuba and Piano*. II. mm. 1-9¹²³

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

The first four measures of the theme are seen frequently throughout the movement but are not completed in the full twelve-measure phrase until the end. The theme is repeated in measure 13 as it started in measure 1. After the first four measures, the horn and tuba play off of the quarter note half note rhythm that opens the theme and is also seen in measures 2 and 4 of the theme. The horn repeats the interval while the tuba alters the pitches. The horn and tuba drop out in measure 19 and the piano continues with a sequence of material including falling quarter notes in the upper voice. The intervals fall by fourths, one of the main motives of the work. There is a false return of the opening in

¹²³ Ibid.

measure 27. Measure 27-33 act as a version of the first theme, playing off of the quarter note-half note rhythmic motive.

The first theme returns in measure 34 but changes after the fourth measure.

Example 35 Alec Wilder, *Suite No.2 for French Horn, Tuba and Piano*. II. mm. 34-38¹²⁴

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

The horn and tuba play the quarter note-half note motive but expand intervallically while the piano repeats the figures seen previously in measures 16 and 17. Measures 40-43 act as a link to the following section.

The middle section of the movement lasts from measure 44-50. The opening six measures of this section guide the listener to the new theme presented in measure 50.

¹²⁴ Ibid.

Example 36 Alec Wilder, *Suite No.2 for French Horn, Tuba and Piano*. II. mm. 50-54¹²⁵

The musical score for Example 36, measures 50-54, is presented in three staves. The top staff is for the Horn, the middle for the Tuba, and the bottom for the Piano. The music is in 3/4 time and the key signature has one sharp (F#). The Horn part begins with a melodic line of quarter notes, marked with a piano (*p*) dynamic. The Tuba part provides a supporting bass line with quarter notes and rests. The Piano part provides harmonic support with chords and single notes.

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

The second theme is made up of mainly quarter notes in the horn line with the tuba and piano playing supportive, accompanimental roles. The tuba has a version of the second theme in measure 55 forcing the horn back into a supportive role.

The return of the first theme in its full form occurs at measure 61. This recapitulation-like entrance is almost identical to the opening of the movement. There are small changes between measures 1-17 and 61-74 include the starting tuba pitch as an E-sharp instead of an E-natural. Measures 13 and 14 from the opening are also omitted from the end of the movement. Measures 75-81 are included in Example 37.

¹²⁵ Ibid.

Example 37 Alec Wilder, *Suite No.2 for French Horn, Tuba and Piano*. II. mm. 75-81¹²⁶

dim. e rit.

Horn

Tuba

Piano

dim. e rit.

8va

Ped.

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

The final measures of the piece bring back the interval expansion heard previously in measures 37-39. After four repeated quarter note-half note motives, the horn and tuba hold for nine beats while the piano arpeggiates down to close the movement.

III. Jazz Style

The third movement of the suite is marked “jazz style,” similar to the marking of the third movement of the first suite which is marked “in a jazz manner.” The three-measure theme begins in the piano and contains both straight and swung material.

¹²⁶ Ibid.

Example 38 Alec Wilder, *Suite No.2 for French Horn, Tuba and Piano*. III. mm. 1-3¹²⁷

♩ = 104 (approx.)
Jazz Style

Horn

Tuba

Piano

f

-----Even 8ths-----

3

3

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

The first half of the theme is staccato and separated while the second is all slurred and legato. A one measure bridge in measure 4 links the opening theme with the theme presented in the horn in measure 5. The tuba plays a descending bass line as the horn progressed through the theme. A transition-like section connects the first statements of the theme ending in measure 8 to the restatement of the theme in measure 15.

¹²⁷ Ibid.

Example 39 Alec Wilder, *Suite No.2 for French Horn, Tuba and Piano*. III. mm. 8-11¹²⁸

The musical score consists of three systems. The first system (measures 8-9) features Horn, Tuba, and Piano. The Horn part has a triplet of eighth notes in measure 9, marked *f*. The Tuba part has triplets in measures 8 and 9, marked *p sub.* and *f*. The Piano part has a triplet in measure 9, marked *p sub.* and *f sub.*. The second system (measures 10-11) features Horn (Hn.), Tuba (Tba.), and Piano (Pno.). The Horn part has triplets in measures 10 and 11. The Tuba part has triplets in measures 10 and 11. The Piano part has triplets in measures 10 and 11, marked *p* and *f sub.* in measure 10, and *mf* and *f* in measure 11.

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

The transitional material contains many triplets in all instruments with an occasional chord in the piano.

Measures 15-20 act as a reminder of the opening phrases. In measure 15 the horn and tuba have an inverted form of the first theme.

¹²⁸ Ibid.

Example 40 Alec Wilder, *Suite No.2 for French Horn, Tuba and Piano*. III. mm. 15-20¹²⁹

The musical score is arranged in three systems. The first system (measures 15-17) features Horn and Tuba staves with rests, and a Piano part with a forte (*f*) dynamic. The Piano part consists of eighth-note patterns with triplets in the final measure. The second system (measures 18-20) features Horn and Tuba staves with melodic lines. The Horn part starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The Tuba part starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The Piano part is silent in this system. The key signature has one flat (B-flat), and the time signature is 4/4.

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

In measure 18 the tuba continues with the inversion of the horn line from measure 5 while the horn has the inverted tuba line from measure 5.

¹²⁹ Ibid.

The middle section of the tune begins in measure 21. The meter changes from common time to $\frac{7}{8}$. The texture is thinner in measures 21-24 with the tuba and horn acting as light accompaniment.

Example 41 Alec Wilder, *Suite No.2 for French Horn, Tuba and Piano*. III. mm. 21-25¹³⁰

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

The piano incorporates an inversion of the first measure of the main theme in measures 21, 23, and 25 creating a sequencing effect. The first two measures of the piano line are

¹³⁰ Ibid.

sequenced up a step in measures 23-24 and again in 26-27. Wilder throws an extra measure of rest in the piano in measure 25 to throw off the expected 2+2+2 sequence. Measures 28-31 act as a transition back to the first theme. In this section the tuba has an eighth note one measure phrase that expands over large interval leaps and is repeated again a measure later up a step. The horn has the consecutive sixteenth note scalar lines generally seen in saxophone parts of jazz music. The piano leads the trio through the switch to $\frac{8}{8}$ in measure 30, and $\frac{7}{8}$ in measure 31.

Measure 32 brings back the first theme in the tuba. The horn has the inversion of the theme, and the piano has new material. The section begins with an immediate change in texture with all three instruments playing at the forte dynamic.

Example 42 Alec Wilder, *Suite No.2 for French Horn, Tuba and Piano*. III. mm. 32-36¹³¹

The musical score for Example 42 consists of three staves: Horn, Tuba, and Piano. The key signature has one flat (B-flat), and the time signature is 4/4. The Horn part is written in treble clef and features a melodic line with eighth notes, marked with a forte 'f' dynamic and a tempo marking '(♩ = ♩)'. The Tuba part is written in bass clef and mirrors the Horn's eighth-note pattern, also marked with 'f'. The Piano part is written in grand staff (treble and bass clefs) and includes chords and single notes, marked with 'f' and 'sfz' (sforzando) dynamics. Above the Horn and Tuba staves, the text '-----Even 8ths-----' is written to indicate the rhythmic pattern.

¹³¹ Ibid.

The image shows a musical score for three instruments: Horn (Hn.), Tuba (Tba.), and Piano (Pno.). The score covers measures 34 through 38. The Horn and Tuba parts are in the upper staves, and the Piano part is in the lower grand staff. The Horn and Tuba parts feature a three-measure phrase of syncopated eighth notes with slurs and accents. The Piano part provides harmonic accompaniment with chords and moving lines in both hands.

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

The full texture only remains for four and a half measures and is followed by a decrescendo into measure 38. In measure 38 the piano begins the first theme by itself. The horn and tuba finish the theme and lead into the new material in measure 41. The piano begins some new melodic material that is later passed to the horn in measure 43. The three-measure phrase consists of syncopated eighth note leaps. The slurring in these passages help portray the swung, syncopated feel of the material. Measures 46-48 transition back into the first theme. Measures 49-52 are full of canonic entrances on the first theme. The left hand of the piano begins the theme and is followed by the right hand a measure later. The horn and tuba follow a measure after that. These entrances can be seen in Example 43 below.

Example 43 Alec Wilder, *Suite No.2 for French Horn, Tuba and Piano*. III. mm. 49-57¹³²

The musical score is arranged in three systems. The first system (measures 49-51) features Horn and Tuba staves with rests, and a Piano staff with eighth notes and triplets. The second system (measures 52-54) shows Horn and Tuba staves with eighth notes and triplets, and a Piano staff with triplets. The third system (measures 55-57) continues with Horn and Tuba staves and a Piano staff with triplets and a final *fp* marking.

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
 International Copyright Secured. All Rights Reserved. Used by Permission.

¹³² Ibid.

The table below shows the bigger picture in terms of thematic entrances between measures 32 and 52.

Table 2 Thematic Analysis, *Suite No.2 for French Horn Tuba and Piano*, mm.32-52.

mm.	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52
horn	Theme 1 Inv.							Th. 1													T 1
tuba	Theme 1							↑													Th. 1
pno. RH								Th. 1													Theme 1
pno. LH																					Theme 1

The piano plays a brief reference to the inversion of the first theme in measure 57 before the horn brings back material from the middle section, recalling measures 22-25. In measure 62 the horn plays the first theme with tuba accompaniment, similar to measure 5.

The final two measures of the piece tie in the character of the entire movement with the dynamic shifts and accented off beats.

Example 44 Alec Wilder, *Suite No.2 for French Horn, Tuba and Piano*. III. mm. 66-67¹³³

The musical score for Example 44, measures 66-67, is presented in 4/4 time. It consists of three staves: Horn, Tuba, and Piano. The Horn and Tuba parts are in bass clef, and the Piano part is in treble and bass clef. The Horn part has a dynamic marking of *pp*. The Piano part has a dynamic marking of *ff*. The score shows a simple three-note response in the horn and a simple three-note response in the tuba.

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

The penultimate measure recalls the first measure of the first theme and the final measure of the tune has a simple three-note response in the horn. Wilder's rhythmic, harmonic, and articulation help portray the jazzy elements in the movement. The triplets, syncopation, starting of phrases on off beats, and chords with added pitches all help portray the swing feel of the movement.

IV. Air

The fourth movement, titled "Air," begins with the first theme in the horn. The first two notes remind the listener of the half step motive prevalent in the entire suite. The long, slurred phrases travel up and down at mezzo piano without any major musical events to disrupt the flow and resemblance of air. The horn and piano accompaniment continue through measure 11.

¹³³ Ibid.

Example 45 Alec Wilder, *Suite No.2 for French Horn, Tuba and Piano*. IV. mm. 1-11¹³⁴

The musical score is presented in three systems. The first system (measures 1-5) includes staves for Horn, Tuba, and Piano. The Horn part begins with a melodic line in 5/4 time, marked *mp*. The Tuba part is silent. The Piano part provides harmonic support with chords and moving lines, also marked *mp*. The second system (measures 6-8) continues the Horn and Piano parts, with the Tuba remaining silent. The third system (measures 9-11) concludes the passage, with the Horn playing a final melodic phrase and the Piano providing accompaniment. The Tuba part remains silent throughout. The piano part is marked *p sub.* in the final measure.

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

¹³⁴ Ibid.

From measures 12-22 the tuba takes over the first theme from the horn and the horn moves into an accompanimental role. Measures 23-25 extend off of the previously heard theme in the tuba with the horn continuing the accompanimental line.

The tuba begins what sounds like a return of the first theme in measure 25, but is actually a false start. The full first theme actually enters in the horn in measure 26 and continues through measure 30 where the melody jumps into the tuba. The piano finishes the remainder of the theme from measure 34-36.

Example 46 Alec Wilder, *Suite No.2 for French Horn, Tuba and Piano*. IV. mm. 26-36¹³⁵

The musical score consists of three staves: Horn (top), Tuba (middle), and Piano (bottom). The Horn staff is in treble clef, the Tuba staff is in bass clef, and the Piano staff is in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The time signature is 5/4, which changes to 6/4 in measure 28 and back to 5/4 in measure 30. The Horn part features a melodic line with a long slur over measures 26-30. The Tuba part has a similar melodic line, with a false start in measure 25. The Piano part provides harmonic support with chords and a melodic line in the right hand.

¹³⁵ Ibid.

30

Hn.

Tba.

Pno.

34

Hn.

Tba.

Pno.

mf

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

The meter changes to $\frac{6}{4}$ in measure 39. There is a sequence on the first two measures of theme one in the horn. The sequence occurs five times between measures 39 and 48. Both the sequential material in the horn and the material in the accompaniment gradually ascend to measure 45 then descend back to down from measures 45-48. The first theme returns in the bass notes of the piano in measure 48 and continues through measure 58. The horn and tuba accompany the theme from 48-51, then the other three voices in the piano are the only accompaniment to finish out the theme.

The theme returns in the horn in measure 58 with piano accompaniment. The melody remains in the horn for three measures before moving to the tuba line. The horn and tuba alternate sections of the melody two times, with the tuba ending the melody in measure 68. The last seven measures of the suite are seen in Example 47.

Example 47 Alec Wilder, *Suite No.2 for French Horn, Tuba and Piano*. IV. mm. 69-75¹³⁶

The musical score for Example 47 consists of three systems of staves. The first system (measures 69-71) includes Horn, Tuba, and Piano parts. The Horn part begins with a melody in measure 69, which continues through measure 71. The Tuba part is silent until measure 71, where it begins to play. The Piano part provides accompaniment throughout. Dynamics are marked as *mf*. The second system (measures 72-75) includes Horn (Hn.), Tuba (Tba.), and Piano (Pno.) parts. The Tuba part takes over the melody in measure 72, with dynamics marked as *mp > p*. The Horn part plays a sustained note. The Piano part provides accompaniment, with dynamics marked as *pp*. The score ends with a double bar line in measure 75.

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

¹³⁶ Ibid.

The first theme begins in the horn in measure 69, then the tuba in measure 71 with a variation of the theme. In the final section the themes only last for about three measures before the brass start preparing for the final pitch. The horn moves down to D, the tuba up to Bb, and the piano holding open chords throughout. The final chord of the piece is G minor. Although there is no set key for the movement, Wilder was clear in his ending key.

V. ♩=108

The final movement of Wilder's *Suite No.2 for French Horn, Tuba and Piano* clearly displays his love of counterpoint and the music of Bach as a compositional influence for this movement. The movement resembles a fugue in the treatment of the themes but not in the standard structure of a fugue. There is also a lack of a countersubject. Wilder also uses the stretto technique each time the first theme/subject is presented, never allowing a full statement of the theme to occur before overlapping another voice. The first theme (or subject) is introduced in the tuba in measure 1 and is joined by the horn in measure 3 up a fifth. The piano joins in measure 5 up a fifth from the horn entrance. The piano begins the work in octaves.

Example 48 Alec Wilder, *Suite No.2 for French Horn, Tuba and Piano*. V. mm. 1-12¹³⁷

The musical score is divided into two systems. The first system (measures 1-5) features three staves: Horn (bass clef), Tuba (bass clef), and Piano (grand staff). The Horn part begins with a rest in measure 1, followed by notes in measures 2-5, with a forte (*f*) dynamic marking in measure 3. The Tuba part has a forte (*f*) dynamic marking in measure 1. The Piano part has a forte (*f*) dynamic marking in measure 5. The second system (measures 6-12) features three staves: Hn. (bass clef), Tba. (bass clef), and Pno. (grand staff). The Hn. part has a measure number '6' above the first measure. The Tba. part has a measure number '6' above the first measure. The Pno. part has a measure number '6' above the first measure. The score includes various musical notations such as rests, notes, slurs, and dynamic markings.

¹³⁷ Wilder, *Suite No.2 for French Horn, Tuba and Piano*.

The image shows a musical score for measures 10 through 14. It features three staves: Horn (Hn.), Tuba (Tba.), and Piano (Pno.). The Horn and Tuba parts are in a single line, while the Piano part is in two lines. The music is in a key with one sharp (F#) and starts in 7/8 time, changing to 4/8 time in measure 11. The score includes various musical notations such as slurs, accents, and dynamic markings.

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

The two eighth note quarter note figure that opens the movement is accented to make each entrance obvious to the listener. The material contains the perfect fourth, perfect fifth, and half step motive seen throughout the suite. The quick changes in meter between $\frac{4}{8}$ and $\frac{7}{8}$ challenge the performer and distort the typical duple feel of a fugue. Measures 12-14 can be considered a quick bridge or episode in fugue terminology, accenting the first measure of the theme.

The first theme returns in the left hand of the piano in measure 15 and is finished by the right hand of the fugue in measure 17. The horn begins the theme up a fifth in measure 17 with the tuba following up a fifth from the horn line in measure 19. This section resembles the opening in that each instrument enters two measures apart, each up a fifth from the previous entrance. Measures 26-31 act as transitional material to the second theme. These transitional measures remind the listener of measures 12-14 with accented repetitions of the first measure of the first theme.

Measure 32 begins the second theme in the tuba. The second theme has a much more jazzy feel than the first with accented off beats and syncopated rhythms (see Example 49).

Example 49 Alec Wilder, *Suite No.2 for French Horn, Tuba and Piano*. V. mm. 32-39¹³⁸

Musical score for measures 32-34. The score is in 6/4 time. The Horn part (treble clef) is silent in measures 32 and 33, then enters in measure 34 with a melodic line marked *mf* (cresc.). The Tuba part (bass clef) begins in measure 32 with a syncopated, accented rhythmic pattern marked *p* (cresc.). The Piano part (grand staff) is silent throughout these measures.

Musical score for measures 35-39. The Horn part (treble clef) continues its melodic line, marked (cresc.) and *f* in measure 38. The Tuba part (bass clef) continues its rhythmic pattern, marked (cresc.) and *f* in measure 38. The Piano part (grand staff) remains silent throughout these measures.

¹³⁸ Ibid.

The image shows a musical score for three instruments: Horn (Hn.), Tuba (Tba.), and Piano (Pno.). The score is for measures 37 through 46. The Horn and Tuba parts are in the upper staves, and the Piano part is in the lower staves. The Horn and Tuba parts are in 4/4 time and feature a melodic line with a trill-like quality. The Piano part is in 4/4 time and features a complex, syncopated rhythmic pattern with many beamed notes and rests. The Piano part starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic and a *sub.* (sustained) marking. The score is numbered 37 at the beginning.

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

The horn begins a statement of the second theme up an augmented fifth in measure 34 while the tuba trills. The two close out the phrase together before the piano coming in with the second theme in measure 37 up another minor sixth (augmented fifth). This use of fugue-like canon strays from traditional fugue and incorporates some of Wilder's standard compositional techniques including the jazz influence and the advanced harmonies.¹³⁹ The horn begins another statement of the second theme in measure 39, and is followed by the left hand of the piano in measure 43, and the horn again in measure 46. While not playing the main subject, instruments play supporting roles that help emphasize the syncopated feel of the section.

Measure 47 begins another fugue-like canon of statements of the first theme similar to the opening of the movement. In measure 47 the horn begins the first theme again. The tuba begins the theme up a perfect fifth in measure 49, and the right hand of

¹³⁹ In a standard fugue the subject is in tonic, with the answer occurring up a major fifth. In the second theme Wilder has each entrance of his subject occurring up an augmented fifth.

the piano follows with an entrance up a fifth in measure 51. The bass line of the piano joins in measure 53 with an entrance of the first theme. This portrayal of the first theme is different than the first in that Wilder expanded it to a four-voice fugue, splitting the piano into two separate voices.

The movement ends with a mix of the two themes occurring both simultaneously and in canon amongst all three instruments.

Table 3 Thematic Analysis, *Suite No.2 for French Horn Tuba and Piano*, mm.59-68.

Measure	59	60	61	62	63	64	65	66	67	68
Horn	Theme 1					Theme 1			Th. 2	Th. 1
Tuba					Theme 1				Th. 2	Th.1
Piano RH	Theme 2 Variation						Theme 1		Th. 2	Th.1
Piano LH							Theme 1		Th. 2	Th.1

As seen in Table 3, the horn beings the first theme in measure 59 while the piano plays a variation of the second theme. In measures 63 and 64 the tuba, horn, and piano each have entrances of the first theme two beats apart.

Example 50 Alec Wilder, *Suite No.2 for French Horn, Tuba and Piano*. V. mm. 59-68¹⁴⁰

The musical score is divided into three systems. The first system (measures 59-60) features a French Horn (Horn) and Tuba part in 6/4 time. The Horn plays a melodic line with a long slur, while the Tuba has a single note followed by rests. The Piano part is in the lower register, playing a complex rhythmic pattern with slurs and accents, starting with a forte (f) dynamic. The second system (measures 61-63) shows the Horn and Tuba parts continuing their melodic lines. The Piano part continues with intricate textures, including slurs and accents. The third system (measures 64-68) shows the Horn and Tuba parts with changing time signatures (7/4, 4/4, 6/4). The Piano part features a section marked *8va* (octave up) in the right hand, with a forte (f) dynamic, and continues with complex textures. The score includes various musical notations such as slurs, accents, and dynamic markings.

¹⁴⁰ Wilder, *Suite No.2 for French Horn, Tuba and Piano*.

67

Hn.

Tba.

(8va al Fine)

Pno.

ff

ff

ff

ff

fine

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved. Used by Permission.

The penultimate measure of the work returns to the opening measure of the second theme. The final measure of the piece has a unison statement of the first measure of the first theme in all four voices (horn, tuba piano right hand, piano left hand) in a crescendo to fortissimo.

Wilder's second suite is more technically challenging than his first suite.¹⁴¹

Throughout both suites Wilder highlights the abilities of each instrument. By utilizing the conical timbres of the horn and tuba Wilder had the option of making them sound as one voice, or two separate voices. He plays with the timbral effects of both instruments through range, accents, mutes, articulations, and dynamics. Through these adjustments in sound Wilder is able to convey the intended feel of each movement. As with the previous movement, the thematic analysis is intended to provide performers with a basis of information regarding the role of each instrument from section to section.

¹⁴¹ Similarities, differences, and challenges will be discussed in detail in Chapter 5.

CHAPTER 5

SIMILARITIES, DIFFERENCES, AND CHALLENGES

Similarities and Differences

Wilder's two suites for horn, tuba and piano have many similarities based on Wilder's common compositional influences and musical characteristics.¹⁴² The two tables below show a brief overview of the two suites, their lengths, and approximate time.

Table 4 Overview, *Suite No.1 for Horn Tuba and Piano*

Movement	Titles/Markings	Length in Measures	Approximate Time
I	<i>Maestoso</i>	51	2:10
II	<i>Pesante</i>	48	3:25
III	<i>In a Jazz Manner</i>	61	3:05
IV	<i>Berceuse (for Carol)</i>	60	4:10
V	<i>Alla caccia</i>	60	1:46

Table 5 Overview, *Suite No.2 for French Horn Tuba and Piano*

Movement	Titles/Markings	Length in Measures	Approximate Time
I		70	2:30
II		81	3:30
III	<i>Jazz Style</i>	67	2:35
IV	<i>Air</i>	75	3:30
V		68	2:00

¹⁴² Many of the characteristic elements of these works are also seen in his other instrumental works.

Although *Suite No.2 for French Horn, Tuba and Piano* has a slightly greater number of measures, the performance lengths of the two works are both close to 14 minutes.

In both works there are occasional tonal centers, but they are brief. Not only does Wilder write each third movement of the suites to be played in a jazz style, but he also incorporates jazz rhythms and harmonies into other movements as well. There is also an influence of popular music present in the progression of both suites. Each movement is fairly short, as is most popular music. Both suites contain five movements and have the same general fast-slow-jazz-slow-fast shape. Throughout each work Wilder provides each instrument equal playing opportunities, never allowing one instrument to lead an entire section or movement.

There is much motivic similarity in each suite that is also carried over from one suite to the next. Wilder frequently emphasizes the following intervals: half step, perfect fourth, tritone and perfect fifth. At least one of these intervallic motives is seen in every theme of both suites. Wilder also uses rhythmic motives throughout a movement to remind the listener of a specific theme or transition. This aspect of Wilder's music helps unify the separate movements, even though each is written in a very different style. Thematically Wilder will often include contrast either within themes, in repetitions of the themes, or between the first and second theme. Frequently if the first theme is short and staccato, the second theme will be legato. If the first theme is loud and edgy, the second will be softer both dynamically and in terms of written articulation.

There is obvious contrapuntal influence in both suites. As mentioned in Chapter 1, Wilder was heavily influenced by the music of Bach, and incorporates some of his techniques into his work. The most popular techniques are canon and inversion. For

example, the fifth movement of the second suite (see Example 48) has many fugue-like qualities with the first theme acting as a subject in a fugue, and being passed around to all three voices. In this same movement, Wilder increases the amount of voices from three to four by splitting up the two hands of the piano. While he incorporates elements of counterpoint, it is evident that that is not Wilder's main compositional goal.

Wilder's intention was to create a balanced work that would suit his friends. Both of the suites for horn, tuba and piano achieve that goal. Wilder writes of his compositional technique in a letter to Whitney Balliett:

I work almost wholly intuitively. I have a few little technical things I use, but I believe that technique is a composer's secret; any composer who talks about technique is simply offering a substitute for content. I have an innate sense of order, balance, and shape. I know most of the rules of counterpoint, although I never studied theory. When I start a piece, I try and find a melodic idea that I consider seminal, that I think will hold up. Then I find secondary themes as I move along. I work at the piano more often than not. I will play the parts I've written very slowly, and I'll work as hard on eight sixteenth notes, trying to get that right balance and flow and feeling, as I will on an entire piece. It's a process of searching and searching.¹⁴³

The works are both interesting, challenging, and show off Wilder's eclectic compositional techniques, and although they are similar in motives and shape, the two suites are each different and unique.

There are far fewer differences between Wilder's two suites for horn, tuba and piano than there are similarities.¹⁴⁴ Similarities in markings and length can be seen in Tables 4 and Table 5. In the first suite Wilder included musical markings in the beginning

¹⁴³ Whitney Balliett, *Alec Wilder and His Friends* (Boston: Houghton Mifflin Company, 1974), 201-202.

¹⁴⁴ It should be noted again that Gunther Schuller edited the first suite and not the second. Without the original manuscript of the first suite it is hard to determine how much has been changed from the original work.

of each movement beyond the standard tempo markings. Each movement in both suites includes a tempo marking, but Wilder only included expression markings for two of the movements in the second suite. The second suite is much more challenging than the first in terms of meter changes, technique, and balance. Wilder often uses the piano as two separate voices in the second suite whereas the first suite was much less complex for the piano, especially with the first and second movements being almost completely in octaves.

Another major difference is the popularity of the works. The first suite was much more popular than the second.¹⁴⁵ The reason why the first suite is more well-known is unclear. A potential reason can be that this was the first piece in the genre leading to new interest in the instrumental combination. The more the first suite was played, the more people wanted to play it themselves. Another potential reason is the difficulty of the second suite. *Suite No.2 for Horn, tuba and Piano* is more challenging than the first suite for all three voices.

Challenges of Analysis and Performance

Wilder's compositional style is eclectic and derived from a wide-ranging array of sources including popular, jazz, and classical genres. As a result of his influences, Wilder's music provides many analytical challenges. Although the music is not considered atonal, he rarely remains in the same tonal center for an extended period of time. Wilder also writes highly chromatic music, moving through various scales and arpeggios very quickly. The use of added harmonies and irregular spelling of chords may

¹⁴⁵ Popularity is based on number of recordings was discussed in detail on page 23.

aid in performance, but adds another challenge to analysis. Wilder also uses non-traditional forms. With a large amount of non-classical influences it is a challenge to analyze Wilder's works with common-practice techniques.

In terms of performance, Wilder had two specific performers in mind. This can be both a challenging aspect and a reassuring aspect for potential performers. Although the technique of John Barrows and Harvey Phillips is extremely high, Wilder often wrote accidentals and musical markings with the performer in mind. The technique and range can be very challenging, with large interval leaps and a wide variety of articulations. The range of the horn and tuba are similar in both suites and are seen in Table 6.

Table 6 Range of the horn and tuba in each movement of *Suite No.1 for Horn, Tuba and Piano*, and *Suite No.2 for French Horn, Tuba and Piano*¹⁴⁶

<i>Suite No.1 for Horn, Tuba and Piano</i>					
movement	I	II	III	IV	V
horn	B2-Db6	A2-D5	A2-Eb5	D#3-C#5	F2-D5
tuba	B1-C4	A1-D#4	Ab1-Eb4	B1-E4	A1-G4
<i>Suite No.1 for French Horn, Tuba and Piano</i>					
movement	I	II	III	IV	V
horn	F3-D5	F#3-C5	C3-Eb5	Eb3-D5	C#3-D5
tuba	C2-Eb4	C2-F4	F1-E4	Bb1-F4	D2-F#4

The meter often changes between duple and triple time, changing which beats are emphasized. Especially in the second suite, the meter changes can be challenging to intermediate players.

¹⁴⁶ Range is in concert pitch for all three instruments. The range is listed in scientific pitch notation. The letters refer to each note name, the numbers refer to the pitch's octave.

Because Wilder took the equality of all three players into such high regard in his two suites, balance plays an important role. The players should notice what is occurring thematically and adjust him/herself to bring out the themes. The non-standard harmonies can be challenging for a classically trained musician to hear and perform correctly. A brief knowledge in a variety of musical styles such as popular music and jazz will aid in a more comfortable and accurate performance of Wilder's works.

CHAPTER 6

AN OVERVIEW OF WORKS FOR HORN, TUBA AND PIANO SINCE 1971

Alec Wilder paved the way for potential growth in the trio for horn, tuba and piano subdivision of brass chamber music. Thanks to Galehouse's recordings and the performances of the pieces, the public was able to witness the ability of the horn and tuba to blend into one conical sound.

There were no known works written for the trio from 1963-1971. Since 1971 there have been close to twenty works written for the horn, tuba and piano. Some composers were drawn to the sound of two conical brass while others were commissioned by friends and colleagues. The list of all found works for the genre since Wilder's second suite can be seen in Appendix B.¹⁴⁷ A selection of these works will be discussed in order to provide performers with insight on each piece.¹⁴⁸ The information will include title of work, composer, movements, level of difficulty¹⁴⁹ and a brief description of each composition.

Sonoro by: Roger Kellaway

Roger Kellaway (b.1939) wrote his trio titled *Sonoro* in 1979 as a commission for Frøydis Ree Werke and Roger Bobo. The piece is written for horn, bass horn and piano. This piece was the first to use the bass horn.

¹⁴⁷ This list is comprised of all known works for the trio for tuba, horn and piano. Unpublished works, or new works may not be included.

¹⁴⁸ Not all works in Appendix B are discussed due to difficulties in obtaining scores for select works.

¹⁴⁹ Range, meter, tempo, and overall technical challenges determine level of difficulty.

The bass horn was built by Los Angeles brass instrument maker Larry Minick with the parts (bell, valves, tubing, and metal) a gift to Roger Bobo from the Mirafone Corporation. Having contrabass instruments from all the brass families other than horn (contrabass trombone and contrabass trumpet), Bobo wanted to complete his collection with a representation from the horn family. As an instrument of beautiful sound and near-perfect intonation, this single five-valved bass horn in CC turned out to be far more than just the completion of an instrument collection¹⁵⁰

The work is now performed by horn, tuba and piano. Each instrument is independent but there is a great amount of rhythmic unison between the tuba and horn in the middle of the piece. The general form of the piece is built around transitions from slow, relaxed themes to faster, louder, technical passages. The two sections alternate throughout the 13-minute work. This piece is much more challenging than Kellaway's other work for tuba, horn and piano, *Dance of the Ocean Breeze*. The most challenging aspects are range, rhythm, balance, large interval leaps and endurance.

Dance of the Ocean Breeze by: Roger Kellaway

Kellaway wrote another trio for horn, bass horn and piano in 1979 titled *Sonoro*. This piece was also a commission by Frøydis Ree Werke and Roger Bobo. "*Dance of the Ocean Breeze*, originally named *Esque* and recorded with the famous Roger Kellaway Cello Quartet in the early 1970's, was rewritten for horn, bass horn, and piano, because of its strikingly horn-characteristic melody."¹⁵¹ The main theme in this one movement, up-beat work is introduced in the piano and brought back throughout the work with

¹⁵⁰ Notes for Roger Kellaway, J.S Bach, Leone Sinigaglia, Franz Schubert, and César Cui. *Prunes*, recorded by Frøydis Ree Wekre, and Roger Bobo, Crystal Records, S126, 1980, LP.

¹⁵¹ Notes for *Prunes*.

intermittent episodes of new material. Other than two brief tuba solos in the beginning and middle of the work, two one-measure solos with accompaniment for the horn and tuba at the end of the work, and the final three measures, the horn and tuba remain in rhythmic unison for the entirety of the piece. The piano takes an accompanimental role while the horn and tuba are playing. The piece shifts through various forms of triple meter including $\frac{15}{8}$, $\frac{12}{8}$, and $\frac{9}{8}$. The most challenging aspects of the work are range, balance, and meter changes. With rhythmic unison in the horn and tuba for a majority of the piece any rhythmic imperfections will be obvious. Both of Kellaway's works would be most appropriate for advanced players. Although there are no direct ties to Wilder, Kellaway was also influenced by jazz and has had an eclectic career as a jazz pianist and bass player, conductor, and composer of a variety of genres.¹⁵² Like Wilder, he also wrote two works, both of which were for the same performers.

Répondre: Trio for Horn, Tuba and Pianoforte by: Philip Catelinet

The piece is broken into three movements. The first movement begins with the piano until the horn and tuba join in three measures later. The movement is marked "Allegro e Risoluto" and includes many dynamic shifts between instruments and sections of the movement. A unique aspect of the movement is that each instrument has its own cadenza resembling a three-part concerto. The middle movement labeled "Melancholy" has much more lyrical, legato lines with the horn and tuba often finishing each other's phrases. The third movement, "Capriccio" goes back to a fast tempo. The triple feel of

¹⁵² Roger Kellaway, Notes for *Dance of the Ocean Breeze* (Vuarmarens, Switzerland: Editions BIM, 1979).

the movement propels the piece forward. The horn and tuba interact similarly to the previous movements in that they frequently build off of the other's phrases. There is a cadenza section in the third movement as well providing each instrument time to showcase themselves. The piece involves mutes in both instruments. The work is playable by intermediate/advanced players. Main challenges include rhythmic and note accuracy in fast moving parts and over large interval leaps.

Divertimento by: Trygve Madsen

Divertimento by Trygve Madsen (b.1940) is a four-movement work published in 1986. The first movement labeled "Andante" has a relaxed feel and alternating melodic lines between the horn and tuba with piano in an accompaniment role. The second movement is quicker, marked "Vivace," and stays in $\frac{6}{8}$ throughout. The piano plays a bigger role in this movement, taking over thematic material and playing extended solo passages. The third movement is made up of four repeated sections with long legato lines in each. The melody and lead role alternates between each instrument. The final movement marked "molto allegro" returns to triple meter. Articulations are much more separated than the previous movement to provide contrast. Although the horn and tuba do not play the same melodic material, the canon-like entrances are comparative to those in Wilder's suites discussed in Chapter 3 and Chapter 4. The entire work is approximately eleven minutes long. With no extreme challenges the work is playable by intermediate-advanced players.

Five Ludicrous Derivations for Tuba, Horn and Piano by: Gerhard Wunsch

Gerhard Wunsch wrote a comedic five-movement trio for horn, tuba and piano in 1989. In the score, the work titled *Recyclings: Five Ludicrous Derivations for Tuba, Horn and Piano* is followed by an introduction of the composer as “Canada’s most spectacularly UN-successful composer.” The performance notes are as follows¹⁵³:

The performers will NOT be required to do any of the following:

- a) blow their instruments into an open grand piano with the damper pedal depressed
- b) SING while they are playing
- c) produce sounds which their instruments were never intended to make
- d) take their clothes off
- e) burn the piano
- f) stand on their heads or assume lewd positions while playing
- g) talk to the audience in an insulting fashion

The first movement titled “P.H.D.²-NEVER!!” is an abbreviation for the full title, “Paul Hindemith Dead²”¹⁵⁴ and takes on a Hindemith sense of tonality and articulation. The movement has edgy articulations and shifts through various key areas. The second movement, “Grape Nuts: A post-cereal piece” is written in non-standard notation in which each player plays from a split-staff score. Extended techniques are required in the horn and tuba parts. The third movement “Schottische: I ‘Vot..-Agoyshe Tanz he writes, the meshujojene nebbich” is marked “Polka schell.” The movement mainly consists of staccato sections. At various points in the movement the performers are directed to yell

¹⁵³ Gerhard Wunsch, Notes for *Recyclings: Five Ludicrous Derivations for Tuba, Horn and Piano* (Toronto, ON: Canadian Music Centre, 1989).

¹⁵⁴ Ibid.

various phrases to the audience. The fourth movement, “Also in “C”: Music for a soap-opera” is marked to be played “Slow, with feeling.” The legato movement greatly contrasts the previous movement. The fifth movement, “Ta-Ka-tina” is marked to be played at “Minimal Speed: ♩= 100 (no speed limit).” The articulations remain short for a large portion of this movement. There are many large interval leaps in both the tuba and the horn. Wüensch, a composer and teacher, writes of his music:

I always try to write music which is accessible to the widest possible audience, reasonably well crafted and economical, in that it requires a minimum of rehearsal time. By today’s standards of “New Music”, my style is hopelessly outdated (I have even been known to employ key-signatures occasionally). Music critics tend to dismiss my music outright, while other composers at best tolerate it with a condescending smile.¹⁵⁵

Although the purpose of Wüensch’s music is to be accessible, his work is challenging for even advanced players to perform accurately. Wide interval leaps, fast tempos, meter changes, extended techniques and non-standard notation add to the difficulty of the work.

Trio Number 1 by: Richard Nash

Trio Number 1 for Horn, Tuba and Piano by Richard Nash (b. 1928) was published in 1992. The three-movement work highlights each instrument at various points throughout the work. The first movement marked “Marche” and focuses on a sixteenth-note motive passed between the tuba and horn. Unlike traditional marches this movement is atonal and includes frequently use of triplet figures. The second movement, “Adagio” begins with a piano solo, then a horn solo with piano accompaniment, then a

¹⁵⁵ Ibid.

tuba solo with accompaniment. The end of the movement includes all three instruments joining together before the piano closes the work out in a final three-measure solo similar to the opening motive. The final movement opens with entrances in the tuba, then horn, then piano, each two measures apart. The “Allegro” close to the work is in $\frac{12}{8}$ and includes rips in both the horn and tuba. Each instrument has a notated cadenza where they are free to adjust the tempo. The short work, approximately seven and a half minutes, is written for advanced players.

Dialogue for Horn, Tuba and Piano by: Anthony Plog

Dialogue for Horn, Tuba and Piano by Anthony Plog (b.1947) was written for Michael Lind and Ifor James in 1992. Michael Lind is the tuba professor at the Royal College of Music in Stockholm, and Ifor James is a British horn player and teacher. Plog is a well-known composer and professional trumpet player. The piece starts out with a tuba solo, and is joined by the horn eight measures later. The two instruments play a duet for the opening of the work. The piece opens at a slow tempo and advances to a fast tempo for almost the entire work. The work transitions between duple and triple meter and includes chromatic passages passed between the horn and tuba with the piano mainly in an accompanimental role. A horn solo in the original tempo brings the piece to the final phrase back in the second tempo. The most challenging aspects of this piece for advanced players are chromaticism, tonality, and meter shifts between duple and triple. As a well-known composer for brass, and brass player himself, it isn't surprising that Plog wrote a trio for the genre, although direct connections to Wilder's work are unclear.

Divertimento for Horn, Tuba and Piano by: David R. Gillingham

David R. Gillingham (b.1947) wrote his *Divertimento for Horn, Tuba and Piano* in 1993. Tubist Philip Sinder and hornist Janine Gaboury-Sly, both professors at Michigan State University, commissioned the piece. The piece is comprised of five movements, as are Wilder's trios for horn, tuba and piano. The first movement, "Fanfare," tosses rhythmic sixteenth note motives between the horn and tuba. The piano accents the changing time signatures in the beginning of the movement, then begins to interact with the horn and tuba, alternating and accentuating rhythmic and melodic lines. In the second movement, "March," performers are instructed to be "Playful, with 'tongue in cheek.'" The off beats are frequently emphasized throughout the movement. There are no significant solos for the horn or tuba; the two generally play as a duet with piano accompaniment.

The third movement, "Nocturne" is much slower and more lyrical than the previous movement. After a brief piano introduction the horn presents the main theme and is later joined by the tuba. There are long lyrical phrases throughout. The fourth movement, "Scherzo" contrasts the style of the third movement with the tempo marked as "Fast and driving." There are stopped pitches in the horn, and glissandos in both the horn and tuba. There are frequent meter changes and syncopated rhythms throughout the movement. The final movement, "Prelude and Ritual Dance," begins at a slow tempo and quickly changes to a faster tempo. The contrasting sections transition back and forth from edgy and accented to long and lyrical. The biggest challenge in the work is rhythmic

accuracy, meter changes, and the understanding of chord placement in advanced harmonies. The entire work is approximately twelve minutes long.

Canções Lunares by: Jean-François Lézé

Canções Lunares by Jean-François Lézé (b. 1971) is a short four-movement work for horn, tuba and piano written in 2004. The notes about the work explain:

Canções Lunares (Lunar Songs) are a group of four small pieces for horn, tuba and piano. Respecting the language and aesthetics of the French “Mélodie et Chanson.” The horn stands out because of its lyrical involvement. The support in counterpoint of the tuba and the harmonic and rhythmic accompaniment of the piano can be noticed in this piece.¹⁵⁶

In the first movement, marked “Grave e inquieto” the tuba and piano play accompanimental roles and move in unison rhythms for the majority of the movement while the horn has the melody. The second movement is much faster with the piano playing a sixteenth note ostinato and the tuba accenting the strong beats of each measure. The horn has the melodic material again. The third movement marked “Adagio” is slower than the previous movement. The horn takes the lead in this movement as well. The final movement is unique in that each instrument is equal in presentation of melodic material. There is only one piano line throughout the last movement, with only the right hand playing. The work is playable by intermediate and advancing students.

¹⁵⁶ Jean-François Lézé, Notes for *Canções Lunares: for horn in F, tuba (bass horn) and piano* (Vuarmarens, Switzerland: Editions BIM, 2004).

Tango e Paso Doble by: Jean-François Lézé

Lézé also wrote another piece for the trio called *Tango e Paso Doble* in 2004. He writes of the work, “*Tango e Paso Doble* is inspired by the Argentinean tango by Astor Piazzolla and by the traditional Spanish dance “Paso Doble” in its metric, its harmony and in the dance pace without ever losing sight of the Latin sense of humour.”¹⁵⁷ As seen in his *Canções Lunares*, the horn takes the lead throughout the work. The tuba provides a supportive role while the piano provides accompaniment. This piece is much more challenging for the horn player with longer passages in the high range and advanced rhythms. This work would be appropriate for advanced players. Works and people of various cultures inspire the Portuguese composer, adding an eclectic twist to his music. Like Wilder, he also wrote two pieces for the trio for horn, tuba and piano.

Night Fantasies by: Kenneth D. Friedrich

Night Fantasies was written by Kenneth Friedrich in 2008. The piece is made up of four short movements. “Snow Dancing in My Socks” is to be played “With Restraint” and begins with a piano introduction into a long tuba solo with piano accompaniment. The horn joins in almost halfway through the movement. The horn and tuba play a duet-like figure and the piano remains the accompanimental role until the return of the opening material. The next movement, “What’s Hiding in My Closet” has a very different feel than the previous dance-like movement. The second movement includes many quick

¹⁵⁷ Jean-François Lézé, Notes for *Tango e Paso Doble: for horn in F, tuba (bass horn) and piano* (Vuarmarens, Switzerland: Editions BIM, 2004).

changes in dynamics and has the horn and tuba frequently playing two separate parts that create a full line. The trade-off figures remain until the middle of the movement when the horn solos with piano accompaniment. In the final section the horn and tuba have trade-off motions again, but end the piece in rhythmic unison.

The third movement, “Land of Harps and Fluffy Stuff” is marked “Gracefully.” The rolled chords in the piano that open the movement help achieve the immediate contrast of the movement to the previous. The horn and tuba begin splitting up the legato line between the two of them. Frequently the horn begins a sub-phrase and the tuba finishes it. The remainder of the movement consists mainly of the horn and tuba playing the melody and counter-melody while the piano accompanies them. The piano frequently performs harp-like figures. The fourth movement, “Ready for My Close-Up” is more accented and staccato than the previous movements. The piano begins then is joined by tuba, then horn. The middle section is marked “Dolce” and consists of longer notes with less harsh articulations. The final section of the movement is to be played “Like the Beginning.” This work is intended for intermediate/advanced players with the hardest aspect of the work being the large interval leaps throughout the horn and tuba parts.

Suite for Horn, Tuba and Piano: “Dancing with Myself” by: Barbara York

Barbara York (b.1949) wrote *Suite for Horn, Tuba and Piano: “Dancing with Myself”* in 2008.¹⁵⁸ Each of the five movements in the suite has dance-like characteristics. York writes:

¹⁵⁸ Barbara York also published the same work for Euphonium, Tuba and Piano in 2008.

The movements are all in dance meters and rhythms, but the piece itself is very much interconnected in thematic material and almost cinematic in quality. In that sense, the movements make sense individually but will often have a slightly unfinished quality to them unless they also proceed to the next one. You will notice that the first and third movements begin with the same thematic material, but wind up in different places through their development. I have also chosen to end the piece with the slowest and most introspective of the movements.¹⁵⁹

Throughout each movement the horn and tuba interact more with each other. The two trade melodic material while the piano emphasizes the different dance-like rhythms of each movement. Each movement provides a unique twist on standard dance forms. York explains

As the subtitle “Dancing with Myself” suggests, I am also reflecting on the fact that all of our relationships/dances with others are also in many ways, simply relationships with ourselves (or aspects of ourselves), mirrored back to us in our own perception.¹⁶⁰

Its as if the tuba and horn are at times dancing together, and at other times dancing alone. The work is dedicated “to JLL and other friends” whom the composer thanks for providing her with a better understanding of herself. The work’s main challenges are rhythmic accuracy and endurance, making it most appropriate for advanced students.

Unseen Colors by: Brett Miller

Brett Miller is comfortable writing for the horn and tuba, and is aware of the tendencies of the instruments. His composition for the genre, *Unseen Colors*, was published in 2008. The piece was commissioned and inspired by tubist Chris Quade.

¹⁵⁹ Barbara York, notes for *Suite for Horn, Tuba and Piano: “Dancing with Myself”* (Salem, CT: Cimarron Music, 2008).

¹⁶⁰ Ibid.

Both Miller and Quade are members of the United States Air Force Band. Miller writes of the piece

This work was commissioned by Chris Quade. Each movement represents a hidden side, or mood of colors we think we know so well. Imagine orange lying flat. Pick up a corner, peer underneath and see what is swirling about. Everyone assumes red is always feisty and bold, and so it is not hard to imagine it might make an enemy. However, what color would be so bold to fight with red? Or, is red wrestling with his own demons, trying to decide how best to represent himself? Yellow, so mild mannered and calming, what color could he possibly fall in love with? Alas, pink, always picked on and called “girlie.” What must pink be trying to tell us about his true nature? I think definitely he wants to be seen as a little cooler, hipper, more macho.¹⁶¹

The five-movement work involves a great deal of interaction and intertwining parts between instruments.

The first movement of the work is titled “The Underside of Orange-Part I.” The movement is in a slow $\frac{5}{8}$. The tuba and horn trade melodic material while the piano has the accompaniment. A unique feature of the movement is that at the loudest dynamic, only the piano is playing. The second movement, “Red’s Enemy,” the horn and tuba act as the color red and red’s enemy. The two go back and forth with accented material before clashing their own melodies together at the fortissimo dynamic. The two instruments begin to go back and forth with melodic material and end the movement in rhythmic unison. The piano emphasizes the $\frac{5}{8}$ meter of the work. “Yellow’s One True Love” opens with a piano introduction followed by a horn solo. The tuba joins the horn in a duet before beginning a brief tuba solo. The two close out the movement together after a brief piano solo. The long lyrical lines contrast the previous accented phrases of the

¹⁶¹ Brett Miller, Notes for *Unseen Colors for Horn, Tuba and Piano* (Louisville, KY: Potenza Music, 2008).

previous movement. The fourth movement, “Pink’s Alter Ego” demonstrates a rougher side to pink with crescendo passages through accented phrases. The piece frequently returns to a delicate piano before building back up to a loud dynamic. The three instruments have an equal amount of melodic material in this movement. The final movement, “The Underside of Orange-Part II” picks up where the first movement left off with the same slow, melancholy feel. The final movement has a big fortissimo climax in the middle of the movement, (which wasn’t present in the first movement), before working back down to pianissimo. The biggest challenge in the twelve-minute work is rhythmic cleanliness and clarity in each instrument. This work is approximately ten minutes long and is playable by intermediate/advanced players.

Color Code by: Elizabeth Raum

Elizabeth Raum (b. 1945) wrote *Color Code* as a commission for the International Women in Brass Conference, Lin Foulk, and Deanna Swoboda. Each movement of the three-movement work portrays a different color. The first movement, “Clash of Gold and Silver,” frequently shifts meter and transitions through various melodic materials that changes the pace of the movement although the tempo remains constant. The author writes that: “The first is dissonant and militaristic with the driving accented rhythm and sudden dynamic changes. The horn and the tuba repeat each other’s phrases, almost as in a competition. The quiet middle section has an ominous undercurrent, a lull in the

battle.”¹⁶² Based on the battle-like impression the composer chose to name the movement off of the general colors of the horn and tuba, silver and gold.

The second movement, “Shifting and Shimmering Shades of Violet and Gray” is much calmer. The movement opens with a piano introduction. The horn and tuba enter trading melodic material and adjust tempo and dynamics in each section. The colors of melodic material presented to the instrumentalists portray a sense of hopelessness. The author writes

The second movement begins full of tragedy and melancholy calling to mind the dark and forbidding colors of gray and velvet. This movement shifts between one shade of despair to another, as in “Shifting and Shimmering Shades of Violet and Gray.” The opening choral-like section is suddenly interrupted by the repressed anger of the hand-muted horn. The tuba and piano join, expressing growing angst until the first theme intercedes with an attempt to claim the anxiety, but it is thwarted again and again until finally a resignation is apparent although it’s left to the last move to brighten the spirits.¹⁶³

The final movement has a completely different feel than second. The movement begins at a quicker tempo. Each instrument portrays happier thoughts with syncopated rhythms and shifting melodic lines. The dynamics add depth and contrast to the piece, especially in the quarter note, quarter note, half note motive passed around the instruments. The author writes “What better colors to signify having fun than “Champagne and Chocolate!” This movement’s sprightly and humorous themes, rather than tongue in cheek, bring *Color Code* to a fitting and happy conclusion.”¹⁶⁴ The work is technically demanding for each instrumentalist and requires great flexibility throughout range. Performers also need to be

¹⁶² Elizabeth Raum, Notes for *Color Code: for Solo Horn and Tuba with Piano* (Camden, CT: Cimarron Music, 2010).

¹⁶³ Ibid.

¹⁶⁴ Ibid.

capable of quick changes in meter. The entire work is approximately eleven minutes long.

Faraway Nearby for Horn, Tuba and Piano by: Lon W. Chaffin

Faraway Nearby for Horn, Tuba and Piano by Lon W. Chaffin was written in 2007 and published by Potenza Music in 2013. Paintings by Georgia O’Keeffe inspired the work. The first movement, “Bones, Blue and White” begins with sustained chords in the piano before a legato horn solo. The piece continues into faster rhythms. The horn, tuba and piano trade melodic material back and forth. The composer states

As *Bones, Blue and White* begins, the music leads us to imagine the open, lonely desert. The instrumental melodies trace the circular lines of a sun-bleached pelvic bone. The white of the bone against the blue of the sky is symbolized in the opposing and overlapping scale structures of the horn and tuba.¹⁶⁵

The second movement, “Hills, Red and Gray” transitions between different meters. All three instruments trade off melodic material. The composer writes

Dense chords, rising and falling, shifting between two harmonic hues, give us the impression of *Hills, Red and Gray*, protruding out of the flat desert. Two ascending and descending melodic patterns, in contradictory meters, carry on an animated dialogue as they continually modulate the musical timbre.¹⁶⁶

The final movement of the piece, “Music, Pink and Blue” begins in the piano with sustained chords. As seen in the previous movements, the horn, tuba and piano interact

¹⁶⁵ Lon Chaffin, Notes for *Faraway Nearby* (Louisville, KY: Potenza Music, 2013).

¹⁶⁶ Ibid.

throughout passing melodic material between them and taking the leading role in the trio.

The composer notes

In *Music, Pink and Blue* we can see the empty space of the white bone, the layering and unfolding of flowers, and the slopes of the desert hills, all abstracted and manifested in subtle, gradient colors. The melodic lines follow the visual curves as the harmony paints an aural canvas both warm and cool.¹⁶⁷

The work is technically demanding for the tuba and horn with complex subdivisions of changing meter. The artistically inspired piece requires great technical skill and flexibility on both instruments and should be performed by advanced players. The entire work is approximately thirteen minutes long.

Vast and Curious by: James M. Stephenson

Vast and Curious was written by James M. Stephenson (b. 1969) in 2014 as a micro-commission for a large variety of educators, soloists, chamber performers and orchestral musicians. The composer writes:

The work is in three movements. The title is of course a pun on “Fast and Furious,” which also musically inspires the piece. In mine, the “curious” part is mostly exemplified in the first movement, where I took on the most unique challenge of scoring the entire thing in unison (with displaced octaves) for all three players. An energetic line worms its way throughout, providing a performance challenge I hope to be both exhilarating and worthwhile.

The “vast” is represented by the tuba, of course, but also in the 2nd movement I score with a wide-open sensibility, representing Gail Williams’ (premiering horn player) love for the mountains. I also desired to provide some space between the outer two frenetic movements. The last

¹⁶⁷ Ibid.

movement is mainly a romp to the finish with fun melodies and galloping rhythms.

The first movement is extremely fast and includes passages of unison, as stated by the composer. There are sudden dynamic changes and phases that move through all three instruments before completion. The second movement is much slower, marked “Adagio rubato” and later “Largo.” The horn, tuba and piano trade melodic phrases while there are accompanimental drone-like chords in the bass notes of the piano. The movement closes with a slightly faster finish. The third movement returns to the fast tempo and quick meter changes seen in the first movement. There are syncopated rhythms and constantly changing dynamics. Challenging rhythms, range, and meter changes make this piece appropriate for advanced players. The piece is approximately 14 minutes long.

Other Works for Horn, Tuba and Piano

There are five works listed in Appendix B that are not discussed in this chapter. These pieces include: *Sonata for Horn, Tuba and Piano* by Gary Kulesha , *Sonata* by Jónas Tómasson, and *Trio for Horn, Tuba and Piano* by Stanley Weiner. The scores of these works were unavailable to the author at the time of the writing of this paper. In addition, *A Simple Theme and Variations* by Ifor James, and *Haunted America Suite* by Justin Raines were noted after this paper was submitted for defense. These additional works, along with a brief summary of each may be found in Justin Worley’s dissertation titled “An Annotated Bibliography of Music for Horn, Tuba and Piano.”

Throughout these works there are few ties to Wilder’s original works. Unlike Wilder, many of the compositions were commissions. Similar to Wilder’s suites, many of

the pieces are intended for advanced players and provide technical challenges of varying degrees. Each piece is unique in character and challenging elements, providing perspective performers with the ability to chose which pieces suite his/her playing style. The brief overview of works is provided as a method of introducing each work in the hopes that the performer will find enough information about the work to make an informed decision about whether or not the work is accessible to them.

CONCLUSION

The trio for horn, tuba and piano provides composers with an ensemble of two different brass instruments that have the acoustical ability to blend well, and with similar tone colors. Although the number of horn, tuba piano trios has been growing consistently since its introduction in 1963, composers and performers must be made aware of the development and capabilities of the horn and tuba in order to see the potential for the genre's growth. A surprising aspect of the trio is lack of repertoire for the ensemble. As noted by Jean F. Martin:

A particularly engaging combination is the horn and tuba. However, there is still a lack of quality literature for these instruments. Many players of these instruments hoped that the success of Alec Wilder's *Trio for Horn, Tuba, and Piano* would result in a deluge of pieces for this well-suited combination of conical instruments, but such has not been the case.¹⁶⁸

Of the works described in chapter 6, there was only one appropriate for intermediate players, and none for beginners.

Another major aspect of the trio is its potential in education. The horn and tuba are two of the least popular choices for beginning band and are often excluded from the list of instrument choices due to size, or difficulty.¹⁶⁹ It is much harder to convince beginning students to switch instruments once they are comfortable on their first. By performing horn, tuba, piano trios, both simple and complex, performers can educate

¹⁶⁸ Jean F. Martin, "Quartet for Four Horns with Tape (1978) by Russell Pinkston; Three Dances for Horn and Tuba by Arthur Frackenpohl; Solo Music for Horn (1988) by Frederic Goossen; Sensation pour cor en fa, d'après le poème "Sensation" de David Niemann by Antoine Tisné; Monodie III pour un espace sacré pour tuba by Antoine Tisné," *Notes* 49, no.3 (March 1993): 1268.

¹⁶⁹Dale E. Bazan, "An Investigation of the Instrument Selection Process Used by Directors of Beginning Band," *Contributions to Music Education* 32, no.1 (2005): 19.

students about the capabilities and sounds of the tuba and horn therefore expanding popularity amongst beginning students.

Throughout this project the main similarity between all works discussed is the level of difficulty. Each piece written for horn, tuba, and piano since its start in 1963 have been written for intermediate to advanced players. There is a large lack of material for beginners to intermediate players. With newly composed works for beginners, young players can experience the benefits of chamber music on individual technique and the ability to listen and play in a group. New works need to be written for beginners before the exact benefits of the trio on elementary players can be fully realized.

Wilder's 1963 experimentation, composition, and success of *Suite No.1 for Horn, tuba and Piano* has led to a realm of new works for the horn, tuba and piano trio that has potential to grow into an educational experience for students, performers, and audiences alike.

REFERENCES

- Backus, John. *The Acoustical Foundations of Music*. 2nd ed. New York: W. W. Norton, 1977.
- Balliett, Whitney. *Alec Wilder and His Friends*. Boston: Houghton Mifflin Company, 1974.
- Barrows, John. *John Barrows and his French Horn*. Golden Crest Records, Recital Series RE 7002. LP.
- _____. Curriculum Vitae, 1971. John Barrows Collection, Mills Music Library, University of Wisconsin-Madison.
- Bazan, Dale E. "An Investigation of the Instrument Selection Process Used by Directors of Beginning Band." *Contributions to Music Education* 32, no.1 (2005): 9-31. Accessed October 15, 2014. http://www-usr.rider.edu/~vrme/v8n1/vision/instrumentselectionbazan_corrected.pdf.
- Benade, Arthur H. *Fundamentals of Musical Acoustics*. New York: Oxford University Press, 1976.
- _____. *Horns, Strings, and Harmony*. Garden City, NY: Anchor Books, 1960.
- Boldin, James. "Teacher Talk: An Interview with Douglas Hill." *The Horn Call* 41 no.2 (February 2011): 47-54.
- Bowen, Glenn Hamel. "The Clarinet in the Chamber Music of Alec Wilder." PhD diss., Eastman School of Music, 1968. ProQuest (302387973).
- Broven, John. "Golden Crest Records: The Independent Record Industry to Come." *Long Island History Journal* 23 no.1 (2012) 1-24.
- Calhoon, David Charles. "The Horn Music of Alec Wilder: A Survey, with Analysis of His Sonata No.1 for Horn and Piano." DMA thesis, University of Wisconsin-Madison, 1992. ProQuest (304032509).
- Catelinet, Philip. *Répondre: Trio for French Horn, Tuba and Pianoforte*. Kent, England: Cinque Port Music Bank House, 1985.
- Chaffin, Lon W. *Faraway Nearby*. Louisville, KY: Potenza Music, 2013.
- Demsey, David. "More Clues to a Life: The Alec Wilder Archive at the Eastman School of Music." *Notes* 46, no.4 (1990): 919-927.

- Demsey, David, Ronald Prather, and Judith Bell. *Alec Wilder: A Bio-Bibliography*. Westport, CT: Greenwood Press, 1993.
- Friedrich, Kenneth D. *Night Fantasies*. N.p: Kenneth D. Friedrich, 2008.
- Gillingham, David R. *Divertimento: For Horn, Tuba and Piano*. N.p.: Tuba-Euphonium Press, 1994.
- Giordano, Bruno L. and Stephen McAdams. "Sound Source Mechanics and Musical Timbre Perception: Evidence from Previous Studies." *Music Perception* 28, no.2 (December 2010): 155-168. Accessed January 25, 2015. doi: 10.1525/mp.2010.28.2.155.
- Hagarty, Scott. "Repertoire of the New York Brass Quintet." *International Trumpet Guild Journal* (January 2011): 6-16.
- International Horn Society. "John Barrows." Accessed October 18, 2014. <http://www.hornsociety.org/multimedia/audio/43-john-barrows-1913-1974>.
- Kellaway, Roger. *Dance of the Ocean Breeze*. Vuarmarens, Switzerland: Editions BIM, 1979.
- _____. *Sonoro*. Vuarmarens, Switzerland: Editions BIM, 1979.
- Kellaway, Roger, J.S Bach, Leone Sinigaglia, Franz Schubert, and César Cui. *Prunes*. Recorded by Frøydis Ree Wekre, and Roger Bobo. Crystal Records, S126, 1980, LP.
- Kulesha, Gary. "Interview with Gary Kulesha." *Canadian Winds: The Journal of the Canadian Band Association* 8, no.2 (2010): 58-61.
- _____. *Sonata for Horn, Tuba, and Piano*. Toronto, ON: Counterpoint Music Library Services, 1975.
- Lambert, Philip. *Alec Wilder*. Urbana, IL: University of Illinois Press, 2013.
- Lézé, Jean-François. *Canções Lunares: for Horn in F, Tuba (Bass Horn) and Piano*. Vuarmarens, Switzerland: Editions BIM, 2004.
- _____. *Tango e Paso Doble: for Horn in F, Tuba (Bass Horn) and Piano*. Vuarmarens, Switzerland: Editions BIM, 2004.
- Madsen, Trygve. *Divertimento for Horn, Tuba, og Klaver*. Oslo, Norway: Musikk-Husets Forlag, 1986.

- Martin, Jean F. "Quartet for Four Horns with Tape (1978) by Russell Pinkston; Three Dances for Horn and Tuba by Arthur Frackenpohl; Solo Music for Horn (1988) by Frederic Goossen; Sensation pour cor en fa, d'après le poème "Sensation" de David Niemann by Antoine Tisné; Monodie III pour un espace sacré pour tuba by Antoine Tisné." *Notes* 49, no.3 (March 1993): 1268-1270.
- Miller, Brett. *Unseen Colors for Horn, Tuba and Piano*. Louisville, KY: Potenza Music, 2008.
- Morris, R. Winston, and Daniel Perantoni. *Guide to the Tuba Repertoire: The New Tuba Source Book*. 2nd ed. Bloomington: Indiana University Press, 2006.
- Nash, Richard. *Trio Number 1 for Tuba, Horn, and Piano* N.p.: Tuba-Euphonium Press, 1994.
- Phillips, Harvey. *Harvey Phillips Presents: Tribute to a Friend*. Recorded in 1972, 1974. Golden Crest Records, 1975. LP.
- _____. *Mr. Tuba*. Bloomington: Indiana University Press, 2012.
- Plog, Anthony. *Dialogue: for Horn, Tuba and Piano*. Bulle, Switzerland: Editions BIM, 1992.
- Raum, Elizabeth. *Color Code: for Solo Horn and Tuba with Piano*. Camden, CT: Cimarron Music, 2010.
- Roberts, Richard Lee. "Alec Wilder: Critical Editions of Unpublished Chamber Music for Multiple Horns." DMA thesis, University of Maryland, 1999. ProQuest (304513501).
- Smith, Jason Roland. "Stylistic Eclecticism Encountered in the Tuba Music of Alexander Lafayette Chew Wilder with Analysis of His Sonata No.2 for Tuba and Piano." DMA thesis, University of Cincinnati, 2003. ProQuest (305329615).
- Stephenson, Jim. *Vast and Curious*. Lake Forest, IL: Stephenson Music, 2014.
- Stone, Desmond. *Alec Wilder in Spite of Himself: A Life of the Composer*. New York: Oxford University Press, 1996.
- Wilder, Alec. *Barrows and Phillips play Wilder, Poulenc, Scriabin and Persichetti*. Golden Crest, 1963, LP.
- _____. *Sonata No.3 for French Horn and Piano*. Recorded by John Barrows and Tait Sanford Barrows. Golden Crest Records, Recital Series RE 7034. LP.

_____ *Suite No. 1 for French Horn, tuba and Piano*. Newton Centre, MA:
Margun Music, 1971.

_____ *Suite No.2 for Horn, Tuba and Piano*. Newton Centre, MA: Margun Music,
1971.

Wilder, Alec, and David Demsey. *Letters I Never Mailed: Clues to a Life*. Rochester,
NY: Rochester University Press, 2005.

Wilder, Alec, and James T. Maher. *American Popular Song: The Great Innovators,
1900-1950*. New York: Oxford University Press, 1972.

York, Barbara. *Suite: Dancing With Myself*. Salem, CT: Cimarron Music, 2008.
Louisville, KY: Potenza Music, 2013.

Zeltsman, Nancy, comp. 1991. *Alec Wilder: An Introduction to the Man and His Music*.
Newton Center, MA: Margun Music.

APPENDIX A

WILDER'S WORKS FOR SOLO HORN, HORN AND ACCOMPANIMENT, TUBA,
TUBA AND ACCOMPANIMENT, AND TRIOS FOR HORN, TUBA AND PIANO¹⁷⁰

¹⁷⁰ All works and descriptions were compiled from the following three sources: Winston R. Morris, and Daniel Perantoni, *Guide to the Tuba Repertoire: The New Tuba Source Book*, 2nd ed. (Bloomington: Indiana University Press, 2006); Demsey and Prather with Bell, *Alec Wilder*; Zeltsdam, *Alec Wilder (1907-1980)*.

Year	Work	Brief Description
1953	<i>Concerto No.1 for Horn and Chamber Orchestra</i>	Written for John Barrows
1954	<i>Sonata No.1 for Horn and Piano</i>	Written for John Barrows
1956	<i>Suite for Horn and Piano</i>	Written for John Barrows
1957	<i>Sonata No.2 for Horn and Piano</i>	Written for John Barrows
1959	<i>Sonata No.1 for Tuba and Piano</i>	Written for Harvey Phillips
1960	<i>Concerto No.2 for Horn and Chamber Orchestra</i>	Written for John Barrows
	<i>Suite No.1 for Tuba and Orchestra</i>	Written for Harvey Phillips
	<i>Suite No.1 for Tuba and Piano</i>	Arranged from <i>Effie Suite</i> , written for Harvey Phillips
	<i>Encore Piece for Tuba and Piano</i>	Also known as “A Tubist’s Showpiece”
1963	<i>Suite No.1 for Horn, Tuba and Piano</i>	Written for Barrows and Phillips
	<i>Air for Horn and Small Wind Ensemble</i>	Written for Barrows
	<i>Suite No.5 for Tuba and Piano</i>	“Dedicated to a loyal friend”
1964	<i>Suite No.2 for Tuba and Piano</i>	Written for Jessie Phillips
1966	<i>Suite for Horn and Strings</i>	
	<i>Four Easy Pieces</i>	For horn and piano
	<i>Suite No.3 for Tuba and Piano</i>	Written for Harvey Phillips, Jr.
	<i>Suite No.1 for Tuba and Orchestra</i>	Arranged from <i>Effie Suite</i> , written for Harvey Phillips
1968	<i>Small Suite</i>	For tuba and piano
	<i>Sons for Carol</i>	For tuba and piano, written for Carol Phillips
	<i>Suite No.4 for Tuba and Piano</i>	Also known as the “Thomas Suite”, written for Thomas Phillips
	<i>Concerto for Tuba and Wind Ensemble</i>	Written for Harvey Phillips

Year	Work	Brief Description
1968	<i>Small Suite for Tuba and Piano</i>	
1970	<i>Sonata No.3 for Horn and Piano</i>	Written for John and Tait Sanford Barrows
1971	<i>Suite No.2 for French Horn, Tuba and Piano</i>	Written for Barrows and Phillips
	<i>Convalescence Suite</i>	For solo tuba, written for Harvey Phillips
1972	<i>Entertainment No.4 for Horn and Chamber Orchestra</i>	
1974	<i>For Jessie Alone</i>	For solo tuba
1975	<i>Twelve Etudes for Solo Horn</i>	
	<i>Elegy for the Whale</i>	For tuba and piano
	<i>Sonata No.2 for Tuba and Piano</i>	Written for Lottie Phillips
1978	<i>Suite for Horn and Tuba</i>	No piano
	<i>Little Detective Suite No.1</i>	For solo horn
1979	<i>John Barrows: French Horn and Chamber Orchestra</i>	
	<i>Six Short Studies for Horn</i>	For solo horn
	<i>Five Love Songs for Horn and Chamber Orchestra</i>	
1980	<i>Little Detective Suite No.2</i>	For solo horn
	<i>Little Detective Suite No.2</i>	For solo horn

APPENDIX B

WORKS FOR THE TRIO FOR HORN, TUBA AND PIANO SINCE 1971¹⁷¹

¹⁷¹ The following two sources were consulted in the preparation of this list: OCLC Worldcat “tuba, horn, piano”; Morris and Perantoni, *Guide to the Tuba Repertoire*, 189-216. The works by James and Raines were added to the list after completion of the paper in March 2015 after review of the dissertation by Worley; Worley, “An Annotated Bibliography of Music for Horn, Tuba and Piano,” 14-15, 34-35.

Title	Composer	Publisher	Year Published
Sonata for Horn, Tuba, and Piano	Gary Kulesha	S.I : Kulesha	1975
Sonoro	Roger Kellaway	Edition BIM	1979
Dance of the Ocean Breeze	Roger Kellaway	Edition BIM	1979
Répondre: trio for French horn, tuba and pianoforte	Philip B Catelinet	Cinque Port Music	1985
Sonata	Jónas Tómasson	Iceland Music Information Center	1986
Divertimento for Horn, Tuba and Piano, op.43	Trygve Madsen	Oslo : Musikk-Husets forlag	1986
Recyclings: five ludicrous derivations for tuba, horn and piano	Gerhard Wunsch	S.I. : Wunsch	1989
Trio Number 1 for tuba, horn, and piano	Richard Nash	TUBA Press	1992
Dialogue	Anthony Plog	Editions BIM	1992
Divertimento	David R. Gillingham	Tuba-Euphonium Press	1994
A Simple Theme and Variations	Ifor James	Editions Marc Reift	1998
Trio for horn, tuba and piano	Stanley Weiner	Köln Wolfgang G. Haas	1998
Canções Lunares	Jean-Freçois Léze	Rivera Editores	2004
Tango e Paso Doble	Jean-Freçois Léze	Riviera Editores	2004

Title	Composer	Publisher	Year Published
Haunted America Suite	Justin Raines	Justin Raines Music	2007
Night Fantasies	Kenneth D. Friedrich	Kenneth D. Friedrich	2008
Suite	Barbara York	Cimarron Music Press	2008
Unseen Colors	Brett Miller	Potenza Music	2008
Color Code	Elizabeth Raum	Cimarron Music Press	2010
Faraway Nearby	Lon W. Chaffin	Potenza Music	2013
Vast and Curious	James M. Stephenson	Stephenson Music	2014

APPENDIX C
COPYRIGHT PERMISSIONS

**Music Sales West
G. Schirmer, Inc.**
1247 Sixth Street
Santa Monica, CA 90401
United States of America
Telephone: +1 310.393.9900
Fax: +1 310.393.9925
Email: info@musicsales.com
www.musicsales.com
www.musicsalesfilmtv.us
www.schirmer.com

Music Sales New York
G. Schirmer New York
Music Sales West Los Angeles
Music Sales London
Chester Music London
Novello & Co London
Campbell Connelly & Co London
Première Music Paris
Edition Wilhelm Hansen Copenhagen
Edition Wilhelm Hansen Helsinki
Bosworth Music Berlin
Unión Musical Ediciones Madrid
KK Music Sales Tokyo
Music Sales / Larrikin Sydney

The Music Sales Group 

March 3, 2015

Christina Romano
604 E Weber Dr. Unit 8
Tempe, AZ 85281

**RE: SUITE NO. 1 FOR HORN, TUBA AND PIANO, by Alec Wilder
SUITE NO. 2 FOR FRENCH HORN, TUBA AND PIANO, by Alec Wilder**

Dear Christina,

This letter is to confirm our agreement for the nonexclusive right to reprint measures from the composition(s) referenced above for inclusion in your thesis/dissertation, subject to the following conditions:

1. The following copyright credit is to appear on each copy made as indicated in schedule 'A'.
2. Copies are for your personal use only in connection with your thesis/dissertation, and may not be sold or further duplicated without our written consent. This in no way is meant to prevent your depositing three copies in an interlibrary system, such as the microfilm collection of the university you attend, or with ProQuest.
3. Permission is granted to ProQuest to make single copies of your thesis/dissertation, upon demand.
4. A one-time non-refundable permission fee of seventy-five (\$75.00) dollars, to be paid by you within thirty (30) days from the date of this letter.
5. If your thesis/dissertation is accepted for commercial publication, further written permission must be sought.

Sincerely,

Kevin McGee
Print Licensing Manager

Schedule 'A'

SUITE NO. 1 FOR HORN, TUBA AND PIANO

By Alec Wilder

Copyright © 1968 (Renewed) by Associated Music Publishers, Inc. (BMI)

International Copyright Secured. All Rights Reserved.

Used by Permission.

- Movement 1: 1-18, 31-40, 50-51,
- Movement 2: 1-3, 6-9, 32-37, 42-48,
- Movement 3: 1-3, 8-14, 21-25, 30-35, 41-46, 57-61,
- Movement 4: 1-5, 12-17, 22-25, 36-38, 42-43, 56-60,
- Movement 5: 1-3, 12-14, 17-19, 21-24, 27-30, 40-48, 58-60

SUITE NO. 2 FOR FRENCH HORN, TUBA AND PIANO

By Alec Wilder

Copyright © by Associated Music Publishers, Inc. (BMI)

International Copyright Secured. All Rights Reserved.

Used by Permission.

- Movement 1: 1-4, 7-14, 15-19, 24-27, 36-40, 40-44, 62-70
- Movement 2: 1-9, 34-38, 50-54, 75-81
- Movement 3: 1-3, 8-11, 15-20, 21-25, 32-36, 49-57, 66-67
- Movement 4: 1-11, 26-36, 69-75
- Movement 5: 1-12, 32-39, 59-67, 68