

THE VIOLA MUSIC OF YORK BOWEN: LIONEL TERTIS, YORK BOWEN, AND THE
RISE OF THE VIOLA IN EARLY TWENTIETH-CENTURY ENGLAND

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ABSTRACT

The viola owes its current reputation largely to the tireless efforts of Lionel Tertis (1876-1975), who, perhaps more than any other individual, brought the viola to light as a solo instrument. Prior to the twentieth century, numerous composers are known to have played the viola, and some even preferred it, but none possessed the drive or saw the necessity to establish it as an equal solo counterpart to the violin or cello. Likewise, no performer before Tertis had established themselves as a renowned exponent of the viola. Tertis made it his life's work to bring the viola to the fore, and his musical prowess and technical ability on the instrument gave him the tools to succeed.

Tertis was primarily a performer, thus collaboration with composers also comprised a necessary element of his viola crusade. He commissioned works from several British composers, including one of the first and most prolific composers for the viola, York Bowen (1884-1961). The collaboration between Tertis and Bowen resulted in over a dozen works for the viola, many of which they performed together in London and other parts of Europe to critical and popular acclaim (Bowen was also an accomplished pianist). Despite their initial popularity, Bowen's works are often excluded from present-day discussions of "standard" viola repertoire. This thesis discusses the impact of the partnership between Tertis and

Bowen on the development of the viola as a solo instrument, and argues that Bowen's body of work for the viola is one of the most significant by any composer in terms of both quantity and quality. Rather than covering only a few of Bowen's large-scale works, this thesis examines each of Bowen's viola works in detail. Reviews of Tertis's and Bowen's performances comprise a large portion of the source material, as well as scores, recordings, and other writings on Tertis and Bowen. The idiomatic writing and enduring musical quality of Bowen's viola works, as well as their historical significance as part of Tertis's crusade, demonstrate that they deserve to be included among standard repertoire for modern violists.

APPROVAL PAGE

The faculty listed below, appointed by the Dean of the Conservatory have examined a thesis titled “The Viola Music of York Bowen: Lionel Tertis, York Bowen, and the Rise of the Viola in Early Twentieth-Century England,” presented by William Kenton Lanier, candidate for the Master of Music degree, and certify that in their opinion it is worthy of acceptance.

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CHAPTER 1

LITERATURE REVIEW

Compared with other instruments and instrumentalists, scholarship on the viola and violists has largely lurked in the background. Maurice Riley's *The History of the Viola* gives an overview of the instrument from the sixteenth through twentieth centuries.¹ Most chapters discuss the works and/or instruments of a specific era, though an entire chapter is devoted to Lionel Tertis, as well as one to William Primrose, arguably the most significant violists of the twentieth century. Riley acknowledges that transcriptions comprise some of the most popular Romantic works for the viola, such as Brahms's two Sonatas and Schubert's *Arpeggione* Sonata.² Though several Romantic composers wrote for the viola, most wrote only one or two works, often featuring another instrument. This thesis seeks to expand the discussion of Romantic music written specifically for the viola, highlighting York Bowen's music as one of the largest and most influential bodies of work for the instrument.

When it comes to viola-based research in England, Lionel Tertis (1876-1975) has received a fair amount of attention, while York Bowen (1884-1961) has not. Tertis's two published autobiographies, *Cinderella No More* and *My Viola and I*, recount his life and career in detail.³⁴ His passion for music and the viola, as well as his sense of humor, are clearly displayed in his writing. Both books include several excerpts from many letters to and from Tertis, and both give detailed descriptions of the Tertis model viola. *Cinderella No*

¹ Maurice W. Riley, *The History of the Viola* (Ann Arbor, Michigan: Braun-Brumfield, 1980).

² Riley, *The History of the Viola*, 187.

³ Lionel Tertis, *Cinderella No More* (London: Peter Nevill, Ltd., 1953).

⁴ Lionel Tertis, *My Viola and I: A Complete Autobiography with Beauty of Tone in String Playing and Other Essays* (Boston: Crescendo Publishing Company, 1975).

More even provides a fold-out diagram of the model, including its specific dimensions. *My Viola and I* includes a selected list of works written for Tertis or which he composed or arranged, as well as a complete discography of Tertis's recordings (which does not include any of Bowen's works). *My Viola and I* also includes reproductions of two essays previously written by Tertis for other publications. "Beauty of Tone in String Playing" and "The Art of String Quartet Playing" give practical and technical advice for violists, and reveal much about the nature of Tertis's signature sound. Transcripts of two talks complement these essays. "Hints to Composers" is an excerpt of a paper read by Tertis to a group of composers, imploring them for more works for the viola and giving suggestions for orchestration. "The Tertis Model Viola" is a lecture Tertis gave describing his viola model and complimenting several violin makers who assisted him in the design and construction of the model.

Only one book has been written so far specifically about York Bowen, the biography *York Bowen: A Centenary Tribute* by Monica Watson, a former piano pupil of Bowen's. Published in 1984, Watson's 100-page book is primarily a memoir of Bowen's life based on Watson's memories of the family, as well as information from letters and articles Watson accessed. It gives insight into Bowen's personality and personal life, and recounts selected events from Bowen's teaching and performing career. Several of Bowen's compositions are mentioned, but the author "deliberately made no attempt to analyze... musical content."⁵ Watson includes an exhaustive list of Bowen's compositions, arrangements, and pedagogical writings, including publication data, which proves to be the most helpful resource in the book for further research. The list is thorough and well-organized, albeit in need of a major update, since many more of Bowen's works have been published since 1984. Watson's list of

⁵ Monica Watson, *York Bowen: A Centenary Tribute* (London: Thames Publishing, 1984), 8.

Bowen's works would be an excellent starting point for a thematic catalog of Bowen's music.

No personal correspondence between Tertis and Bowen is readily available, leaving the nature of their collaboration open to speculation. Bowen's writing is generally idiomatic for the viola, but it is unclear to what degree Tertis was involved in the compositional process. As both men taught at the Royal Academy in London and frequently performed together, much of this discourse may have occurred face-to-face. The relative mystery of their relationship stands in contrast to other high-profile performer-composer collaborations in the nineteenth century, such as those between Felix Mendelssohn (1809-1847) and violinist Ferdinand David (1810-1873), or Johannes Brahms (1833-1897) and violinist Joseph Joachim (1831-1907). Published collections of letters and diaries have illuminated many details of these collaborations, a luxury which has yet to be afforded either Tertis or Bowen. Perusal of London archives for correspondence and thorough examination of manuscripts would perhaps bring further clarity on the nature of Tertis's and Bowen's collaborative processes.

Newspaper articles and music journals comprise the bulk of the primary source material for historical information about Bowen's viola works. Hundreds of articles, many of which are now accessible online, trace Tertis's and Bowen's collaborative performances and the initial reception of many of Bowen's works for viola. These firsthand accounts give direct glimpses into the era in which Tertis and Bowen lived, and illustrate the groundbreaking nature of Tertis's viola crusade as it swept across London and began to spread to other countries. Numerous London newspaper articles from *The Times*, *The Guardian*, *The Observer*, and other news outlets, as well as papers in Berlin and the United States, covered

Tertis's British and foreign performances. Articles from *The Musical Times*, *The Musical Standard*, *The Athenaeum*, and other British periodicals also contain concert reviews and other commentary on the music of the day. This writing quotes many articles, and Appendix B is a compilation of data from these sources regarding joint performances by Tertis and Bowen, as well as other performances by Tertis of Bowen's music.

Any study of British viola music is deeply indebted to the work of violist John White (1938-2013). Those who knew him personally have spoken very highly of his kind and gentle character, as well as his love for music and the viola. White was the first Head of Instrumental Studies (1984-1990) at the Royal Academy of Music, where he also taught viola for many years. He helped found the British Viola Society, hosted International Viola Congresses, and was on the executive committee for the Lionel Tertis International Viola Competition for many years. He published two books on the viola, both of which have been heavily consulted for this project. *An Anthology of British Viola Players* (1997) gives brief biographies of over 200 violists, including a short article on Bowen's music. *Lionel Tertis: The First Great Virtuoso of the Viola* (2006) is White's 400-page biography of Tertis, including photographs, letters, concert reviews, and several useful appendices on Tertis's instruments, performances, and repertoire. White also edited several viola works for publication (particularly those with Tertis connections), including eight of Bowen's works published by Josef Weinberger and Comus Edition.

A few academic researchers have also turned their attention to Tertis and Bowen. Thomas Tatton's dissertation, "English Viola Music: 1890-1937,"⁶ discusses the rise of the

⁶ Thomas James Tatton, "English Viola Music: 1890-1937" (DMA diss., University of Illinois at Urbana-Champaign, 1976).

viola as a solo instrument around the turn of the twentieth century. Tatton covers several contributing factors to the rising status of the viola, including the English musical renaissance, renewed interest in chamber music performance, and the untiring efforts of Lionel Tertis. Tatton includes an appendix listing music written for the viola by British composers prior to 1937. Of the fifty-six composers listed, Bowen's collection of works is the largest, illustrating the significance of Bowen's contribution to the development of the viola as a solo instrument, especially in Britain.

Two other dissertations have been written on Bowen's viola music in the past decade—Joshua David Shepherd's "York Bowen's Viola Concerto: A Methodology of Study" (University of Miami, 2011)⁷ and Amanda Wilton's "York Bowen's Three Viola and Piano Masterworks for Lionel Tertis" (University of Houston, 2014).⁸ Shepherd discusses the history of Bowen's concerto, gives a theoretical analysis of the piece, and discusses techniques for learning the most difficult passages, including suggestions from noted violists Paul Silverthorne, Helen Callus, and Doris Lederer, the latter two of whom have recorded the piece. He also includes correspondence with the library at the Royal Academy of Music regarding obtaining a digital copy of the manuscript score, which reveals some complexities about the copyright status of Bowen's works.

Wilton discusses the history and style of the two sonatas and the *Phantasy* for viola and piano. She examines Tertis's distinctive sound and technique and connects those elements to Bowen's musical style. She compares the three works to other standard viola

⁷ Joshua D. Shepherd, "York Bowen's Viola Concerto: A Methodology of Study" (DMA diss., University of Miami, 2011), Open Access Dissertations (Paper 590).

⁸ Amanda Wilton, "York Bowen's Three Viola and Piano Masterworks for Lionel Tertis" (DMA diss., University of Houston, 2014).

repertoire and concludes that Bowen's pieces deserve equal standing alongside more popular works by Brahms, Schumann, and others.

Several other books have provided context for this study, including biographies of some of Bowen's British contemporaries such as Bax, Elgar, and Vaughan Williams. I have also consulted books written by and about Bowen's teachers at the RAM, Tobias Matthay and Frederick Corder. Matthay's pedagogical writings, including *An Epitome of the Laws of Pianoforte Technique*⁹ and *Musical Interpretation*,¹⁰ clearly demonstrate Matthay's quest for beauty in music and how that quest affected his approach to piano technique. Jessie Henderson Matthay's biography of her husband, *The Life and Works of Tobias Matthay*,¹¹ gives further insight into Matthay's personal and musical life. Corder's treatise *Modern Musical Composition: A Manual for Students*¹² shows his Romantic tendencies with chapters covering melody, form, emotion, and other topics. Both Matthay's and Corder's preference for nineteenth-century Romanticism are reflected in Bowen's music, pedagogical writings, and interviews.

Only a few of Bowen's viola works were published during his lifetime, which is likely due to a number of factors. Bowen was one of the first composers to join Tertis's viola crusade, therefore a demand for published solo viola works would not have been high. Bowen composed many of the works specifically for himself and Tertis (both virtuosos on their respective instruments) to perform, making the pieces too difficult for the average

⁹ Tobias Matthay, *An Epitome of the Laws of Pianoforte Technique: being a Summary abstracted from "The Visible and Invisible," A Digest of the Author's Technical Teachings* (New York: Oxford University Press, 1931).

¹⁰ Tobias Matthay, *Musical Interpretation: Its Laws and Principles, and Their Application in Teaching and Performing* (London: Joseph Williams, Ltd., 1913).

¹¹ Jessie Henderson Matthay, *The Life and Works of Tobias Matthay* (London: Boosey and Hawkes, 1946).

¹² Frederick Corder, *Modern Musical Composition: A Manual for Students* (London: J. Curwen & Sons, Ltd., 1909).

musician. Since that time, standards of musicianship have risen exponentially, and the demand for virtuosic works in the twenty-first century is higher than ever before. Because of this increase in demand and the efforts of passionate violists like John White to continue Tertis's crusade, all of Bowen's solo viola works are now available in published form.

The German company Schott published the two sonatas in 1911. Hugo Strecker was the London agent for Schott at the time, son of Willy Strecker, one of the owners of the company in Mainz. The Strecker family likely recognized the rising popularity of Tertis in both England and Germany (Tertis and Bowen performed in Berlin in 1907 with great success), and wanted to capitalize on a growing market for viola music in both countries. Tertis also frequently performed the viola versions of Brahms' clarinet sonatas, published by Schott's German competitor Simrock in 1895. Schott had previously published Bowen's Suite for violin and piano, op. 28 (1909), written for the Austrian violinist Fritz Kreisler. Schott also published some of Bowen's other works over the next two decades, including Four Pieces for piano, op. 3 (1915); Silhouettes (for piano), op. 2 (1915); "We Two" (voice and piano), op. 10, no. 3 (1915); Cello Sonata in A major, op. 64 (1923); and an Impromptu in G-flat major (for piano), op. 91, no. 2 (1932).

The London-based Swan & Company published the two *Melodies* (one for the G String and the other for the C string) in 1923. The company also published several of Bowen's piano works, including his Fifth Sonata, op. 72 (1923) and a number of shorter works and songs. Swan & Co. featured several British composers in their catalog in the early twentieth century, including Edward Elgar, Charles Villiers Stanford, and Joseph Holbrooke. Little historical information is available about the publisher, but evidence suggests that Swan

& Co. specialized in single-movement works (such as Bowen's *Melodies*) and collections of short works.

No other published editions of Bowen's viola works appeared until 1983, when Thomas Tatton edited the *Fantasie Quartet for 4 Violas* for Rarities for Strings Publications. The performance of the quartet for Lionel Tertis's 96th birthday celebration in 1972 perhaps ignited a renewed interest in Bowen's viola works as a whole. White edited the first publications of several of Bowen's viola works between 1997 and 2013. These included the *Phantasy*, op. 54, the *Concerto*, the *Rhapsody*, the *Fantasia* for viola and organ, the *Romance* and *Allegro de Concert* for cello (or viola) and piano, and the *Poem* for viola, harp, and organ, all published by Josef Weinberger. White also served as editor for the Comus Editions publications of the *Romance in D-flat major* and Bowen's arrangement for viola and piano of Benjamin Dale's *English Dance*. Gems Music Publications added Bowen's *Piece in E-flat major for viola and piano* in 2017 to its catalog of obscure viola works, in addition to two chamber works by Bowen, *2 Duos for 2 Violas in G major* and *3 Duos for Violin and Viola*. As of this writing in 2020, only a handful of Bowen's works featuring the viola remain unpublished, including a *Phantasie Trio* for violin, cello (or viola), and piano, a viola obligato to accompany the first movement of Beethoven's *Moonlight Sonata*, a pair of songs with viola obligato, Bowen's viola arrangement of Cesar Franck's *Violin Sonata*, and an arrangement of *Londonderry Air* for violin, viola, or cello and piano.

No commercial recordings of Bowen's viola works exist from his lifetime; however, a private recording of the *Rhapsody* for viola and piano survives, featuring violist Maurice Loban (the work's dedicatee) with Bowen on piano. In an editor's note accompanying the published edition of the *Rhapsody*, John White cites the "home-produced tape recording" of

Bowen playing the piece with Loban as a source for several markings in the published edition.¹³ This recording has not been made publicly available.

Bowen's viola music has enjoyed renewed interest through multiple commercial recordings by noted violists since 2000 (see bibliography for a complete discography to date of Bowen's music for viola). In 2002, violist James Boyd recorded the two viola sonatas and the *Phantasy* for viola and piano with pianist Bengt Forsberg.¹⁴ A review in the *American Record Guide* welcomed the new recording, noting that Bowen "was a violist himself, as well as a pianist, so it is a little surprising that this is the first viola collection to appear."¹⁵ The reviewer praised Bowen's works, calling them "beautiful, broadly-scaled virtuoso works of great life and charm."¹⁶ This was the first of many commercial recordings of Bowen's viola music, and as of this writing, nearly all of Bowen's published works for viola have been recorded at least once; the exceptions being the recently published and previously hard to obtain *2 Duos in G major for 2 violas* and *3 Duos for violin and viola*. The *Phantasy* for viola and piano is by far the most-recorded of Bowen's viola works, appearing on ten recordings to date. The *Viola Concerto* has been recorded three times, by Lawrence Power in 2004, Helen Callus in 2006, and Doris Lederer in 2006. The *Fantasia for viola and organ* and the *Poem for solo viola, harp, and organ* are the latest of Bowen's viola works to receive a first

¹³ York Bowen, *Rhapsody for Viola and Piano*, edited by John White (London, Josef Weinberger Ltd., 1998), iv.

¹⁴ York Bowen, *Bowen: Viola Sonatas 1 and 2, Phantasy*, James Boyd, Bengt Forsberg, Dutton Epoch CDLX7126, 2002, CD.

¹⁵ D. Moore, "Bowen: Viola Sonatas 1 & 2; Phantasy," *American Record Guide* 66 No. 6 (November/December 2003), 90.

¹⁶ D. Moore, "Bowen: Viola Sonatas 1 & 2; Phantasy," 90.

recording, appearing on a 2018 album by violist Bénédicte Royer and organist Bettina Leitner featuring premiere recordings of twentieth century works for viola and organ.¹⁷

Lawrence Power's recordings of Bowen's works represent the most complete collection of Bowen's viola music by an individual violist. Power is a touring soloist and chamber musician and is professor of viola at the Zurich University of the Arts. In addition to Bowen's Concerto, Power recorded a two-CD set with pianist Simon Crawford-Phillips for Hyperion records, *York Bowen: The Complete Works for Viola and Piano*.¹⁸ It is nearly complete, missing only the short *Piece* for viola and piano. It includes first recordings of the *Romance in D-flat major*, the *Romance and Allegro de Concert* (originally for cello and piano), and Bowen's viola obbligato to accompany the first movement of Beethoven's *Moonlight Sonata*, which is still available only in manuscript. The album also includes the *Fantasie Quartet for four violas*, in which Power is joined by violists Philip Dukes, James Boyd, and Scott Dickinson.

This thesis will discuss the relationship between Tertis and Bowen and its significance to the development of solo viola literature in the early twentieth century. Chapter 2 gives biographical information on both men individually as well as an overview of their collaboration. Chapters 3 through 6 cover all of Bowen's works for the viola, discussing performance and reception history, musical features, and the place of each respective work within the whole of viola repertoire. Chapter 3 discusses the two sonatas for viola and piano. Chapter 4 is devoted to Bowen's Viola Concerto and its particular significance to the viola

¹⁷ York Bowen, *Viola und Orgel*, Bénédicte Royer, Bettina Leitner, Katharina Teufel-Lieli, Gramola 99168, 2018, CD.

¹⁸ York Bowen, *The Complete Works for Viola and Piano*, Lawrence Power, Simon Crawford-Phillips, Hyperion CDA67651/2, 2008, CD.

repertory. Chapter 5 covers three *fantasy* works by Bowen for the viola. Chapter 6 discusses the remaining short pieces and arrangements for viola by Bowen, including chamber works that prominently feature the viola. Chapter 7 concludes the thesis with suggestions for other potential projects that could stem from this research. Three appendices are also included to highlight basic factual information in a concise manner. Appendix A summarizes each of Bowen's viola works, including dates of composition and premiere, dedication, approximate performance length, publishing information, and commercial recordings. Appendix B gives a timeline of documented joint performances by Tertis and Bowen, and Appendix C lists other performances by Tertis of Bowen's music.

CHAPTER 2

LIONEL TERTIS, YORK BOWEN, AND AN EXCEPTIONAL PERFORMER-COMPOSER COLLABORATION

The viola is not the most popular of instruments. It does not share the same fame and glory as the violin or cello, not to mention any number of instruments outside the string family. Viola jokes are a well-used commodity in orchestral circles, and one might even refer to the viola as the “Cinderella” of the string family—the lowly stepsister relegated to the dirty work of inner harmonies, offbeats, and general accompaniment duties. Within the last 120 years, however, the viola has found its place as a respectable solo instrument, though still not to the same degree as its more popular counterparts.

As central figures in the development of viola music in England during the early twentieth century, Lionel Tertis (1876-1975) and York Bowen (1884-1961) represent an exceptional example of a performer-composer collaboration. Though their respective earlier careers were substantially different, their meeting and subsequent collaboration resulted in a stylistic shift for Bowen that ultimately resulted in some extraordinary works, many of which continue to be performed and recorded to the present day (2020). Importantly, these are the core works explored in this thesis.

Lionel Tertis

Every cause needs its champion. Change does not occur simply because someone has a good idea, but rather when someone is willing to dedicate the necessary effort to accomplish that idea. The viola owes its current reputation largely to the tireless efforts of Lionel Tertis, who, perhaps more than any other individual, brought the viola to light as a

solo instrument because of his exceptional talent. Other instruments have enjoyed the luxury of numerous talented virtuosos over multiple centuries. Violin virtuosos such as Niccolò Paganini, Joseph Joachim, Pablo de Sarasate, and Jelli d'Aranyi or keyboard virtuosos such as Frederic Chopin, Clara Schumann, Franz Liszt, and Sergei Rachmaninoff, and many others are all household names in the realm of classical music, and vital figures in the development of repertoire for their respective instruments. Until Tertis, no performer had established themselves as a renowned exponent of the viola. Numerous composers are known to have played the viola, and some even preferred it, but none possessed the drive or saw the necessity to establish it as an equal solo counterpart to the violin or cello. Tertis made it his life's work to bring the viola into the light, and his musical prowess and technical ability on the instrument gave him the necessary tools to succeed.

Lionel Tertis was born in the town of West Hartlepool, in Durham County in northeastern England on December 29, 1876, to a Russian father and Polish mother, both of Jewish descent. His father, Alexander, was a cantor at a local synagogue. The young Lionel, not unlike myself, began his musical studies with piano and violin, and started to play viola in college. He studied violin at the Royal Academy of Music in London and took up the viola to form a string quartet with fellow students. The viola was looked down upon as an inferior instrument, and Tertis describes the doleful reputation of the viola at the turn of the twentieth century in his autobiography, *My Viola and I*:

When I first began to play the viola as a solo instrument, prejudice and storms of abuse were my lot. The consensus of opinion then was that the viola had no right to be heard in solos, indeed the consideration of its place in the string family was of the scantiest. It was not only a despised instrument, but its cause was far from helped by the down-and-out violinists who usually played it. The executants in those days were violinists too inferior to gain a position in orchestras as such. A wretchedly low standard of viola-playing was in fact accepted simply and solely because there was no

alternative. A little old man, said to be a professional viola-player, was engaged by the Academy to take part twice a week in the orchestral practices. What a player he was! He used a very small instrument, not worthy of the name viola, and he produced from it as ugly a sound as fiddle ever emitted—a bone-dry tone, absolutely devoid of vibrato, which made one’s hair stand on end. I once enquired of Sir Alexander [Mackenzie, who conducted the orchestra]: ‘Could we not dispense with this horrible player?’ His reply was, ‘No, he is a necessary evil.’¹

Despite such a pitiful state of viola playing, Tertis persevered and studied the viola on his own. He eventually became the Academy’s first viola professor in 1900, where he taught until his retirement in 1937. Some of Tertis’s most notable viola students include Rebecca Clarke, Eric Coates, Harry Danks, and Bernard Shore.

Tertis began his performing career as an orchestral and chamber musician. He joined the second violin section of the Queen’s Hall Orchestra (conducted by Henry Wood) after graduating from the Royal Academy, and soon became principal violist. He conveniently left this position in 1904 during a labor dispute, citing his solo ambitions as his reason for leaving, so as not to offend either party.² Tertis was also a member of the Wessely Quartet from 1900-1903, which performed many new British works as well as standard works by Mozart, Beethoven, and other well-known composers. Even after establishing himself as a premier soloist, Tertis remained an avid chamber musician. In 1919, Tertis found the “Chamber Music Players” with violinist Albert Sammons, cellist Felix Salmond, and pianist William Murdoch.³ The group changed cellists a few times and regularly added other musicians for specific performances, but otherwise remained intact until 1942.⁴ In addition to

¹ Lionel Tertis, *My Viola and I: A Complete Autobiography, with “Beauty of Tone in String Playing” and Other Essays* (Boston: Crescendo Publishing Company, 1975), 16.

² Tertis, *My Viola and I*, 23.

³ John White, *Lionel Tertis: The First Great Virtuoso of the Viola* (Woodbridge, Suffolk: Boydell Press, 2006), 43.

⁴ White, *Lionel Tertis*, 53.

these organized groups, Tertis often performed in ad hoc ensembles with a wide variety of instrumentations.

Tertis's first solo recital performance occurred on November 29, 1899 at the Queen's (Small) Hall in London. What is now considered a historic event was only anecdotally mentioned in news outlets.⁵ Tertis's first performance as a soloist with orchestra came on May 24, 1901, when he gave the premiere of J. B. McEwen's Viola Concerto at the Royal Academy.⁶ Though this concerto was the first major work written for Tertis, it received little to no attention from the press. Tertis's first critically acclaimed performance as a soloist with orchestra came on March 26, 1908, when he gave the premiere of York Bowen's Viola Concerto. Other works for viola and orchestra written for Tertis include Arnold Bax's *Phantasy* (1920), Arthur Benjamin's *Romantic Phantasy* for violin, viola, and orchestra (1935), Ralph Vaughan Williams' *Flos Campi* for viola, chorus, and orchestra (1925) and *Suite* for viola and small orchestra (1934), a concerto by Gordon Jacob (1925), and other works by lesser-known composers. William Walton originally intended his 1929 Viola Concerto for Tertis, but Tertis declined to give the first performance, a decision he later regretted.⁷

Prior to his successful 1908 appearance with orchestra, Tertis had already established an excellent reputation as a recitalist. He gave his first major solo recital on May 19, 1905, at the Aeolian Hall in London with pianist and composer York Bowen. This partnership proved to be a fruitful one, and the pair often collaborated. Tertis regularly performed new works for viola, along with what little standard viola literature already existed. He also arranged many

⁵ "London Concerts, &c.," *Musical Times* 41 No. 683 (January 1, 1900), 43.

⁶ White, *Lionel Tertis*, 9.

⁷ Tertis, *My Viola and I*, 36.

popular works originally intended for other instruments (mostly violin) for viola, including the Chaconne from Bach's D minor Violin Partita, Grieg's Third Violin Sonata, and several of Fritz Kreisler's short pieces for violin and piano. In addition to solo recitals, Tertis often performed solo works as part of chamber music recitals, and sought to promote the viola whenever possible. When he toured abroad, Tertis mostly gave solo recitals, interspersed with occasional solo appearances with orchestra. He played many times in Germany and the United States.

Critics often lauded Tertis for his superior tone and technical ability. Reviews of his performances noted that his playing possessed "remarkable vigour and fine tone,"⁸ "warmth and variety of tone color,"⁹ and similar characteristics. One reviewer in New York gave Tertis's technical abilities a high compliment, saying:

His technical facility is bewildering and takes him into all sorts of excursions in the higher positions, in brilliant passage work, in double stopping; but these things, which he achieves without the signs of labor, are but the by-product of his musicianship, devoted, as all great musicianship is, to interpretation.¹⁰

Another reviewer in Chicago noted that Tertis "is probably the most expert of all those who play the viola, with an agility comparable only to that of a good violinist."¹¹ Tertis's playing has been compared to that of violinists (and Tertis's contemporaries) Eugene Ysäye, Fritz Kreisler (whose playing Tertis adored), and other well-known soloists, evidence that Tertis's talent transcended the novelty of his instrument. Tertis's surviving recordings on the

⁸ "Concert," *London Times* 38605 (March 27, 1908), 11.

⁹ "Tertis Soloist at Symphony Concert: Viola Player Heard in New Concerto," *Boston Globe* (December 15, 1923), 5.

¹⁰ Richard Aldrich, "Music: Lionel Tertis Plays the Viola," *New York Times* (October 6, 1923), 10.

¹¹ Edward Moore, "This Story Can't Be Told in Three Lines: You Must Read What Critic Has to Say," *Chicago Tribune* (December 29, 1923), 11.

Columbia and Vocalion labels give testament to this day of his rightful place among the top performers of the first half of the twentieth century. Unfortunately, Tertis's performing career was cut short due to fibrositis in his right arm, forcing him into an early retirement in 1937.¹²

Tertis's efforts catapulted the viola from the lowliest place among instruments to a level of stardom previously unimaginable, but he could not have done it alone. Tertis was still primarily a performer, thus collaboration with composers comprised a necessary element of his viola crusade. He commissioned works from dozens of composers, including Arnold Bax, Frank Bridge, Benjamin Dale, and many others. Tertis gave first performances of many notable works for the viola, including Bax's *Phantasy Concerto* (1921) and *Viola Sonata* (1922),¹³ Vaughan Williams's *Flos Campi* (1925),¹⁴ and Gustav Holst's *Lyric Movement for viola and orchestra* (1934).¹⁵

After retiring from his rigorous performing career, Tertis continued to promote the viola in other ways. The viola's prior lack of popularity was partly due to the acoustical nature of the instrument, a problem which Tertis attempted to solve by designing his own model. Construction of the violin and cello has remained relatively unchanged for over 300 years, whereas the viola has consistently been subject to experimentation. The "Golden Ratio" of violins and cellos allows those instruments to be built at an ideal size to produce a sound quality very similar to that of the human voice. If the viola were constructed at the same ratio, it would be too large to play on the shoulder like a violin. The smaller size necessary for comfortable playing results in a compromise of the acoustic qualities of the

¹² Tertis, *My Viola and I*, 81-82.

¹³ White, *Lionel Tertis*, 61.

¹⁴ White, *Lionel Tertis*, 82-83.

¹⁵ Tertis, *My Viola and I*, 35.

sound. The viola, therefore, naturally possesses a more mellow and nasal tone than either the violin or cello. In addition, the viola's range sits mostly in the middle, putting it at a distinct disadvantage when trying to balance within an orchestral or chamber ensemble, or even just with piano. This compromise of volume for playability continues to challenge luthiers, and even to this day, no single standard has developed for the construction of the viola. Many popular designs emerged during the twentieth century, including Tertis's own model.

The body of Tertis's model is 16-3/4" long, and features a wider lower bout (10-5/16") than violas based on the more common Stradivari or Guarneri violin models.¹⁶ Violin maker Arthur Richardson worked with Tertis to create the model, and built many instruments to Tertis's specifications.¹⁷ Tertis himself played a very large instrument for much of his career, a Montagnana viola which was 17-1/8" long, though Tertis was small in stature. Interestingly, Tertis purchased the viola in Paris without having played it, as it was not in playable condition at the time.¹⁸ Tertis found this instrument "unique in fine quality of sound and most satisfying depth of C string tone,"¹⁹ which no doubt influenced some decisions in designing his own model. While Tertis's model did not achieve a singular standard for viola construction as he had hoped, it did give a significant boost to the creative process of viola-making. Tertis would surely be pleased with the vast number of high-quality violas being produced today.

¹⁶ Lionel Tertis, *Cinderella No More* (London: Peter Nevill, Ltd., 1953), 105-114. Appendix D includes detailed information and measurements for Tertis's viola model.

¹⁷ Tertis, *Cinderella No More*, 106.

¹⁸ Tertis, *Cinderella No More*, 82-83.

¹⁹ Tertis, *Cinderella No More*, 77.

Another element of Tertis's enduring legacy is the Lionel Tertis International Viola Competition, which a group of Tertis's friends established in the violist's memory in 1980.²⁰ The competition takes place every three to four years, and, along with the Primrose Competition in the United States, is one of the most well-respected viola competitions. It attracts competitors from numerous countries, and many winners have gone on to successful careers as performers and pedagogues. Following Tertis's passion for new works for the viola, the competition commissions a new piece each year it occurs, a performance of which is compulsory for all contestants. A number of pieces written for Tertis are also included on the repertoire list, such as Arnold Bax's Sonata and York Bowen's Concerto and First Sonata.²¹ This paper will be limited, however, to the works of York Bowen, one of the first and most prolific composers to join Tertis's cause.

York Bowen

York Bowen entered the Royal Academy of Music in London at the age of 14 to study piano as a recipient of the Erard Scholarship. He attended the Academy for seven years, studying piano with Tobias Matthay (1858-1945) and composition with Frederick Corder (1852-1932). Matthay is perhaps best known as the creator of a distinctive method for learning piano, while Corder believed in the "New German School" of composition, which emphasizes the musical tenets of composers such as Franz Liszt. Corder's most famous students who were contemporaries of Bowen included Arnold Bax, Benjamin Dale, and Granville Bantock. Corder also served as the first chairman of the Society of British

²⁰ White, *Lionel Tertis*, 362.

²¹ Isle of Man Arts Council, "XIII Lionel Tertis International Viola Festival and Competition," Competition Booklet (2019), 13-14.

Composers, which he co-founded in 1905.²² At the RAM, Bowen was a classmate of Bax and Dale, the latter of whom became good friends with Bowen. Bowen won several prizes and awards as a student, including the Worshipful Company of Musicians' Silver Medal in 1905, awarded every three years to "the most distinguished student in the Academy."²³ The recipient of this medal was chosen by the head of the RAM along with the recommendation of two of the student's professors.²⁴ Bowen's reputation as an outstanding student at the academy quickly expanded to the public sphere in London. His tone poem *The Lament of Tasso* achieved a successful premiere at the Promenade Concerts (known today as "The Proms") in 1903, with multiple reviewers citing heavy Tchaikovsky influences.²⁵ Bowen's first major solo performance with orchestra came at the Proms in September of the following year, when he played his First Piano Concerto under conductor Sir Henry Wood.²⁶ Bowen gave his first public solo recital on November 3, 1904 at Bechstein Hall.²⁷ He also frequently collaborated with other musicians, including several performances with Lionel Tertis. In 1909, only four years after he graduated, Bowen joined the piano faculty of the RAM,²⁸ where he taught until his retirement in 1959.²⁹

²² Lewis Foreman, *Bax: A Composer and His Times* (Woodbridge, Suffolk: Boydell Press, 2007), 41.

²³ "Musical Notes," *Monthly Musical Record* 35 No. 416 (August 1, 1905), 157.

²⁴ H. A. F. Crewdson, *The Worshipful Company of Musicians: A Short History* (London: Charles Knight & Co., Ltd., 1971), 82-83. The prize rotated between the Royal Academy of Music, the Royal College of Music, and the Guildhall School of Music from 1889-1908. More London schools were gradually added to the list beginning in 1908, and the medal eventually moved to an annual award at each school.

²⁵ "Tuesday's Programme," *Musical Standard* 20 No. 505 (September 5, 1903), 146.

²⁶ "Comments and Opinions: Events at the Promenade Concerts," *Musical Standard* 22 No. 560 (September 24, 1904), 192.

²⁷ "Performances Next Week," *Athenaeum* 4018 (October 29, 1904), 598.

²⁸ Monica Watson, *York Bowen: A Centenary Tribute* (London: Thames Publishing, 1984), 15.

²⁹ Watson, *York Bowen: A Centenary Tribute*, 81.

In addition to his skills as a pianist and composer, Bowen was an amateur horn player, organist, violist, and dabbled in several other instruments.³⁰ He believed that his playing ability on various instruments helped him to compose more effectively for them, stating in an interview when asked if he played the viola:

...I am a great believer in ability to play an instrument when writing for it. Besides enjoyment in the playing, there is the added joy of knowing what kind of passages best suit the instrument. Ability on the part of a composer to play string parts gives rise to the belief that such parts have been written by a player, and confidence between writer and listener soon becomes mutual.³¹

Bowen is said to have preferred the viola over the violin, though his output for each instrument is similar in quantity and scope. This opinion, of course, may have been influenced by his close partnership with Lionel Tertis, the dedicatee of many of Bowen's viola works.

A number of influences are evident in Bowen's music, not the least of which were his professors at the Royal Academy. Tobias Matthay, Bowen's piano professor, emphasized relaxation of muscles to facilitate efficient movements and technique. More importantly, Matthay viewed technique as a means to achieve musical interpretation. Matthay's wife described his "musical personality [as] mainly evident in a constant search for the Beautiful, but this does not preclude the employment of strenuous effects when necessary."³² Bowen shared similar sentiments, as he too was primarily concerned with achieving beauty in music. Bowen held high respect for Matthay and his methods, and later taught alongside him at the Royal Academy and the Tobias Matthay Pianoforte School. In an interview published in the

³⁰ "Mr. York Bowen," *Musical Herald* 769 (April 1, 1912), 99.

³¹ "Mr. York Bowen," *Musical Herald* 769, 99.

³² Jessie Henderson Matthay, *The Life and Works of Tobias Matthay* (London: Boosey and Hawkes, 1946), 97.

Musical Herald in 1912, Bowen said of Matthay, “many people, when they have come to me, have been diametrically opposed to Mr. Matthay’s ideas, but, without exception, they have been convinced.”³³

Frederick Corder, Bowen’s composition professor, also strove for beauty as the ultimate goal in music. In *Musical Composition*, Corder writes,

Beauty is our one aim: purely scientific compositions—the Fugue, the Canon, the Motet and the Madrigal—no longer appeal to the modern mind, and the goal of our ambition is the orchestral tone poem.³⁴

In naming the orchestral tone poem as the ultimate form of composition, Corder exhibits a musical philosophy firmly rooted in the late-Romantic, New German tradition.

Matthay’s and Corder’s emphasis on beauty must have significantly impacted a young York Bowen, but there were certainly other influences. Several performance reviews of Bowen’s music suggest French tendencies, drawing similarities to Debussy, in addition to the afore-mentioned influence of Tchaikovsky. Walter Wilson Cobbett’s competitions revived the sixteenth- and seventeenth-century *fantasy*, which motivated the creation of several of Bowen’s works, though written with much more Romantic sensitivities. Bowen and his good friend Benjamin Dale were also fond of Richard Wagner’s music, and frequently attended productions of his operas.³⁵

Despite the varied influences on Bowen’s style, his primary goal was similar to that of his teachers at the RAM: to create music that is, above all, beautiful. Bowen’s conception of beauty in music was affected by the aforementioned influences, and thus he was not fond of more progressive music that ventured beyond the Romantic ideals that he felt best

³³ “Mr. York Bowen,” *Musical Herald* 769, 101.

³⁴ Frederick Corder, *Musical Composition*, (London: J. Curwen & Sons, Ltd., 1909), 5.

³⁵ Watson, *York Bowen: A Centenary Tribute*, 10-11.

exemplified beauty. Bowen expressed this philosophy as a mature composer in multiple writings and interviews, but perhaps most clearly as he is quoted in Donald Brook's

Composers' Gallery:

Some of the things we are expected to digest to-day are audacious insults. They may be clever, but these effusions which have no sense of key, melodic line or shape of any kind, cannot be regarded as music. I have always tried to compose modern music that is still *music*... I have no use for the arguments of people who try to excuse ugly music on the grounds that it expresses the ugly age in which we are living at the present time. If modern life is ugly, then there is all the more reason why music should bring beauty into it.³⁶

While Bowen's music may have sounded more modern at the turn of the twentieth century, his general style did not evolve as drastically as some of his more mainstream European contemporaries, such as Stravinsky or Schoenberg, who are widely celebrated as innovators of musical style. Because music history as a whole often looks for changing trends, a composer such as Bowen whose style remained relatively the same throughout his career may easily be left by the wayside in favor of more "progressive" composers. Within the microcosm of viola music, however, Bowen's music stands out as a radical departure from prior solo literature for the viola due to his close partnership with Lionel Tertis.

The Collaboration: Tertis and Bowen

Tertis and Bowen crossed paths at the Royal Academy early in their respective careers, though Tertis was eight years older. Tertis recalled seeing the young Bowen,

I remember how a talented boy, still in knickerbockers, turned up one day with his first orchestral work. There were some mistakes in the manuscript, and [Sir Alexander] Mackenzie, who conducted the twice-a-week orchestral practices, exploded with wrath at the faults in the score, going for the boy so furiously before the orchestra that the poor little composer went away in tears, vowing he would never

³⁶ Donald Brook, *Composers' Gallery: Biographical Sketches of Contemporary Composers* (London: Rockliff, 1946), 36-7.

write another note. His name was York Bowen. Happily he did not carry out his threat, but wrote many more notes...³⁷

Indeed, Bowen became perhaps Tertis's greatest ally in his viola crusade. He composed eleven works for solo viola (most of them for Tertis), as well as several chamber works and arrangements featuring the viola. Many other composers also wrote for Tertis, but none provided such a prolific output of new music for Tertis's crusade.

Tertis and Bowen frequently performed together, often premiering new works for the viola by Bowen and other British composers. Their first collaborative performance took place on May 19, 1905, when they premiered Bowen's First Viola Sonata, as well as new works by J. B. McEwen, W. H. Bell, and Harry Farjeon.³⁸ This was Tertis's first critically acclaimed recital on the viola, and served as the launching point for his viola crusade. Bowen's Sonata received glowing reviews, thus he composed a second one for Tertis in 1906, which also received favorable reviews. The pair gave at least six joint recitals in London by 1907, and quickly established a reputation for high quality performances. One reviewer of a May 27, 1907 performance called it "one of their interesting recitals of music and piano,"³⁹ suggesting they were already well-known in the London music scene. Tertis and Bowen toured Germany in 1907, and perhaps again sometime between 1919 and 1921.⁴⁰ A well-received Berlin performance on October 17, 1907 featured Brahms's Sonata in E-flat, Benjamin Dale's Suite, and Bowen's Second Sonata.⁴¹

³⁷ Tertis, *My Viola and I*, 17.

³⁸ "Comments and Opinions: Opera and Two Concerts," *Musical Standard* 23 No. 595 (May 27, 1905), 319.

³⁹ "Concerts," *London Times* No. 38344 (May 28, 1907), 5.

⁴⁰ Tertis, *My Viola and I*, 50.

⁴¹ Dr. Leopold Schmidt, "Musikalische Wochenkronik," *Berliner Tageblatt* 532 (October 19, 1907), 2.

The duo continued performing together on a regular basis into the 1920s (see Appendix B for a list of Tertis and Bowen’s collaborative performances), except for a short hiatus in 1916 while Bowen served in the Scots Guards. Despite their frequent collaborations, the duo unfortunately never produced any commercial recordings together. Following a 1925 “Poppy Day” performance broadcast on London radio,⁴² no further joint performances by Tertis and Bowen were recorded in news and journal outlets until 1943, when the pair performed the Romance from Benjamin Dale’s Suite at Dale’s memorial service.⁴³ The respective trajectories of Tertis’s and Bowen’s individual careers appear to diverge after 1925, with Bowen’s Romantic style losing popularity in favor of more progressive composers, and Tertis’s rising stardom gaining more widespread attention. The two joined forces once again for a pair of performances in 1946 to positive and somewhat nostalgic reception:

It was very refreshing to hear these admirable artists again in partnership after a lapse of many years, since in technique and temperament they are exceptionally well matched... Indeed Mr. Tertis’s warm, vibrant tone and Mr. Bowen’s perfect piano playing combined to produce the most satisfying reading of the work [John Ireland’s Second Violin Sonata] we have yet heard.⁴⁴

Tertis and Bowen both spoke well of each other, evidence that their partnership was built upon mutual respect. Tertis mentions their collaborations a number of times in his two autobiographies, complimenting Bowen as “a prolific composer and a very efficient pianist.”⁴⁵ Tertis made many of Bowen’s works a regular part of his repertoire, even without the composer as a collaborative performer (see Appendix C for a selected list of

⁴² “Programmes,” *London Times* 44115 (November 10, 1925), 20.

⁴³ “Court Circular,” *London Times* 49656 (September 21, 1943), 6; White, *Lionel Tertis*, 192-193.

⁴⁴ Clifton Gray-Fisk, *Musical Opinion*, quoted in White, *Lionel Tertis*, 198-199.

⁴⁵ Tertis, *My Viola and I*, 50.

performances of Bowen's music by Tertis without the composer performing). For example, Tertis chose Bowen's Concerto as his signature work with orchestra for a 1923-1924 tour of the United States, performing the piece on six different occasions. He also frequently performed Bowen's two sonatas, including on an Italian tour in 1933 with pianist Alfredo Casella.⁴⁶ Bowen also said that he was "extremely fond of the [viola]," and recalled Tertis giving him "a few hints" on the instrument.⁴⁷

Tertis and Bowen represent an exceptional partnership between performer and composer, which enabled them both to achieve greater success in their respective careers. Thanks in part to Bowen and other composers, Tertis indeed pulled the viola out of obscurity as a solo instrument, making the road much easier for those of us who still prefer the dark, rich tones of the middle-range instrument. Tertis's and Bowen's partnership also greatly impacted Bowen's legacy as a composer. Though still best known for his piano works, Bowen's international reputation has grown in recent years largely due to a renewed interest in his viola music. Bowen's output of works for the viola remains one of the largest by any composer, rivaling the catalogs of composers who were violists themselves, such as Paul Hindemith (1895-1963) and Tertis's student Rebecca Clarke (1886-1979). Bowen's music also helps to fill out the Romantic portion of viola literature, sandwiched between a number of Classical-era works that do not measure up to the gold standard of Mozart and the better-known viola works by Bartók, Hindemith, and others later in the twentieth century.

⁴⁶ Tertis, *My Viola and I*, 71.

⁴⁷ "Mr. York Bowen," *Musical Herald* 769, 99.

CHAPTER 3
THE TWO SONATAS FOR VIOLA AND PIANO

Bowen's two viola sonatas (1905, 1906) were his first two major works written for Tertis, and demonstrate his ability to handle large-scale forms effectively. The number of sonatas for viola and piano at the time was relatively small, with Johannes Brahms's two sonatas, op. 120 being the most popular works in the genre. Both of Bowen's sonatas came into being at the beginning of Tertis's viola crusade and enabled Tertis to achieve his goals more effectively. The two sonatas were originally written for Tertis and Bowen to perform. Both works remain among the finest Romantic viola sonatas, worthy of inclusion in any professional violist's repertoire. This chapter will discuss the first performances of the two Sonatas, examine musical style and idiomatic writing for the viola, and show the place of these works within the whole of viola repertoire.

Sonata No. 1

Bowen completed his first major work for the viola, the Sonata No. 1 for Viola and Piano, in 1905, shortly after he was appointed to the faculty at the Royal Academy of Music. Tertis and Bowen gave its premiere on May 19, 1905, at the Aeolian Hall in London.¹ This was an especially important performance, for it was both Tertis's first solo recital to promote the viola as a featured instrument and the first major collaboration between Tertis and Bowen. Tertis's performance career up to this point primarily consisted of chamber and

¹ "London Concerts: Viola Recital," *Musical Times* 46 No. 748 (June 1, 1905): 403-4. John White's preface to Bowen's works published by Josef Weinberger, Ltd. erroneously claims that the premiere occurred in April 1905. This article from the *Musical Times* as well as articles from the *Musical Standard* confirm May 19, 1905 as the date of the premiere.

orchestral performances, with an occasional solo piece or two. This recital marked the true beginning of Tertis's viola crusade. In addition to the Sonata by Bowen, the program also included Nocturne in D-flat by J. B. McEwen, "Cantilena" and "Arab Love Song" by W. H. Bell, Romance and Allegretto for viola and organ by William Wolstenholme,² and two pieces by Harry Farjeon, "Andante Espressivo" and "Allegro Scherzando."³ The recital also included songs by Arensky, Tchaikovsky, Rimsky-Korsakov, and others performed by singer Cicely Gleeson-White, with Bowen at the piano.⁴

Bowen's Sonata received mixed reviews. One reviewer wrote in *The Musical Times*,

This work is another testimony to the great talent of Mr. Bowen. It is in three movements which are based upon significant and well-contrasted themes developed in a rational and musicianly manner.⁵

Another reviewer also gave positive feedback on the performance, stating,

The most important work [on the recital] was a sonata in C minor by York Bowen, who played the piano part. The thematic material is used with the composer's usual skill, and he has kept the characteristic qualities of the viola well in mind... The composer was enthusiastically applauded at the close of his clever work.⁶

However, not all who attended the performance were impressed with Bowen's new work.

One review in *The Musical Standard* stated that the piece (as well as other new works performed on the recital),

...did not show a sympathetic enough regard for the viola's character. Before you can write well for the instrument, you must understand it. York Bowen, too, must avoid music-spinning in the future. It is not at all impressive.⁷

² Wolstenholme played the organ part for the performance of this work. "London Concerts: Viola Recital," *Musical Times* 46 No. 748: 404.

³ "Miscellaneous Matters," *Musical Standard* 23 No. 594 (May 20, 1905), 313; "Comments and Opinions: Opera and Two Concerts," *Musical Standard* 23 No. 595, 319; and "London Concerts: Viola Recital," *Musical Times* 46 No. 748: 403-4. The works by Bowen, Bell, Farjeon, and McEwen were all performed for the first time in this recital.

⁴ "Concerts," *London Times* No. 37712 (May 20, 1905), 8.

⁵ "London Concerts: Viola Recital," *Musical Times* 46 No. 748: 403-4.

⁶ "Concerts," *London Times* No. 37712, 8.

⁷ "Comments and Opinions: Opera and Two Concerts," *Musical Standard* 23 No. 595 (May 27, 1905): 319.

While each review gives a slightly different viewpoint on the Sonata, they also reveal some potential biases on the part of the reviewers. Many reviewers around the turn of the century enthusiastically promoted Tertis's viola crusade, as well as the increasing interest in new music by British composers. The second reviewer's tone in particular displays a familiarity with and approval of Bowen's music as a whole. The third review may have been written by someone less familiar with Bowen and Tertis. Tertis's revolution of the viola as a solo instrument had only just begun, thus a virtuosic work of this nature may have sounded shocking to listeners who were unaccustomed to hearing the viola played with such authority. Perhaps Tertis would have even been pleased that this music stretched some listeners' "understanding" of the viola.

Other performances followed. Bowen performed the piece with violist J. S. Lockyer (a pupil of Tertis) on April 3, 1906.⁸ Tertis and Bowen performed it again on October 30, 1906 in Aeolian Hall. Most reviews this performance mention it as a work that had become relatively well known, proving the beginning of Tertis's crusade successful in promoting the viola. Tertis and Bowen retained the Sonata as part of their core repertoire as a duo, performing it again in 1917, 1918, and possibly sometime between 1919 and 1921 in Berlin.⁹

The Sonata is in three movements (fast-slow-fast), and lasts approximately 28 minutes. The first movement follows standard sonata form, with some slight deviations. The exposition begins in C minor, and moves to E-flat major for the second theme area, as expected. The development swiftly passes through many key areas, rarely cadencing fully in

⁸ "Music in London: The Concert-Goers' Club," *Musical Standard* 25 No. 641 (April 14, 1906), 231.

⁹ Lionel Tertis, *My Viola and I: A Complete Autobiography, with Beauty of Tone in String Playing and Other Essays* (Boston: Crescendo Publishing Company, 1975), 50.

a single key. Chromaticism infuses the development section, most notably through tight motion in the bass line and chromatic alterations from one chord to the next that often produce tonality-evading diminished seventh and augmented sixth chords. Bowen briefly lands in G minor (m. 136) before slithering through a series of chromatic alterations to return to C minor at the recapitulation. The first twenty-two bars of the recapitulation are identical to the exposition, while the second theme returns in E major, a half-step higher than in the exposition. This choice of chromatic mediant, when compared to C minor, creates a substantially brighter timbre for both the viola and the piano (playing in sharp keys, rather than flat ones). Bowen offers a Brahmsian turn of phrase when he inverts the last part of the second theme at the end of its appearance in the recapitulation (mm. 195-200). This indicates a shift in the presentation of the material, for after this point, the recapitulation features entirely new material save for a brief reminiscence of the opening gesture at the end of the movement, another Brahmsian allusion.

Bowen continues exploring mediant relationships in the second movement, which is in A major, indicating a mediant relationship with the principal key of C minor. Here, though, the tonal center shifts downward rather than upward, as it did within the first movement. Such mediant relationships continue throughout the movement. For example, in both A sections of the ABA' movement, Bowen modulates to C-sharp minor for twelve measures (mm. 11-22 and 126-137). Then, the B section is in F major, the lowered sub-mediant of A, at which Bowen arrives by way of the deceptive cadence that concludes the first A section (mm. 56-58). In the B section, Bowen's frequent use of seventh chords, flowing sixteenth notes, and chords based on either a lowered leading tone or lowered second scale degree (Neapolitan) in mm. 92 and 94 hint toward some possible Debussian influences.

The final A section opens with a two-against-three rhythmic pattern between the two parts, another signature Brahmsian technique.

Bowen chooses a modified sonata-rondo form for the last movement simply marked “Finale.” The movement opens with a recitative-like introduction before launching into the first theme in C minor, which bears some resemblance to the main theme from the first movement. The cyclic use of thematic material, along with mediant key relationships, further supports the notion of both French and Brahmsian influences in the piece. The second theme modulates to the expected key of E-flat major, then back to C minor with similar material to the first theme. Bowen again uses the mediant-related key of A major for the fantasia-like developmental episode (as well as passing through several other keys), though curiously using the key signature of C major (mm. 78-153). This A major section presents new material, and is followed by a more typical development section (mm. 154ff). The recapitulation returns to C minor, while the second theme is stated first in E-flat major, then repeated in C major. A lengthy coda follows (mm. 285-305), highlighted by a chromatic melody in the viola doubled by the piano’s left hand in octaves. This section bears some melodic resemblance to secondary themes from the first two movements, another indication of Bowen’s cyclic treatment of thematic material. A dramatic recitative section ensues, also presenting a modified version of the B section theme from the second movement. The movement (and the entire sonata) closes with rapid figurations punctuated with a final statement of the opening theme of the third movement.

The piece as a whole shows a flair for the dramatic, perhaps influenced by the operas of Bowen’s beloved Wagner. The first movement alternates between grand, heroic gestures and lyrical song-like melodies, all the while maintaining a sense of melancholy. The second

movement exhibits the character of a tuneful song without words, while the third movement returns to the more heroic quality of the first. Recitative-like sections and flashier solo passages for the viola particularly emphasize the dramatic character of the third movement. For example, the viola part climbs from the C string to a high C a tenth above the A string in merely five measures to open the third movement. This and other virtuosic passages would have supplied Tertis ample opportunity to show off his technical prowess. The viola dominates most of the melodic material in the piece, but the piano part requires no less virtuosity on the part of the performer. Countermelodies and dramatic punctuations add plenty of interest on top of Bowen's variety of accompanimental textures. The Sonata clearly shows off the viola as Tertis would have wanted, but the cohesion of the two parts also demonstrates the mutual respect Tertis and Bowen would have had for each other as a performing duo.

Sonata No. 2

Likely encouraged by the success of the first sonata, Bowen composed a second sonata (Viola Sonata No. 2 in F major, op. 22) the following year (1906). Tertis and Bowen gave the work's premiere in Aeolian Hall on February 26, 1906, on a concert that included Bowen's *Fantasia* for viola and organ and *Caprice* for piano solo (also premieres), Ernst von Wildenbruch's "Witches' Song" (for voice and piano), and Beethoven's String Quartet in C-sharp minor, op. 131.¹⁰ A review in *The Times* praised Bowen's pieces, stating:

...perhaps the feature of the evening to many people was the appearance of Mr. York Bowen, who introduced the two pieces for viola to which we have already referred, together with a caprice for pianoforte solo, all three pieces being his own compositions. Each of them is marked by a very decided character of its own which

¹⁰ "Concerts, &c.," *London Times* No. 37953 (February 26, 1906), 1. The performance also featured violinists Johann Kruse and Hadyn Edwards, cellist Herbert Withers (members of the Kruse Quartet), and vocalist Mrs. Tobias Matthey.

owes nothing to Brahms or Strauss, like so many of the modern English compositions; if anything, the influence is French. The general impression, at any rate, is clear and cool and harmonious; the effects are always within, and not, as so often happens, just outside the means used for obtaining them, with the result that they always “come off”; his melodic outline is delicate but firm, and, above all, everything is marked with the real musician’s sense of beauty. We very much look forward to hearing some more of his works, especially if he will play them, as he did on Monday night, himself.¹¹

Another review also spoke positively of Bowen’s new works, though more succinctly, stating that they “show a lively imagination, combined with melodic invention and excellent musicianship.”¹² This was only the fourth joint recital by Tertis and Bowen, but they had already garnered a reputation for the high quality of their performances.

Tertis and Bowen performed the Second Sonata again on May 27, 1907, where they received even more positive reviews. One reviewer said they played two pieces from memory—an impressive feat when considering the complexity of the works:

one was the second sonata by Mr. York Bowen, the cleverness of which becomes more evident on further acquaintance; the other was the suite by Mr. B. J. Dale, now performed for the first time in its entirety.¹³

Another reviewer praised Bowen’s Sonata, but was less impressed by Dale’s *Suite*, calling it a work “of only partial merit.”¹⁴ Tertis and Bowen played the Sonata again later that year at a well-received performance at the Mozart-Saal in Berlin, along with Dale’s *Suite* and Brahms’s E-flat Sonata.¹⁵ Tertis performed Bowen’s Second Sonata on a few occasions without the composer as his performing partner, though not as often as the First Sonata.

¹¹ “Concerts,” *London Times* No. 37955 (February 28, 1906), 12.

¹² “London Concerts and Recitals,” *Musical Times* 47 No. 758 (April 1, 1906), 261.

¹³ “Concerts,” *London Times* No. 38344 (May 28, 1907), 5.

¹⁴ “Music in London,” *Musical Standard* 27 No. 701 (June 8, 1907), 365.

¹⁵ Dr. Leopold Schmidt, “Musikalische Wochenkronik,” *Berliner Tageblatt* 532 (October 19, 1907), 2.

The first movement, marked *Allegro assai*, follows a mostly standard sonata form. The lilting first theme (mm. 1-45) remains tonally stable, relatively speaking, in the home key of F major. Like the First Sonata, Bowen explores mediant relationships in his choices of key center. For example, the second thematic section (mm. 77-138) moves to A minor rather than the expected dominant key of C major. In preparing for the recapitulation, Bowen again departs from standard sonata form by utilizing a pedal on D-flat, the lowered submediant of F, rather than the expected dominant pedal of C (mm. 274-291). Though challenging, most of the material for the viola falls well on the instrument, evidence of Bowen's keen sense of the instrument's capabilities.

The second movement, marked *Grave*, demonstrates a more episodic structure of key centers and moods. Bowen's choice of C-sharp minor for the primary key can be viewed as another mediant relationship, as it is the enharmonic equivalent to D-flat major, the lowered submediant of F major. The tonal color is much darker than the first movement, however, due to both the choice of key and the thick, somber accompanimental texture in the piano part. The published version indicates several passages to be played high on the C and G strings, showcasing Tertis's affinity for the rich tones of the viola's lower range. Holding true to Bowen's tendencies, the second episode (mm. 40-58) utilizes the mediant-related key of A major. This episode features flowing triplet figures in the piano part, setting a Debussian texture of seventh chords and added-tone chords for the soaring viola melody which begins high on the A string, then shifts all the way to the lower range on the C string. A short switch to D-flat major (mm. 59-63) gives way to a more agitated, recitative-like section (mm. 64-94), which employs circle of fifths progressions and constant chromatic movement to

obscure the key center. The opening thematic material returns in C-sharp minor (mm. 95-121), followed by a coda in a similar character (mm.122-141).

The Finale, marked *Allegro giocoso*, possesses an exuberant, audacious character, and follows a relatively standard sonata form. The viola rapidly ascends from first position on the G string to a high F above the treble staff in just nine bars during the opening theme (mm. 1-14). A supporting theme, also in F major (mm. 15-42), features flying harmonics, quadruple stopping, and other flamboyant gestures in the viola part which achieve just as much a visual effect of showmanship as an aural one. Such idiomatic writing demonstrates an intimate knowledge of the viola, which may have resulted from Bowen's personal experience with the instrument, or perhaps Tertis suggested some virtuosic additions. Bowen introduces a more lyrical melody in a new thematic section (mm. 71-101), which abruptly shifts to D major, Bowen's only major departure from standard sonata form in the movement. Like the other movements of both sonatas, he does so by utilizing a mediant-related key, rather than the expected dominant. The development begins with a four-part fugato section, using the supporting theme from the exposition as its subject. Here the freedom of sonata form plays to Bowen's strength, as the development ventures through various keys, piecing together fragments of melodic material from the exposition. The recapitulation is prepared by a short dominant pedal (mm. 215-228). Bowen extends the first thematic section in the recapitulation (mm. 268-303), punctuated by a *Maestoso* iteration of the supporting theme (mm. 294-303), which he indicates for the violist to play as loudly as possible. This serves as the climax of the movement, followed by a shortened version of the D major theme (mm. 304-311), this time in F major, which doubles as the beginning of the coda. Beginning softly, the coda rapidly picks up momentum as the tempo and dynamic levels increase, bringing the

movement to a dramatic close that would undoubtedly illicit an enthusiastic response from the audience.

The character of the Second Sonata is lighter overall than the First, though no less virtuosic. Aside from the somber, yet elegant second movement, this work dispenses with the brooding melancholy of the First Sonata. The carefree nature of the music can be deceiving, however, as this quality is achieved by rapid tempos in the outer movements, requiring all the more technical dexterity on the part of the performers. Having played the piece myself, I found it technically demanding, but equally rewarding musically. The piano also takes on a larger melodic role in the Second Sonata, showcasing closer interplay between the two instruments. While the viola still takes on most of the primary melodic material, it gives way for more solo passages in the piano, sometimes supporting it with counter-melodic material. The contrast between the two sonatas makes them an excellent pair, similar to Brahms's two sonatas. However, due to the technical demands of the two works and their dramatic intensity, programming both works on a single recital may prove overwhelming for both performer and listener.

The German-based Schott Music published Bowen's two sonatas in 1911, further illustrating the initial popularity of the works. Tertis's edits and fingerings are included in the viola parts for both Sonatas. The two short *Melodies* for viola and piano were the only other of Bowen's viola works published during his lifetime. Four commercial recordings have been produced of each sonata (all since 2002), the most recent coming from the Bridge Duo (violinist Matthew Jones and pianist Michael Hampton) in 2011.¹⁶ In my interactions with

¹⁶ York Bowen, *Edwin York Bowen: Viola Sonatas Nos. 1 and 2, Phantasy*, The Bridge Duo (Naxos 8.572580, 2011).

other university viola students and faculty, I have found there to be some level of familiarity with Bowen's First Sonata, but less so with the Second. I performed the Second Sonata in 2018 as part of a Master's recital, and my viola professor recently remarked that he was grateful I had introduced him to the work, as another student played it last year in a master class he was teaching. Bowen's two sonatas remain among the higher quality Romantic sonatas for the viola, though perhaps not achieving the same level of popularity as those by Brahms, Bax, or Rebecca Clarke. The technical demands of Bowen's sonatas may discourage some students from attempting to perform them, but both works are worthy of inclusion in any advanced student's or professional violist's repertoire. Both works served as important catalysts to Tertis's viola crusade, and paved the way for perhaps Bowen's most significant contribution to the cause in 1908, a Viola Concerto.

CHAPTER 4

A ROMANTIC VIOLA CONCERTO

York Bowen's Viola Concerto in C minor, op. 25 is perhaps his most significant contribution to the viola repertory. Unlike the violin or the piano, which have numerous concerti known by many, the viola has only a handful of well-known concerti. The three main viola concertos required for auditions or competitions are those of William Walton (1929), Paul Hindemith (*Der Schwanendreher*, 1935), and Béla Bartók (1945). These three concertos are all post-Romantic, and the Bartók and Hindemith concerti venture well beyond the confines of tonality.

Bowen's Viola Concerto occupies a distinctive place within the viola repertory as one of few truly Romantic concerti. Other well-known Romantic works featuring solo viola include Bruch's Double Concerto for Clarinet and Viola and Berlioz's *Harold in Italy*, but neither of those works really fit the mold of a standard solo concerto. To find other Romantic viola concerti, one must dig for lesser-known works, such as the concerti by Bowen's countrymen J. B. McEwen (1901) and Cecil Forsyth (1903), or other works such as Paganini's *Sonata for the Grand Viola* (1834), Bruch's *Romanze*, op. 85 for viola and orchestra (1911), or Vaughan Williams's *Suite for Viola and Orchestra* (1934). It is unclear whether Tertis commissioned Bowen to write the Concerto, or if Bowen wrote it from his own inspiration. Regardless of where the idea the originally germinated, Bowen wrote it specifically for Tertis, a significant demonstration that Bowen was fully on board with Tertis's viola crusade.

Tertis gave the premiere of Bowen's Concerto on March 26, 1908, at a London Philharmonic Society concert under conductor Landon Ronald. The program, in order, consisted of Weber's Overture to *Oberon*, Bowen's Viola Concerto, Berlioz's Lyric Scene *Cleopatra* (sung by French soprano Blanche Marchesi), Prelude and Liebestod from Wagner's *Tristan und Isolde*, and Tchaikovsky's Fourth Symphony.¹ This was a massive program, with over two hours of music. Multiple reviews cited Bowen's Concerto as the highlight of the concert, praising both the piece and Tertis's performance of it. One review in *The Times* stated,

Unlike some modern composers, Mr. Bowen has not aimed merely at orchestral colouring, but has packed all his movements with melodies, the second subject of the first movement and the theme of the *andante* being very attractive and also lending themselves easily to development. In these development sections Mr. Bowen has written with a great deal of fluency, and the writing, as might have been expected from his previous works, has a decided character of its own. The orchestral colouring and the harmonic progressions are often reminiscent of Debussy, but it is a case of influence rather than of imitation. At times the writing, especially in the opening allegro, seems a little too diffuse, but it strikes the listener generally as the diffuseness of some one who has plenty to say and can say it fluently rather than the diffuseness of a man who is talking merely for the sake of talking. Mr. Lionel Tertis played the concerto with remarkable vigour and fine tone, and both he and the composer were several times recalled.²

A review in *The Musical Standard* also had high praise for Bowen, though the "prolixity" or unnecessary length, caused some concern:

Mr. Bowen has already done some very creditable things (although much of his music gives me the impression of being highly diluted) but so far as I have acquaintance with his work this is one of the finest I have heard. The composition is quite modern in feeling, and he has the faculty of writing gracefully. Especially is this noticeable and commendable in the suave *Andante cantabile*, in which, I think, there is more than a suggestion of Debussy, at least as regards instrumentation. The harp accompanies the solo instrument with splendid effect at the commencement of this movement. Both the first and final movements lie open to the charge of prolixity considering the material involved, but the mood of the music throughout is well-

¹ "Concerts, &c.," *London Times* No. 38592 (March 12, 1908), 1.

² "Concert," *London Times* No. 38605 (March 27, 1908), 11.

defined, and Mr. Bowen has a very good sense of the fitness of things. His natural leaning towards the viola has given him a great facility in scoring for an instrument which has many defects and his work is all the more remarkable on this account. The solo part was in the trustworthy hands of Mr. Lionel Tertis, and as he warmed to his task his playing acquired a degree of expression that is rarely heard on the viola.³

Despite hints at the Concerto being too long, these reviews show a familiarity with and appreciation for both Bowen and Tertis, indicating the early success of Tertis's viola campaign. The reviewer in *The Musical Times* also shows an awareness of Bowen and Tertis's viola crusade, but does not give his approval with the same abandon as his colleagues:

Mr. York Bowen displays an artistic disregard of popularity in devoting so many of his undoubtedly beautiful ideas to the viola. The genius of the instrument does not fit the frame of a large form; but if a composition of this length for the viola could be made fully acceptable, Mr. Lionel Tertis might be expected to succeed. His playing on this occasion confirmed his position in the front rank of viola players.⁴

It is difficult to determine the full intent of this reviewer's comments. The dry English tone could be thinly veiling a compliment of Bowen's revolutionary approach to the viola, or perhaps the reviewer was not fully on board with Tertis's crusade or Bowen's participation in it, but nonetheless was pleasantly surprised with the Concerto. Even though this reviewer was less enthusiastic in his approval than his colleagues, it is clear that he could not help but give at least some positive feedback on the performance.

Despite its initial success, Tertis did not perform the Concerto again until a Wigmore Hall concert on June 29, 1923, the first of several performances of the Concerto over the next couple of years.⁵ This performance received similar reviews to the premiere, which noted

³ H. H., "Music in London: Philharmonic Concert," *Musical Standard* 29 No. 744 (April 4, 1908), 216.

⁴ "Philharmonic Society," *Musical Times* 49, No. 783 (May 1, 1908), 322.

⁵ "Viola and Orchestra: Mr. Lionel Tertis's Concert," *London Times* No. 43381 (June 30, 1923), 10. A review in *The Musical Times* (F. B., "Lionel Tertis," *Musical Times* 64 No. 966 (August 1, 1923), 573) names Aeolian

that the piece was effectively written for the viola, if somewhat long.⁶ The concert also included orchestrated versions of two other works originally for viola and piano, the Romance and Finale from Benjamin Dale's Suite and Ernest Bloch's Suite (1919).

Tertis gave the American premiere of the Concerto on December 14, 1923 with the Boston Symphony under conductor Pierre Monteux.⁷ This performance took place on the first of two American tours for Tertis sponsored by Mrs. Elizabeth Sprague Coolidge.⁸ The first tour (which lasted from October 1923 to January 1924) included several recitals as well as a handful of solo appearances with major orchestras. Tertis performed Bowen's Concerto at least six times during this tour: two concerts each with the Boston and Chicago symphonies, a single performance with the Baltimore Symphony, and a New York recital (accompanied on piano by Walter Golde). Unlike the overwhelmingly positive reviews English critics gave the Concerto, American critics were generally unimpressed. One reviewer in Boston praised Tertis's playing, but said of the Concerto,

Mr. Bowen's concerto, which sounded like a rather inferior work of Vieuxtemps with a little modern embroidery, was appallingly dull to a listener not interested in "stunt" performers. It is a pity Mr. [Tertis] was not content to play one of the several standard orchestral works with prominent viola solos in them,⁹ even if the opportunities for display had been fewer. The viola is a worthwhile solo instrument. But the Symphony concerts are intended to give their hearers music, not to display even the most prodigious talents or the most phenomenal instruments.¹⁰

Hall as the location of the concert, but I have chosen to deem the *London Times* review from the day after the concert more reliable because of its relative proximity to the date of the performance.

⁶ "Viola and Orchestra: Mr. Lionel Tertis's Concert," *London Times* No. 43381 (June 30, 1923), 10.

⁷ "Tertis Soloist at Symphony Concert: Viola Player Heard in New Concerto," *Boston Globe* (December 15, 1923), 5.

⁸ Tertis mentions having been in America on three prior occasions (Lionel Tertis, *My Viola and I: A Complete Autobiography, with Beauty of Tone in String Playing and Other Essays* (Boston: Crescendo Publishing Company, 1975), 51-3), and listed events of a 1922 tour in detail, but no appearances were recorded by the press before 1923, and multiple sources mention the 1923-24 tour as Tertis's first in America.

⁹ This remark most likely refers to works such as Berlioz's *Harold in Italy* or the Sancho Panza passages in Strauss's *Don Quixote*.

¹⁰ "Tertis Soloist at Symphony Concert: Viola Player Heard in New Concerto," *Boston Globe* (December 15, 1923), 5.

A review in *The Evening Sun* of Tertis's Baltimore performance offered slightly more positive remarks on the Concerto but showed little enthusiasm for Tertis's viola crusade:

The program notes gave the information that Mr. Bowen is an enthusiast on the viola and has done much to bring it forward as a solo instrument. It may be doubted, however, if his enthusiasm will accomplish much in this direction, for, after all, the viola must be considered something between a violin and a cello, having a little of the qualities of both, but not in a sufficient degree to call forth admiration... The concerto as a whole possesses numerous good points, being mostly in the less modern idiom and on the whole rhythmic rather than broken. The almost complete absence of contrast between the slow movement and the concluding *allegro scherzando*, which were played without any decided pause, however, called forth considerable comment.¹¹

The criticism disappointed Tertis, who wrote to Mrs. Coolidge, "I don't think [Bowen's Concerto] is at all bad and it shows off the viola. I have never played it better. I haven't got a Brahms or Beethoven Concerto to play and they don't seem to realize that."¹² Indeed, Bowen's Concerto was the most logical selection for Tertis's showcase work on his first major American tour. At the time, it was likely the best option available, as there were not many other viola concerti yet in existence. Tertis never performed Cecil Forsyth's Concerto (1903)¹³ and only rarely included J. B. McEwen's Concerto (1901) on programs. Bax's *Phantasy* for viola and orchestra (1921) could have been another option, but it was less proven than Bowen's Concerto. By 1923, Bowen's Concerto was the most significant concerto written specifically for Tertis and was well-received in England at its premiere, thus making it the ideal choice for Tertis's American tour. Unfortunately, the criticism dampened

¹¹ "Music: Baltimore Symphony at Lyric," *Evening Sun* (January 14, 1924), 12.

¹² Letter from Tertis to Mrs. Coolidge Can you provide the place and date, as in Turabain for a letter?, quoted in John White, *Lionel Tertis: The First Great Virtuoso of the Viola* (Woodbridge, Suffolk: Boydell Press, 2006), 71.

¹³ White, *Lionel Tertis*, 309.

Tertis's enthusiasm for continuing his crusade in America, and he only returned for one additional tour in 1925.

Another highlight of Tertis's first American tour was a performance at Carnegie Hall of Mozart's *Sinfonia Concertante* with Fritz Kreisler, one of the most notable violinists of the era. Kreisler was a household name because of his recordings, radio broadcasts, and compositions, so appearing with him would have enhanced Tertis's reputation, as evidenced by a gushing review in the *New York Times*:

Three thousand admirers, filling the utmost capacity of Carnegie Hall and its stage, applauded while Fritz Kreisler bowed thrice around on making his first entrance of the season here last evening. He brought the crowd up on tip-toe when he later reappeared, bringing with him Lionel Tertis, the English viola player, unannounced till the hall bills were seen. In Mozart's E flat "symphonie concertante," or double concerto for violin and viola, these two perhaps supreme artists of the respective instruments, with Kreisler's American pianist, Carl Lamson, as their "orchestra," gave one of the rare musical performances of this or any season.¹⁴

Kreisler and Tertis also performed the work together in Boston and London, which was a "wild impossible dream, come true" for Tertis.¹⁵

Tertis's final performance of Bowen's *Concerto* occurred on April 6, 1925 with the London Symphony. No record exists of another performance of the work by any violist during either Bowen's or Tertis's lifetimes. John White discussed music by Bowen, Dale, and Bax at the 1991 International Viola Congress, which led to a performance of Bowen's *Concerto* at the 1993 Congress by violist Rosemary Glyde, presumed to be the first performance of the work by a violist other than Tertis.¹⁶ The *Concerto* remained unpublished

¹⁴ "3,000 Warmly Greet Kreisler and Tertis," *New York Times* (January 30, 1924), 17.

¹⁵ Tertis, *My Viola and I*, 54.

¹⁶ Lisa Hirschmugl, "Chicago Congress Revisited: Concerts," *Journal of the American Viola Society* 9 Nos. 2 & 3 (1993), 8.

until 1998, when Josef Weinberger released an edition for viola and piano edited by John White. Following publication, the Concerto was added to the list of accepted repertoire for the Lionel Tertis International Viola Competition in 2000.¹⁷ The Hyperion label released the first recording of the Concerto in 2004, performed by violist Lawrence Power and the BBC Scottish Symphony Orchestra.¹⁸ The piece has also since been recorded by violists Doris Lederer and Hellen Callus.¹⁹

The Concerto is in a standard three-movement form, fast-slow-fast, and lasts about 35 minutes. Bowen's orchestration features typical late Romantic instrumentation (strings, double woodwinds, four horns, two trumpets, three trombones), with the addition of harp and percussion, the latter of which Bowen indicates as optional. Even with such large orchestral forces, Bowen effectively maintains a balance between soloist and orchestra, either by thinning out the texture when the viola is in the lower register or by putting the viola in a higher, more brilliant register when the orchestration is thicker.

The first movement, in 4/4 time marked *Allegro assai*, is in the home key of C minor. Only one measure of orchestral introduction is given before the soloist enters. The opening sixteen-bar viola theme begins boldly on the open C string and ends three octaves higher, clearly indicating to the listener that the work is indeed for viola (not a violin transcription), and that Bowen intended to use the full range of the instrument. A more lyrical secondary theme (mm. 18-34) in the relative key of E-flat major immediately follows, prior to an

¹⁷ John Bethell, e-mail message to author, October 25, 2019.

¹⁸ York Bowen, *Bowen & Forsyth: Viola Concertos*, Lawrence Power, BBC Scottish Symphony Orchestra, Martyn Brabbins (Hyperion CDA67546, 2004).

¹⁹ York Bowen, *Music by York Bowen*, Doris Lederer, Czech Philharmonic Chamber Orchestra, Paul Polivnick, Bruce Murray (Centaur Records CRC2786, 2006); York Bowen, *Walton: Viola Concerto in A Minor, etc.*, Hellen Callus, New Zealand Symphony Orchestra, Marc Taddei (ASV CD DCA 1181, 2006).

expected transition. Thus, two different themes appear early in the movement in the solo instrument, something highly atypical, perhaps even unique, in the romantic concerto repertory. Bowen briefly returns to the opening C minor theme in the transition before setting up the second thematic section, which would be in the relative major key of E-flat in typical sonata form. However, though Bowen prepares to land in E-flat for this section, he uses the preparatory dominant seventh chord (mm. 64-67) to function enharmonically as a German sixth in D major, the key in which he lands. This section (mm. 68-112) remains mostly in and around D major, but also briefly explores one of its mediant keys, B-flat major. A codetta (mm. 112-125) concludes the exposition with a series of tonally ambiguous seventh and ninth chords.

The development section includes each of the three themes from the exposition, scattered among virtuosic passages in the solo part. The key center shifts frequently but makes short stops in D major, A major, and F major. Bowen again bends the rules of standard sonata form to prepare for the recapitulation. Rather than a typical dominant pedal for several measures in the home key of C minor, Bowen uses a series of dominant seventh chords from different keys (mm. 251-270). By using chord roots of B-flat, A-flat, F, then G, Bowen combines the unresolved harmonies into a cohesive chord progression, functioning together to create the effect of a dominant pedal.

The recapitulation opens with thirty-three bars identical to the beginning of the exposition, followed by new material for the transition (mm. 304-335). The second thematic section is in C major, a standard option for sonata form. This section (mm. 336-379) exactly parallels the D major section in the exposition, even using the lowered submediant key (A-flat major this time). The coda solidifies the C major tonality (mm. 380-419).

The second movement, *Andante cantabile*, opens with a fifteen-bar orchestral introduction. Though not *attaca* from the first movement, the single note of middle C in the cello section to open the movement, following the first movement's final C minor chord, is reminiscent of Mendelssohn's transition between the first two movements of his Violin Concerto and Tchaikovsky's reiteration of the same chord to connect the first two movements of his Fourth Symphony. Bowen's movement follows a non-standard form, which is best described as a hybrid between sonata and ternary forms. Two clear A sections in D-flat major and in 4/4 (mm. 16-45 and mm. 115-151) surround a scherzando section in 3/4 in the unrelated key of G major (mm. 46-87). A quasi-development section (mm. 88-114) features thematic material from the A section and also serves as a modulatory passage to return to D-flat major for the final A section. This rendition lasts several bars longer than the opening section, and leads to a 28-bar coda that initially sounds like a transitional section, but settles to a tranquil end. The movement showcases Bowen's propensity toward lyrical melodies and Tertis's emphasis on superior tone. The range extends nearly two octaves above the open A string on a few occasions, and Tertis's fingerings indicate that the opening theme should remain on the G string, even as high as the D-flat a twelfth above the open string. Otherwise, the slow movement is much less technically demanding than either of the outer movements. No double-stops or other advanced techniques are required of the soloist in this movement, which instead frequently dwells on the rich sonorities of the viola's C and G strings.

The third movement, marked *Allegro scherzando*, follows an episodic structure, but still conforms loosely to sonata form. The exposition features four different sections of thematic material, each of which use a different key center. The first section (mm. 1-25) stays

in the home key of C minor, followed by a section (mm. 26-64) that begins in E-flat major before returning to C minor. The third section (mm. 65-94) begins in the dominant key of G major, a typical shift for a major home key, but less expected for the home key of C minor. The G major section shifts to its parallel G minor, setting up the fourth section (mm. 95-122) and Coda (mm. 123-147), both of which use B-flat major, the relative major to G minor and a mediant-related key. The rapid changes of key center seen in the exposition of Bowen's Concerto are common in his music as a whole, though in this case, most of the keys used are closely related, thus maintaining a similar tonal color throughout.

The development section (mm. 148-246) moves through various keys, borrowing melodic material from each of the four sections in the exposition. A standard dominant pedal (mm. 247-272) sets up the return of the first theme (m. 273). Bowen repeats the first three sections from the exposition exactly in the recapitulation. He extends the third section (mm. 361-375) and eliminates the beginning of the fourth section while retaining the end of the fourth section, though in the key of C major. The coda from the exposition is extended by around fifty bars, leading to the cadenza. The third movement is the only one in the Concerto that includes a cadenza. The published version of the Concerto includes a written cadenza, but as is customary, some performers choose to write their own. Helen Callus chose the latter option when she played her own cadenza in her 2006 recording of the Concerto.²⁰ It is unclear whether Tertis or Bowen composed the published cadenza, though the editor notes

²⁰ York Bowen, *Walton: Viola Concerto in A Minor, etc.*, Hellen Callus, New Zealand Symphony Orchestra, Marc Taddei (ASV CD DCA 1181, 2006).

that the viola part is primarily based on Tertis's part used for the first performance.²¹ A coda (mm. 555-608) follows the cadenza, recalling the opening theme, though now in C major.

The Concerto is a feat of technical demands and stamina for the soloist. Bowen frequently employs octaves and other double stops in the outer movements, and extends the viola's range over two octaves above the open A string, well into a more typical range for the violin. Lyrical passages offer some respite between more virtuosic sections, though Tertis's markings in the printed viola part are often highly expressive, but rather inefficient, creating technical challenges even in slower passages. Beyond these technical demands, the Concerto also demands much of the soloist in terms of its length. The complete Concerto lasts around thirty-five minutes, only five of which do not require the soloist to play. The longest break for the soloist at one point comes at the opening of the second movement, where the orchestral introduction lasts just over a minute.

Like Bowen's First Viola Sonata, the Concerto exhibits a grand, heroic character. The first movement begins with a dramatic opening theme in the solo viola, setting the mood for the entire movement. The second movement (as well as the more lyrical sections in the first) capitalize on the viola's mellow sonorities, at times similar to the flowing melodies in Max Bruch's *Scottish Fantasy* and other violin concerti. The final movement turns to a more playful, vivacious mood. While the viola serves as the primary "protagonist," Bowen effectively weaves the orchestra in and out of the texture throughout the Concerto with short tutti sections and frequent counter-melodies, enhancing the viola part without overshadowing it.

²¹ York Bowen, *Concerto in C minor for Viola and Orchestra, Op. 25: Reduction for Viola and Piano*, edited by John White (London: Josef Weinberger Ltd., 1998), v.

Bowen's Concerto includes all the elements one would expect for a concerto to be successful, yet it is still not well known. The lesser reputation of the viola as compared to the violin or cello contributes to this situation, of course, as any concerto for the viola suffers the fate of relative obscurity to some degree. Bowen's Concerto is neglected even more than most viola concerti, likely because it emerged toward the beginning of Tertis's viola crusade as the viola was only beginning to garner widespread interest. By the time Walton completed his Viola Concerto (1929), Tertis had established a worldwide reputation as one of the premier soloists of his generation, on any instrument, and had paved the way for other violists to succeed, as well. Thus, the concertos of Walton, Hindemith, and Bartók indirectly benefited from Tertis's efforts, even though he never performed any of those works. Bowen's music as a whole has also been neglected in favor of more progressive composers of his generation. If Bowen's career had begun twenty years earlier, he might have been regarded as one of the greats of the late-Romantic era. Of course, such a hypothetical question can never be fully answered, but lends itself to discussion of the processes of selection, exclusion, and categorization of various composers within the narrative of music history. Regardless of Bowen's place within the whole of music history, his Viola Concerto is worthy of inclusion in standard viola repertoire and deserves to be regarded among the finest concertos for the instrument.

CHAPTER 5

THE THREE FANTASY WORKS

In addition to the standard forms of sonata and concerto, Bowen composed a trio of works for viola (and a handful of works for other instruments) with similar titles, though each somewhat different in character. These three “fantasy” works were written for Tertis to perform, but the genre itself was inspired by another figure. The legacy of Walter Wilson Cobbett (1847-1937) is inseparable with the revival of the *fantasy* as a distinctly British genre in the early twentieth century. Cobbett, a successful businessman as well as an amateur violinist, used his financial resources to promote the advancement of chamber music in British society. He founded a competition for new chamber music compositions in 1905, edited *Chamber Music* from 1913-1916, and published the first volume of his *Cyclopedic Survey of Chamber Music* in 1929. He also regularly commissioned composers to create new works, especially fantasies. These and other efforts catalyzed the development of the British *fantasy*.

Cobbett dedicated his composition competitions specifically to new fantasies, though his specifications for the genre were relatively vague. Cobbett’s idea of the fantasy was loosely based on the English “fancies” from the sixteenth and seventeenth centuries, but with little knowledge of the actual content of those works. According to David Maw, “Cobbett’s phantasy was, from a stylistic perspective, a new creation riding on the back of a Tudorist ideology.”¹ Like many instrumental genres, the early *fantasia* evolved from the vocal music

¹ David Maw, “‘Phantasy mania’: Quest for a National Style,” in *Essays on the History of English Music in Honour of John Caldwell: Sources, Style, Performance, Historiography* edited by Emma Hornby and David Maw (Woodbridge, Suffolk: Boydell Press, 2010), 102.

tradition. Orlando Gibbons and other composers in the seventeenth century moved from a purely vocal type of work to one with alternating vocal and instrumental sections, which came to be known as *consort anthems*. Usually written for choir and a consort of four to six viols (the predecessor to the modern violin family), some of the instrumental sections in these works remained similar in character to the vocal sections, while others introduced more complex material for the viols. Works such as Gibbons' "Blessed are they that fear the Lord" (ca. 1613) also demonstrate contrasting homophonic and polyphonic sections for both voices and instruments.²

Contrasting episodes within a continuous work became the primary formal component of the purely instrumental fantasias written by Gibbons, John Jenkins, and others in the seventeenth century. Cobbett indicated that the new fantasias should follow this model by requiring them to be written without pause,³ but otherwise he gave little specific instruction as to the formal parameters for their construction. York Bowen's contemporary Charles Villiers Stanford described three possible forms for the modern fantasy, though he downplayed the genre as a remedy for those unable to compose longer works of interest:

The "Fantasy" has only three courses open to it; either it is a single movement without companions, or it is a series of short movements held together by a chain, or it is what Wagner, in the excerpt quoted above, called "Neither fish nor flesh," in other words, amorphous.⁴

² Orlando Gibbons, *The Consort Anthems, Vol. 1*, edited and reconstructed by David Pinto (London: Fretwork Editions, 2003).

³ "Fancy," *Cobbett's Cyclopedic Survey of Chamber Music*, ed. Walter Wilson Cobbett (London: Oxford University Press, 1929), 198.

⁴ Charles Villiers Stanford, *Musical Composition: A Short Treatise for Students* (London: Macmillan and Co., Limited, 1949), 162-3.

Donald Francis Tovey similarly describes the *fantasy* as using a single-movement form with varying tempi, deeming the genre the only worthy “chamber music counterpart... to the symphonic poem.”⁵

Cobbett also borrowed from the legacy of sixteenth- and seventeenth-century *fantasias* by designating chamber music as the avenue by which to present the fantasy. Cobbett held the competition seven times between 1906 and 1920, each time specifying a different chamber ensemble of strings (sometimes including piano).⁶ Cobbett also commissioned several fantasy works from many composers outside of the competition, most of which were for strings with or without piano. Beginning in 1923, Cobbett moved his competition to the form of a prize at the Royal College of Music, which he continued to sponsor until 1950.⁷ Despite Cobbett’s continued efforts, a viable standard of musical form for the revived fantasy never developed, and the genre nearly died out by 1950.

By re-introducing a genre from a “golden age” of British music, Cobbett capitalized on increasing national pride in England leading up to World War I, and in the years immediately following the war. An early review of Cobbett’s *Cyclopedic Survey of Chamber Music* shows a strong sense of national pride. The reviewer states:

There has been nothing like Mr. Cobbett’s book, and he has sprung a march on the Germans, a nation which is particularly well-served with similar specialized publications, albeit of a lesser nature and smaller compass.⁸

⁵ Donald Francis Tovey, *Essays in Musical Analysis: Chamber Music* (London: Oxford University Press, 1972), 19.

⁶ Maw, “Phantasy mania” 116-119.

⁷ Maw, “Phantasy mania” 119-120.

⁸ E. W. O., “Cobbett’s Cyclopedic Survey of Chamber Music,” *Musical Mirror* No. 9 (September 1929), 236-7.

Cobbett also hoped that new pieces would draw inspiration from folk music of the region, an aim which was only partially successful. While rarely quoting British folk songs or Elizabethan tunes, melodies in these fantasies often had folk-like or quasi-historical qualities.

York Bowen was among the many composers who wrote fantasies inspired by Cobbett's efforts. Bowen's *Phantasy* for viola and piano, op. 54 won the top prize in Cobbett's sixth competition in 1918,⁹ and Cobbett also commissioned Bowen's *Phantasy* for violin and piano, Op. 34 (1911). Bowen composed two other *fantasy* works featuring the viola: *Fantasia* for viola and organ (1906) and *Fantasia Quartet* for four violas (1907). Curiously, each of Bowen's *fantasy* works for viola bears a different spelling of the word. "Phantasy" was Cobbett's preferred spelling, and one that he developed for his new British version, in order to avoid any possible connotations that may have been connected with older spellings.¹⁰ Thus, it logically follows that Bowen used this spelling for a work written for Cobbett's competition as well as for the violin work commissioned by Cobbett. Bowen's reasoning for the spellings of the other two titles is unclear, but some connection can be speculated to German or French influences, where the other spelling variations originated,¹¹ and were more commonly used in musical titles.

Fantasia

Tertis and Bowen gave the premiere of the *Fantasia* for viola and organ in Aeolian Hall in London on February 26, 1906, when they also gave the first performance of Bowen's Second Viola Sonata.¹² All the reviews from the performance praised Bowen's works (as

⁹ Maw, "Phantasy mania" 118.

¹⁰ Walter Wilson Cobbett, "Obiter Dicta," *Chamber Music* 17 (1915), 28.

¹¹ OED Online, "Fantasy | phantasy, n.," Oxford University Press, 2020, accessed March 23, 2020, <https://www-oed-com/view/Entry/68119>.

¹² "Concerts, &c.," *The London Times* No. 37953 (February 26, 1906), 1.

mentioned in Chapter 3), combining comments about the music for both the *Fantasia* and Sonata. Tertis performed the work again on April 18, 1917, along with organist Dr. G. J. Bennett at the Lincoln Chapel in Lincolnshire, in a performance that featured works for viola and organ, as well as a few solo organ works.¹³ Because it is a shorter work, it is likely that other performances might have gone undocumented. The *Fantasia* was first published in 2009 by Josef Weinberger, edited by John White.¹⁴ Violist Bénédicte Royer and organist Bettina Leitner produced the first commercial recording of the work in 2018.¹⁵

The form of the *Fantasia* for viola and organ fits Stanford's description of the genre as "amorphous." The piece is rather episodic, but loosely conforms to a rondo structure. The piece opens with a recitative-like introduction by the organ, joined by the viola (m. 10). The first A section of the rondo begins in the home key of F major (m. 20), with a brief hint of the lowered submediant key of D-flat major. The organ part in this section is mostly chordal, serving as a simple accompaniment to the lyrical viola melody. The B section (mm. 38-67) also explores a mediant relationship in the more standard submediant key of D minor. The organ part adds an canon-like echo of the viola melody in the second A section (mm. 68-92) which returns to F major, with a brief hint at D major, a third variation of the submediant. The C section (mm. 93-153) again uses D minor, but changes the meter to 6/8, borrowing from some triplet rhythmic figures in the B section. The final A section (mm. 165-201) is preceded by a shortened version (mm. 154-164) of the recitative from the opening of the piece. Overall, each of the three A sections are only identical for five to six bars before

¹³ "Lincolnshire Day by Day: Recital at Lincoln Cathedral," *Lincolnshire Echo* (April 18, 1917), 3.

¹⁴ York Bowen, *Fantasia for Viola and Organ*, edited by John White (London: Josef Weinberger Ltd., 2009).

¹⁵ York Bowen, *Viola und Orgel*. Bénédicte Royer. Bettina Leitner. Katharina Teufel-Lieli. Gramola 99168, 2018.

branching off into slight variations. This nonstandard approach to form illustrates Bowen's embracing the notion of a "fantasy" maintaining a freer form than large-scale works.

The piece features Bowen's usual chromatic harmonies, often changing keys by modifying a note or two at a time from one chord to the next. Aside from occasional higher passages on the A string, the viola part presents no particular technical challenges, instead providing Tertis an opportunity to showcase the rich tone for which he would become known. Bowen treats the organ rather orchestrally, showing his experience as an organist by indicating specific stops to evoke the sound of different orchestral instruments. Though the combination of viola and organ is rather unconventional, Bowen writes idiomatically for both instruments, and combines the two effectively. Unfortunately, this unusual combination has kept the work on the fringe of viola repertoire.

Fantasia Quartet

Bowen's *Fantasia Quartet* for four violas also features a distinctive ensemble. Tertis premiered the *Fantasia Quartet* on March 3, 1908 at the Novello House in a concert put on by the Society of British Composers.¹⁶ He was joined by violists Eric Coates, James Lockyer, and Phyllis Mitchell (all students of Tertis).¹⁷ The performance also included sextets by Ernest Austin and Ernest Bryson for mixed ensembles, as well as five songs by W. H. Bell for voice, piano, and viola obbligato. A review in the *London Times* said of Bowen's work, "This experiment in tone-colour was completely successful, and the composer's poetical ideas were presented in a somber but richly varied atmosphere."¹⁸ The reviewer had less

¹⁶ "Concerts," *London Times* 38587 (March 6, 1908), 12.

¹⁷ Thomas James Tatton, "English Viola Music: 1890-1937," DMA diss. (University of Illinois at Urbana-Champaign, 1976), 88; and Lionel Tertis, *Cinderella No More* (London: Peter Nevill, Ltd., 1953), 93.

¹⁸ "Concerts," *London Times* 38587, 12.

praise for the rest of the program. A reviewer attending a performance of the work on May 27, 1908, also led by Tertis, noted that “the deep tones of the instruments result in some remarkably rich harmonic effects, and the earnestness and thought permeating the music should secure attention to the work.”¹⁹ Tertis performed the work several times, often leading groups of his students, and seemed proud to perform a work that required no instruments other than his beloved viola.

Among other performances, the *Fantasia Quartet* was presented at an unusual concert on December 29, 1972, celebrating Tertis’s ninety-sixth birthday.²⁰ The program included one of Max Reger’s suites for solo viola, Tertis’s *Variations on a Passacaglia of Handel* for two violas, Tertis’s three-violas arrangement of Beethoven’s Op. 87 woodwind trio,²¹ Bowen’s *Fantasia Quartet*, Kenneth Harding’s *Concertante for Five Violas*, and Benjamin Dale’s *Introduction and Andante* for six violas.²² Tertis selected the music for the program, but did not perform. All six works were instead led by Harry Danks, a former pupil of Tertis.²³

Likely due to the unusual instrumentation, the *Fantasia Quartet* was not published until 1984,²⁴ and was the first of Bowen’s viola works to be published after his death. The work has been recorded four times since 2005, most recently by the Zemtsov Viola Quartet in 2014.²⁵ Performances of the *Fantasia Quartet* have increased as Bowen’s viola music has

¹⁹ “London Concerts: Royal Academy of Music,” *Musical Times* 49 No. 785 (July 1, 1908), 467.

²⁰ “Entertainments,” *London Times* 58647 (December 2, 1972), 9.

²¹ William Mann, “Tertis birthday concert: Wigmore Hall,” *London Times* 58668 (December 30, 1972), 11.

²² “Entertainments,” *London Times* 58647, 9.

²³ Lionel Tertis, *My Viola and I: A Complete Autobiography, with Beauty of Tone in String Playing and Other Essays* (Boston: Crescendo Publishing Company, 1975), 136.

²⁴ York Bowen, *Fantasia Quartet for 4 Violas*, edited by Thomas Tatton (Bristol, Connecticut: Rarities for Strings Publications, 1983).

²⁵ York Bowen, *Zemtsov Viola Quartet*, Zemtsov Viola Quartet (Navis Classics NC14001, 2014).

gained popularity, but the technical demands on all four players present a challenge to programming the work. All four parts have an expansive range, frequently use double-stops and harmonics, and have rapid passages that demand technical facility in both hands, thus requiring four players of relatively equal skill. The first viola carries the melody more than the other parts, but each part takes its share of the melodic material.

The *Fantasia Quartet*, like the *Fantasia* for viola and organ, follows an amorphous formal structure. Bowen begins the work with a slow introduction in E minor (mm. 1-19), before launching into the main *Allegro con spirito* section, with all four parts passing around melodic fragments and sixteenth note figurations in counterpoint. The first distinct thematic section stays in E minor (mm. 20-42), followed by another clear section in G major (mm. 43-62). Bowen follows with a development section of sorts (mm. 63-129), borrowing thematic material and constantly shifting between ambiguous key centers. No clear section change occurs until the E minor theme returns (m. 130-141), which is an exact repetition of the opening *Allegro* theme, and is the only repeated material in the piece. Rather than re-using the G major theme from the beginning, Bowen inserts a “*stretto agitato*” to extend the E minor section (mm. 143-152), accelerating to a grand pause (m. 152). A transitional section gives a brief recall of the slow introduction (mm. 153-164), though Bowen obscures the sense of key center with chromatically-altered chords shifting nearly every bar.

The next clear section break is indicated by a shift to the parallel key of E major, and slows the activity to mostly quarter and half notes, though indicating that the tempo remain the same. This section is primarily homophonic (mm. 165-223), which also helps create a sense of relative calm after the contrapuntal main body of the work. Bowen uses new melodic material in this extended coda, which mostly plays a subservient role to the rich

harmonic texture created by keeping all four parts in a close range. Bowen expands to a more open voicing at the end of the piece (mm. 225-246), slowing to *piu lento* and utilizing mutes as the work calmly closes in E major.

Phantasy, op. 54

Bowen composed his *Phantasy* for viola and piano in 1918 as an entry for Cobbett's sixth competition. The competition that year was specifically for a viola work, and Bowen's entry won the top prize.²⁶ Tertis premiered Bowen's *Phantasy* on December 6, 1918, with pianist Samuel Liddle.²⁷ No record of further performances by Tertis is extant in news and journal outlets, but the piece has become one of Bowen's most oft-performed viola works since Josef Weinberger released the first published edition in 1997.²⁸ Ten commercial recordings have been produced of the piece to date, by far the most of any of Bowen's viola works. The relative length of the *Phantasy* (which lasts around 14 minutes) when compared to Bowen's other large-scale works has likely attracted more performers interested in trying his viola music without the increased commitment of learning a sonata or concerto.

The *Phantasy*'s also resembles a condensed sonata, as it can be divided into three inter-connected shorter "movements." In the first movement (mm. 1-230), Bowen uses an episodic quasi-sonata form. The piece begins with a slow introduction in F major, which presents the main theme that ties the entire piece together. The introduction accelerates to a *poco più allegro* section (mm. 27-70), which serves as the first thematic section of the modified sonata form. In the second thematic section (mm. 71-111), Bowen returns to the

²⁶ Maw, "Phantasy mania" 118.

²⁷ "London Concerts: Wigmore Hall," *Musical Times* 60 No. 911 (January 1, 1919), 37.

²⁸ York Bowen, *Phantasy, Op. 54 for Viola and Piano*, edited by John White (London: Josef Weinberger Ltd., 1997).

slower theme from the introduction, and utilizes the mediant-related key of D major (a key relationship which he also explored in the Second Sonata). A clear development section follows (mm. 112-169), as both themes are fragmented and never settle in a particular key center. The first thematic section returns in mm. 170-208 as an exact repetition of mm. 27-65, followed by a transitional section in mm. 209-230. The song-like *Poco adagio* (mm. 231-282), which functions as the second movement, offers no repeated sections and stays relatively stable in D-flat major throughout, thus evading any particular formal structure.

The final section of the *Phantasy* (mm. 283-414), marked *Allegro vivo*, functions as its third and final movement, and returns to the home key of F major. This section most closely resembles rounded binary form, but with two internal units, for an ABCA structure. After a nine-bar introduction (mm. 283-291), the first A section introduces the primary sixteenth- and eighth-note motif for the movement. The B section (mm. 314-338) uses a variation of the same motif, using the relative key of D minor. While it does ambiguously return to the tonic key F major, this section does not strictly adhere to binary form, as it does conclude with a repetition of material from the A section. Section C (mm. 339-354) functions as an abbreviated development section, followed by an exact repetition of the first nineteen bars of the A section (mm. 355-373). Remaining in F major, Bowen transitions via a strong dominant pedal (mm. 374-386) to a triumphant recall of the opening theme of the piece (mm. 387-403) in the piano part, accompanied by scalar and arpeggiated figurations in the viola. The coda (mm. 404-414) concludes the piece with a final three-bar statement of the opening theme. As in many of Bowen's other viola works, he employs mediant-related keys throughout the *Phantasy*, though he does not explore as many different possibilities as usual,

only choosing D major, D minor, and D-flat major for this work, in addition to the home key of F major.

Bowen's three "fantasy" works for viola each contributed differently to Tertis's viola crusade. The novelty of the instrumentation of the *Fantasie Quartet* likely contributed to its success, and Tertis seemed proud to have a work that required no instruments other than the viola. Both the *Fantasie Quartet* and the *Fantasia* for viola and organ, even as short works, also helped Tertis's crusade cross the hurdle of limited repertoire in its earliest stage.

Although Tertis had already gained a great deal of respect by 1918, Bowen's *Phantasy* for viola and piano winning the Cobbett prize may have helped Tertis and Bowen gain another level of credibility. The sense of English national pride associated with Cobbett's phantasy movement would have been a valuable ally for any English composer at the end of the First World War.

These three works are all viable programming options for the modern violist. The *Fantasia* for viola and organ is, of course, the least practical to perform, as organs are far less common than pianos. Musically, however, the piece would do well in a recital of other works including organ, or even during a time of reflection in a high church setting. The popularity of the *Fantasie Quartet* has increased considerably in recent years, particularly among student groups enthusiastic about showcasing the viola, a sentiment which would delight Tertis. The *Phantasy* for viola and piano could be regarded as a lighter version of a sonata, thus making it more accessible for performers and audiences than Bowen's full-length sonatas or concerto. Performers often look for shorter works to fill out recital programs, a purpose which any of these three pieces could easily serve, as well as any of the other shorter works Bowen composed for the viola.

CHAPTER 6

SHORTER WORKS AND ARRANGEMENTS

In addition to the major works (sonatas, concerto), Bowen also composed a number of shorter pieces for the viola, which have received far less attention than his large-scale works. Though perhaps not as significant to the viola repertory as Bowen's large-scale works, these shorter pieces contribute to the repertory in a different way. Performers often use short works in a variety of fashions, sometimes as virtuosic showpieces, other times as an encore to a program of larger works, or even occasionally devoting an entire half of a recital to shorter works. Tertis likely used all of these approaches when programming his recitals, and each of Bowen's shorter works would easily fit one or more of these purposes. This chapter will discuss each work in detail.

Bowen's first work for the viola was an arrangement of his *Romance* in D-flat major (1904), originally for violin and piano. Monica Watson's list of Bowen's works name 1900 as the date of the original composition (presumably a date from the manuscript),¹ and John White notes in the published version of the *Romance* that the "transcription for viola was made when Bowen and Tertis were planning their first recital together in 1904."² The premiere date of the *Romance*, however, remains unclear. In a note in his biography of Tertis, John White claims that the viola version was premiered in 1904 at Bechstein Hall in London

¹ Monica Watson, *York Bowen: A Centenary Tribute* (London: Thames Publishing, 1984), 94.

² York Bowen, *Romance for Viola and Piano*, edited by John White (Lancashire, United Kingdom: Comus Edition, 2004).

by Tertis and Bowen, also naming that as their first collaborative performance.³ Multiple sources confirm November 3, 1904 as Bowen's first public recital in London (which was at Bechstein Hall), but do not mention what works were performed or any collaboration with Tertis.⁴ Furthermore, Tertis' and Bowen's joint recital on May 19, 1905 is well-documented as their first collaborative performance, though it is possible they collaborated for a single piece as part of Bowen's 1904 solo recital. While a 1904 premiere may have occurred, the first performance of the *Romance* documented in firsthand news and journal sources came on December 11, 1905, as part of Tertis' and Bowen's third collaborative recital.⁵ One reviewer called the *Romance*, as well a new sonata for viola and piano by W. H. Bell, "both most attractive works," adding that "the romance is full of poetic feeling and significance."⁶

Despite its initial positive reception, the *Romance* remained unpublished for the next century, until Comus Editions released the first edition in 2004.⁷ Subsequently, Lawrence Power included the work on his recording of Bowen's complete works for viola and piano.⁸ Violinist Chloë Hanslip recorded the violin version in 2012 from the manuscript,⁹ as that version has not yet been published. The piece lasts around six minutes, and would make a fine addition to a recital program as part of a group of shorter pieces or as a lyrical encore.

³ John White, *Lionel Tertis: The First Great Virtuoso of the Viola* (Woodbridge, Suffolk: Boydell Press, 2006) 305.

⁴ "Performances Next Week," *Athenaeum* 4018 (October 29, 1904), 598; "Miscellaneous Matters," *The Musical Standard* 22 No. 567 (November 12, 1904), 312; "Personalalia," *Musical Herald* No. 681 (December 1, 1904), 371.

⁵ "Concerts," *London Times* No. 37888 (December 12, 1905), 7.

⁶ "London and Suburban Concerts," *Musical Times* 47 No. 755 (January 1, 1906), 47.

⁷ York Bowen, *Romance for Viola and Piano*.

⁸ York Bowen, *The Complete Works for Viola and Piano*, Lawrence Power, Simon Crawford-Phillips (Hyperion CDA67651/2, 2008).

⁹ York Bowen, *The Complete Works for Violin and Piano*, Chloë Hanslip, Danny Driver (Hyperion CDA67991/2, 2013).

The *Romance* in D-flat major is in simple ABA form. Both A sections stay in D-flat major throughout, uncharacteristic of Bowen's usual chromatically-infused style. The viola carries the melody for the first half of the A section (mm. 2-21), supported by gentle accompaniment in the piano. The piano adds a sixteenth-note ostinato in the second half of the A section (mm. 22-32), which shifts to the viola (mm. 33-42) as the piano takes over the melody. The B section is more tumultuous, shifting through several keys, but never settling for long in one key. This constant sense of motion is more common in Bowen's works, especially when driven by a heavily chromatic harmonic language. Bowen's tight voice leading makes the chromaticism accessible and even attractive to the listener's ear. In some transitional passages, Bowen quickly shifts tonal centers by chromatically altering one note at a time in a series of chords. He confirms the brief visits to different keys by changing the key signature several times in the B section, including E, G, and C major. Analysis of the harmonic structure reveals that the key signatures do often indicate the tonal center for a given section, although Bowen rarely gives a strong cadence in any particular key. Curiously, Bowen does not indicate a change of key signature for an extended passage later in the B section (mm. 57-88), though he moves swiftly through a few more keys and includes some repeated material from the beginning of the B section. The viola part remains lyrical throughout most of the B section, with frequent sixteenth notes in the piano propelling the intensity forward. The final A section (mm. 94-135) is a near-exact repetition of the beginning, with the exception of the first twelve bars being played an octave lower in the reprise (including the first six solely on the C string). Tertis may have suggested the extended passage on the C string, as many of his arrangements show off the viola's lower range in a similar fashion. Following the reprise of the A theme, Bowen adds an eleven-bar coda (mm.

136-146) in which he repeats thematic material from the first four measures of the opening theme.

Although he originally wrote it for cello and piano, Bowen also arranged his *Romance* and *Allegro de Concert* for viola and piano, likely to be performed by Tertis. Cellist Walton O'Donnell first performed the cello version on November 20, 1908, with Bowen at the piano.¹⁰ A review in *The Morning Post* criticized O'Donnell's tone, stating:

His technique enables him to execute difficult passages with a fair degree of success, but in the case of the violoncello especially it is of paramount importance that a good tone should be preserved throughout. Here Mr. O'Donnell fails. If he can succeed in making good tone a natural feature of all his playing he will become a violoncellist of high rank.¹¹

This criticism is particularly noteworthy when considering that Tertis's chief concern in playing the viola was the constant production of a beautiful tone. Perhaps this less-than-stellar performance also affected the reviewer's criticism of Bowen's new works, which stated that "their chief interest is harmonic, which is the kind that is least able to stand by itself for any length of time."¹² No record of a first performance of the viola version is extant in news or journal outlets. In an editorial note to the published edition, John White mentions that the *Romance* was initially titled "Nocturne," which matches the record of the first performance.¹³ Bowen labeled the *Romance* as op. 21, no. 1 and the *Allegro de Concert* as no. 2, but the manuscripts are dated in the opposite order (June 29, 1908 for the *Romance* and February 1906 for the *Allegro de Concert*).¹⁴ It is unclear whether these two works were

¹⁰ "Walton O'Donnell," *Cremona* 2 No. 24 (November 1908), 131.

¹¹ "Recent Concerts: Mr. Walton O'Donnell," *Morning Post* (November 23, 1908), 4.

¹² "Recent Concerts: Mr. Walton O'Donnell," *Morning Post*, 4.

¹³ Editorial note by John White in York Bowen, *Romance & Allegro de Concert for Cello or Viola and Piano, Op. 21*, edited by John White (London, Josef Weinberger Ltd., 2009); "Walton O'Donnell," *Cremona* 2 No. 24, 131.

¹⁴ Editorial note by John White in York Bowen, *Romance & Allegro de Concert for Cello or Viola and Piano, Op. 21*.

initially intended for performance together, or if Bowen grouped them under the single opus number 21 after completion.

The printed edition of the *Romance* and *Allegro de Concert* contains separate parts for viola and cello, with both parts printed on separate staves above the piano part in the score. While the inclusion of both parts in the score seems somewhat peculiar for a performing edition, it makes for easy comparison between the two versions. The viola and cello parts are similar, and often in the same octave. Occasional notes are changed in the viola part to accommodate the instrument's range, and a few notes are written with different enharmonic spellings than the cello part. The most notable difference between the two parts is that the viola part has different phrasing and expression markings in several places, very possibly by Tertis, as well as more notated articulations and fingering suggestions, also probably by Tertis. Several dynamics in *Romance* are also marked at a level higher in the viola part when compared to the cello version. It is likely that these additional markings would have been added to the manuscript part by Tertis, as the markings are similar to Tertis's edits on the viola parts for the two sonatas. Lawrence Power included the *Romance* and *Allegro de Concert* in his complete recording of Bowen's viola and piano works, the only recording to date of either version of the two pieces.¹⁵

Romance is in 4/4 time, marked Andante con moto. It is in the key of A major, and follows the formal structure of ABA plus coda. In typical Bowen fashion, the A section hovers around the home key, but rarely lands on it, cadencing only twice to a root position A major chord (m. 6 and m. 24, the latter of which is the final cadence of the A section). The B section is also unstable harmonically, hovering mostly around the key of E major, but

¹⁵ York Bowen, *The Complete Works for Viola and Piano*, Lawrence Power, Simon Crawford-Phillips.

modulating to other keys temporarily through sequences. The final A section is a near exact repetition of the opening section, with only a few slight variations in rhythm. Bowen replaces the last three bars of the opening section with a twenty-two-measure coda, thus ending the movement with a bluesy plagal cadence.

The overall mood and effect of *Romance* is similar to the slow movement of Bowen's Second Viola Sonata. The harmonies and range of melodic expression are reminiscent of some of Debussy's vocal works, such as "C'est l'extase langoureuse" from *Ariettes oubliées*, L. 60 (1885-87); how familiar Bowen was with Debussy's work is a point of speculation. The viola part possesses a lyrical nature, yet the melodic lines are mostly disjunct. Frequent leaps of up to a seventh coupled with Bowen's usual chromaticism give some merit to the initial reviewer's comments of the work being driven primarily by harmony. As a whole, *Romance* is largely idiomatic for the viola, and is indeed effective when played with a strong tone, such as in Lawrence Power's 2008 recording.¹⁶ The piano part moves seamlessly between a more accompanimental role and more prominent solo passages, showcasing Bowen's skill as a collaborative musician.

The *Allegro de Concert* (marked *Allegro con fuoco*) follows Bowen's typical practice of rarely staying in a single key for long. It begins in D minor, and remains mostly in either that key or F major for the first fifty bars. The middle section (mm. 51-182) follows a more episodic structure, prefiguring Bowen's fantasy works. Strong cadences are often prepared, only to shift quickly to another key rather than resolving the cadence as one might expect. Bowen provides a short respite from the rollicking 12/8 by inserting a contrasting section in

¹⁶ York Bowen, *The Complete Works for Viola and Piano*, Lawrence Power, Simon Crawford-Phillips. As of this writing, no other commercial recording exists of either the viola or cello versions.

A major, marked Lento, *ma non troppo* (mm. 104-129). While this character piece within a character piece shares the same time and key signatures as the *Romance*, there is no borrowed melodic material. The opening material seems to return (m. 130), though with an abrupt modulation to B-flat major, and lingers in 4/4 before returning to 12/8 (m. 147). Two possible cuts to this particular passage are indicated in the manuscript. The first option cuts the entire section from mm. 130-146, which would be perhaps even more jarring than the printed abrupt modulation. The second cut would remove mm. 139-146, which would result in a relatively smooth transition.¹⁷ The opening theme of the movement truly returns (m. 183) in a statement that is identical to the opening for twenty-six bars. Bowen finishes the piece in D major, driving with rhythmic energy throughout the 44-measure coda.

Bowen's writing for both instruments is much more virtuosic in the *Allegro de Concert* than the more lyrical *Romance*. Rapid scale and arpeggio patterns in the viola part often cover a large range on the instrument in a very short amount of time and are complicated by irregular whole- and half-step patterns, including an occasional whole-tone scale. Most double-stops fall relatively easily within the hand. The piano part is similar to that in Bowen's other works, with complex harmonies and tight chromatic motion moving from one chord to the next. It often contributes countermelodic figures and has an occasional solo for a couple of bars, but primarily serves an accompanimental role to the viola.

Tertis, harpist Miriam Timothy, and Bowen on the organ first performed the *Poem* for Solo Viola, Harp (or Piano), and Organ on June 9, 1911, in Aeolian Hall in London.¹⁸ Tertis also performed his arrangement of the Bach *Chaconne* and several other British works on the

¹⁷ The editor gives no explanation of these cuts, or why he has chosen to keep the potential cut sections.

¹⁸ White, *Lionel Tertis*, 21-2.

program, including Benjamin Dale's *Introduction and Andante* for six violas, which a reviewer noted "is admirably calculated for show off this instrument's capabilities."¹⁹ The commentary continues, "None of the succeeding items displayed any striking originality, but they served to show that the viola is well worthy of considerably more attention than it has hitherto received."²⁰ The "succeeding items" would have included Bowen's *Poem; Nocturne* by Joseph Holbrooke for viola, oboe d'amore, and piano; *Fantasia* for viola and piano by Cyril Scott, and Bowen's song, "At the Mid Hour of Night." A review in *The Times* also gave an indifferent evaluation of Bowen's *Poem*, stating that it "[does not] say more than some of our sentimental ancestors at the beginning of the last century were saying, though the idiom has of course varied with the lapse of years."²¹ The reviews offer a fair assessment of the work, the interest of which is more in its scoring than its musical processes.

The *Poem* is scored for an unusual combination of instruments, each of which is treated idiomatically. The viola carries the primary melodic material throughout the eight-minute work, supported by rolled chords, arpeggios, and glissandi in the harp and sustained chords in the organ. While these elements work well for each instrument individually, the collective texture is relatively static. As in most of Bowen's works for Tertis, the viola part frequently reaches into the upper register of the instrument, going as far as E-flat above the treble staff on multiple occasions. The expansive melodic material features mostly disjunct motion played legato.

Bowen employs an episodic structure for the *Poem*, somewhat similar to that of the *Fantasies*. A lyrical chromatic introduction (mm. 1-16) precedes the primary theme in G-flat

¹⁹ "Tertis' Viola Recital," Supplement to *Musical Standard* 36 No. 913 (July 1, 1911), 28.

²⁰ "Tertis' Viola Recital," Supplement to *Musical Standard*, 28.

²¹ "A Viola Recital," *London Times* No. 39608 (June 10, 1911), 12.

major (mm. 17-34). The viola plays throughout with no more than an occasional beat or two of rest, but sectional divisions are clearly indicated by a gradual slowing of the tempo at the end of each section and a resumption of the original tempo to start the next section, often accompanied by a key change. Bowen remains relatively close to the home key of G-flat, venturing only occasionally to the keys of D-flat, A-flat, and E-flat for short passages. The introduction returns in shortened form (mm. 97-101) before the reprise of the G-flat theme, which Bowen extends chromatically to bring the *Poem* to its climax (m. 119). Bowen recalls some earlier material in the coda, but does not fully repeat any specific passages. Though the piece does not follow a strict formal pattern, it does prove relatively predictable, lacking the rapid changes of mood and key that are often present in Bowen's music, which when added to the static texture of the work, demonstrates that this work does not command the same level of interest as most of Bowen's other viola works.

The *Melody for the G String* and *Melody for the C String* are short pieces intended, as the titles indicate, to be played entirely on one string. This construction is reminiscent of Paganini's "Moses" variations for cello (1818) or August Wilhelmj's arrangement for violin of the Air from Bach's Third Orchestral Suite, commonly known as "Air on the G String." These types of pieces are clearly intended to show off the virtuosic abilities of the performer in playing in an extremely high register on a lower string. Tertis was likely familiar with such works for violin and cello, and may have requested Bowen to write similar pieces for the viola. Bowen's two works of this nature, like the Bach "Air," are slow and melodic, easily deceiving the undiscerning listener into thinking they are not that difficult to play. Both works demand an expansive range for a single string and utilize extended techniques such as glissandi and artificial harmonics. The two *Melodies* were published individually in 1923 by

the London-based Swan & Co. and reprinted by Josef Weinberger in 2006. They both bear the inscription “To Lionel Tertis.”²² Violists Lawrence Power and Roger Chase have recorded both miniatures in addition to the first recording of the *Melody for the G String* by violist Doris Lederer.²³

Bowen wrote the *Melody for the G String*, op. 47 for either viola or violin with piano accompaniment. The string part in the published edition is written in treble clef, readable for either instrument. Tertis and Bowen gave the premiere of the work on July 7, 1917, as part of a fundraising concert for the Allied Prisoners of War (Educational) Book Fund.²⁴ They also performed the finale of Bowen’s First Viola Sonata on the concert. No reviews of the concert are known to exist, and no further performances are recorded, though such a short piece would have garnered much less critical attention than sonatas or other major works.

Bowen’s choice of G-flat major seems curious for a piece to be played entirely on a string tuned to G-natural. Rather than producing a more open and resonant sound, the choice of a flat key capitalizes on the darker, richer qualities of the viola. Flat keys also tend to produce a more consistent tone in the lower and middle register of the viola, whereas brighter keys have some pitches that are particularly resonant and vibrant (due to sympathetic vibration of other strings), while other pitches may sound more dull in comparison.²⁵ The harmonic language is similar to that of Bowen’s Second Sonata, with chromatic bass lines

²² York Bowen, *Melody for the G String for Violin (or Viola) and Piano. Op. 47* (London: Swan & Co. Ltd., 1923); York Bowen, *Melody for the C String for Viola and Piano, Op. 51, No. 2* (London: Swan & Co. Ltd., 1923).

²³ York Bowen, *The Complete Works for Viola and Piano*. Lawrence Power, Simon Crawford-Phillips; York Bowen, *The Tertis Tradition: Music for Viola and Piano*, Roger Chase, Michiko Otaki (Dutton Epoch CDLX 7231, 2009); York Bowen, *The Passion of Bliss, Bowen, and Bridge*, Doris Lederer, Bruce Murray, Darius Korcz, Jennifer Cassin, Franklin Shaw (Centaur Records CRC2692, 2005).

²⁴ White, *Lionel Tertis*, 40.

²⁵ The violin version would have a similar effect, but to a lesser degree, as the G string on a violin generally carries more intensity than the viola.

moving mostly in stepwise motion. This smooth harmonic motion pairs beautifully with the rich sonorities of the viola's G string, combining to achieve an exquisite work, sure to leave audiences wanting more.

Melody for the G String is in a simple ABA form. The piano provides a gently pulsing accompaniment under the lyrical viola melody throughout the A section. The piano part consists primarily of block chords, with occasional melodic interjections, while the viola carries the main melodic material throughout. The B section is in A major, the enharmonic equivalent of the lowered mediant of G-flat major. The piano part remains mostly in the background, with occasional interjections of counter-melodic material. The final A section parallels the first twenty-seven measures of the opening A section, then extends via sequence to climax on a high G-flat (m. 111), almost two octaves above the open G string on the viola, before relaxing to a quiet close. An ossia part in the published edition indicates that the performer may play artificial harmonics for the last five measures of the piece that sound two octaves higher than the printed pitches.²⁶

A unifying melodic motif of a dotted quarter note followed by three eighths comprises the primary melodic figures in both the A and B sections, giving the piece a sense of cohesive construction. Another distinctive element of the piece is Bowen's frequent use of three-measure phrases in the A section, but more standard four-measure groupings in the B section. These irregularities are barely perceptible, however, as Bowen seamlessly weaves the piece together in a continuous flow.

²⁶ This option is only given in the violin/viola part. Lawrence Power chose this option for his 2008 recording of the work, while the recordings by Doris Lederer (viola) and Chloë Hanslip (violin) feature the lower octave.

Melody for the C String, op. 51, no. 2 is in F major, a particularly sonorous key for the lowest string on the viola. Bowen completed the short piece around 1918, though the exact date of the first performance is unknown. The assignment of the opus number 51, no. 2 is curious, as Bowen assigned op. 51, no. 1 to a set of *Three Serious Dances* (1919) for solo piano. This was not unusual for Bowen, however, as several of his opus numbers do not follow a strict organizational pattern. Like its corollary for the G string, *Melody for the C String* is in ABA form with coda. The two A sections are nearly identical, the only difference being four additional measures in the reprise. The viola part rarely strays from diatonic pitches in the A sections, though the piano has frequent chromatic harmonies, specifically its heavy doses of chromatic passing tones as it moves from one chord to the next. The viola melody begins with mostly conjunct motion, but expands to include leaps up to a ninth as the piece progresses. The viola carries the smooth, lyrical melody throughout the piece, only resting briefly between the A and B sections (mm. 22-23). Bowen utilizes a few natural harmonics, as well as artificial harmonics, at the beginning of the B section and in the coda. Like *Melody for the G String*, the piano part features mostly block chords, with occasional melodic fragments. The coda includes artificial harmonics that recall the opening of the B section. The piece is well-suited to the technical and sonorous capabilities of the viola, but it perhaps less appealing musically than the *Melody for the G String*.

Bowen's *Rhapsody* for viola and piano (1955), the composer's last substantial work for the instrument, was not written for Tertis. Tertis and Bowen's careers had diverged by this point, though the effects of their collaboration can still be seen in this work. Bowen composed the *Rhapsody* for violist Maurice Loban, with whom he collaborated on a few

occasions for radio broadcast performances.²⁷ According to an editorial note by John White in the 1998 published edition, Loban and Bowen played the work on a radio broadcast shortly after its completion.²⁸ No record of concert performances or reviews is extant in news and journal outlets. Violists Doris Lederer and Lawrence Power have each recorded the work since its publication,²⁹ but the work is still rarely performed, likely due to its virtuosic demands for both instruments. Rapid sixteenth-note passages often extend high onto the A string of the viola, and Bowen makes frequent use of artificial harmonics, octaves, and other double- and triple-stopping. The piano part is no less demanding, requiring a soloistic agility that would have highlighted Bowen's pianistic abilities. The *Rhapsody* is by all accounts a showpiece for the viola, running in the same vein as George Enescu's *Concertstück* (1906), Joseph Jongen's *Introduction et Danse, Op. 102* (1934), or Arnold Bax's *Concert Piece* (1904) and *Legend* (1929). Though the *Rhapsody* was not specifically written for Tertis, the virtuosity of the piece requires a performer of Tertis's ability, evidence that his crusade was successful in producing more capable exponents of the viola.

The form of the *Rhapsody* befits its title, evading more standard methods of construction. Similar to the *Phantasy* for viola and piano, this work can be divided into three inter-connected "movements," denoted by drastic changes of mood and tempo. A distinctive feature of the outer movements is Bowen's frequent use of modal harmonies, contrasting the predominantly major-key harmonies of the second movement. The first movement (mm. 1-157) consists of several short episodes, marked by slight differences of mood and character.

²⁷ York Bowen, *Rhapsody for Viola and Piano*, edited by John White (London, Josef Weinberger Ltd., 1998), iv.

²⁸ Bowen, *Rhapsody for Viola and Piano*, iv.

²⁹ York Bowen, *The Passion of Bliss, Bowen, and Bridge*, Doris Lederer, et al; and York Bowen, *The Complete Works for Viola and Piano*, Lawrence Power, Simon Crawford-Phillips.

The piano boldly presents the primary motif in 3/4 time, consisting of five chords moving in parallel motion, contributing to the modal effect by omitting the third of each chord. Bowen's usual chromaticism is on full display throughout the first movement, rarely establishing the foundation of a specific key, other than the opening episode in G minor (mm. 1-26). A transitional section follows (mm. 144-157), moving from the energetic first movement into a more lyrical second movement, which stays mostly grounded in D-flat major. The second movement is also constructed as a series of four episodes, distinguished more by shifts of character and texture than melodic content. The third movement begins with a transitional passage (mm. 239-255), modulating from D-flat back to the original key of G minor and returning to the lively pace of the first movement. The bulk of the third movement (mm. 256-330) presents the viola and piano as equals, passing sixteenth note figurations back and forth to achieve a quasi-perpetual motion effect. Bowen hints at a return of the first movement motif (m. 271), but gives a more distinctive reprise later (mm. 331-344). Bowen couples this motif with other parallel fifths and octaves in the coda (mm. 345-379), highlighted by a whole-tone scale in the viola (m. 377).

Bowen's final work for the viola was a short *Piece* in E-flat major for viola and piano (1960). Whether Bowen composed it for Tertis or another violist (or perhaps even for himself to play) is unknown. No record of any public performance by Tertis or Bowen is extant, but the work was recorded for the first time in 2011³⁰ and published in 2017.³¹ The *Piece* follows no particular formal structure, and remains firmly in the home key of E-flat major. The viola

³⁰ York Bowen, *English Music for Viola and Piano*, Sarah-Jane Bradley, Christian Wilson (Naxos 8.572761, 2012).

³¹ York Bowen, *Piece in E-flat (1960) for viola and piano*, Urtext prepared by Kenneth Martinson (Gainesville, Florida: Gems Music Publications, Ltd., 2017).

carries the lyrical melody throughout, utilizing a three-octave range. The chordal accompaniment in the piano appears simple, yet bears the marks of Bowen's typical chromaticism and pianistic voicings. Only thirty-seven measures long and lasting less than two minutes, the simple yet tranquil *Piece* is a fitting farewell to the viola from Bowen, who died the following year (1961).

Arrangements for Viola

Bowen also arranged a handful of works for viola originally written by other composers. Bowen's 1918 arrangement of Benjamin Dale's *English Dance* (originally for string orchestra) shares similar harmonic language with Bowen's works but is much lighter in character. The tune is carried by the viola throughout, with occasional melodic fragments in the piano. Even this piece shows Tertis's well-known prowess on the viola. While less technically demanding than many of Bowen's own works, the piece still utilizes the extended range of the viola as well as artificial harmonics, ricochet bowing, and quadruple stopped pizzicatos. It is in a simple ternary form and rests primarily in the keys of C major and F major. Dale and subsequently Bowen explore mediant relationships by briefly modulating to E major and E-flat major within the A sections, which are mostly in C major.

Dale dedicated the *English Dance* to his friend Hubert Gordon Hopkirk, with whom he was a prisoner-of-war in Rühleben, Germany.³² Bowen's arrangement was not the only one, for a violin version of the work (presumably written by Dale) was published in 1919.³³

³² Editorial note in Benjamin J. Dale, *English Dance*, arranged for Viola and Piano by York Bowen, edited by John White and Christopher Field (Lancashire, United Kingdom: Comus Edition, 2003).

³³ Benjamin J. Dale, *English Dance* for Violin and Piano (London: Anglo-French Music Co., 1919); this version is also recorded on Benjamin Dale, *Music for Violin and Piano*, Lorraine McAslan, Michael Dussek (Dutton Epoch CDLX7157, 2005).

Bowen transposed the work down a fifth for the viola, as the original version is in the key of G major. Tertis and Bowen gave the premiere of the viola arrangement on December 12, 1918, in a performance that also included Dale's Suite for viola and piano, Arnold Bax's *Elegiac Trio* for flute, viola, and harp, and *Mosaic in Ten Pieces* by Richard H. Walthew.³⁴ No reviews of this performance or any further performances are extant in news or journal outlets. John White edited the first publication of the viola version, released in 2003 by Comus Edition.³⁵

Other works that Bowen arranged for the viola include an obligato part to accompany the first movement of Beethoven's "Moonlight" Piano Sonata, a 1918 arrangement of "Londonderry Air" for cello (or violin or viola) and piano, and a viola version of César Franck's Violin Sonata in A major. None of these have been published, but according to Monica Watson's catalog of Bowen's works, manuscripts do exist of the "Moonlight" Sonata obligato and "Londonderry Air" arrangement, and both are listed in the online catalog of the Royal Academy of Music library.³⁶ Lawrence Power included the "Moonlight" Sonata movement in his recording of Bowen's works for viola and piano.³⁷ The piano part remains unchanged from Beethoven's original, with the viola adding primarily sustained tones and counter-melodies, often highlighting suspensions and other moments of harmonic tension.

Besides Bowen's version, Tertis also wrote his own arrangement of "Londonderry Air" for violin (or viola or cello) and piano, which was published in 1918 by Schott.³⁸

³⁴ White, *Lionel Tertis*, 42.

³⁵ Benjamin J. Dale, *English Dance*, arranged for viola and piano by York Bowen.

³⁶ Watson, *York Bowen: A Centenary Tribute*, 107-108.

³⁷ York Bowen, *The Complete Works for Viola and Piano*, Lawrence Power, Simon Crawford-Phillips.

³⁸ Traditional, *Farewell to Cucullain: The Famous Londonderry Air*, arranged for violin, viola, or cello by Lionel Tertis (London: Schott & Co., 1918).

Because Monica Watson lists Bowen's arrangement as existing only in manuscript as of 1984, it is unlikely that these two works are the same. Tertis's version features two repetitions of the tune with the unembellished melody exclusively in the viola. Comparison of this arrangement with the manuscript of Bowen's version would clarify the differences (if any) between the two. Tertis did record his own arrangement,³⁹ but not the one attributed to Bowen.

It is unclear whether Bowen's arrangement of Franck's Violin Sonata was ever written down, or if perhaps Bowen may have notated changes for Tertis on a violin part. John White notes that Bowen himself could play the piece on viola from the violin version.⁴⁰ One reviewer of a 1917 performance by Tertis was not impressed with the arrangement, stating,

It is quite possible to question the wisdom of such an arrangement, and it is not easy to determine what object the composer had in view beyond adapting the sonata to Mr. Tertis's violin like viola playing...No overpowering improvement upon the composer's original version is to be noted.⁴¹

Tertis likely sought to capitalize on the popularity of Franck's Sonata (as he did with several other works intended for violin) by adding it to his repertoire, and performed the work on several occasions. Bowen's arrangement has not been published or recorded, and if a written manuscript did exist, it appears to have been lost.

Chamber Music Featuring the Viola

In addition to the many works for solo viola, Bowen also composed a handful of chamber works that prominently feature the viola. One such work is the *Phantasie Trio*, Op.

³⁹ Lionel Tertis, *The Complete Columbia Recordings (1924-33)*, Lionel Tertis, William Murdoch, Sir Arnold Bax, George Reeves, Ethel Hobday, Harriet Cohen, Albert Sammons, Sir Hamilton Harty, London Philharmonic Orchestra (Biddulph Records 82016 (4 CDs), 2006).

⁴⁰ White, *Lionel Tertis*, 304.

⁴¹ *Musical Opinion* (April 1917), quoted in White, *Lionel Tertis*, 40.

24 for violin, viola, and piano. It is unclear when Bowen completed the work, but works with surrounding opus numbers date from around 1907.⁴² Because of the particular spelling of “phantasie,” a connection to Cobbett’s project is evident, though the piece was not specifically commissioned by Cobbett. Tertis and Bowen premiered the *Phantasie Trio* on January 22, 1917, along with violinist Daniel Melsa.⁴³ A reviewer of the concert had high praise for the piece, stating that “this work must rank with the best that Mr. Bowen has given us.”⁴⁴ Monica Watson’s list of Bowen’s works notes that the piece was published by Ascherberg, Hopwood, & Crew, with the option of cello instead of viola.⁴⁵ Unfortunately, this edition is out of print, and no known copies are currently available. The manuscript housed at the Royal Academy of Music Library is also incomplete, containing only the viola part.⁴⁶ The piece was never recorded commercially, thus rendering it lost at present.

Bowen’s intent in writing the set of *2 Duos in G major for two violas* (1920) is unknown, as the only records of them are the manuscript (housed at the Royal Academy of Music) and a 2017 edition by Gems Music Publications.⁴⁷ No commercial recordings have been produced, but the two works together would likely take less than three minutes to perform. Despite such brevity, both duos present significant technical challenges for both

⁴² Monica Watson notes that Bowen’s meticulous personal habits did not extend to his assignment of opus numbers; Watson, *York Bowen: A Centenary Tribute*, 91. David Maw also notes that the work may have been revised in 1914 for the combination of violin, viola, and piano; David Maw, “‘Phantasy mania’: Quest for a National Style,” in *Essays on the History of English Music in Honour of John Caldwell: Sources, Style, Performance, Historiography* edited by Emma Hornby and David Maw (Woodbridge, Suffolk: Boydell Press, 2010), 120.

⁴³ “London Concerts: Steinway Hall,” *Musical Times* 58 No. 889 (March 1, 1917), 130; White, *Lionel Tertis*, 30-31.

⁴⁴ “London Concerts: Steinway Hall,” *Musical Times*, 130.

⁴⁵ Watson, *York Bowen: A Centenary Tribute*, 93.

⁴⁶ William A. Everett, *British Piano Trios, Quartets, and Quintets, 1850-1950: A Checklist* (Warren, Michigan: Harmonie Park Press, 2000), 111.

⁴⁷ York Bowen, *2 Duos in G major (1920) for 2 violas*, urtext prepared by Kenneth Martinson (Gainesville, Florida: Gems Music Publications, Ltd., 2017).

players. The first, marked *Andante*, features double- and triple-stops for the majority of each player's twenty-nine measures. Bowen's knowledge of the instrument is evident, as most of these fall reasonably well on the viola, though achieving accurate intonation with up to six fingered notes at a time between the two players adds to the complexity. The second duo, marked *Presto*, also uses double-, triple-, and quadruple-stops as accompanimental figures, some of which are likely to be played with quick successive down bows. The main interest of the *Presto*, however, is the short theme presented at the beginning by the second viola, imitated a fifth above four measures later by the first viola. This theme sets the tone for the lively, contrapuntal duo which lasts just over a minute. Both Duos merit further attention, and would work well for a pair of skilled violists looking for a flashy, lighthearted morsel to spice up their programming.

Even less is known about Bowen's *3 Duos for Violin and Viola*, as the manuscript is undated and the piece was not included in Monica Watson's 1984 list of Bowen's works. Gems Music Publications issued the first printed edition of this work in 2017.⁴⁸ The *3 Duos* have not been recorded commercially, though a single performance is currently available for reference on YouTube.⁴⁹ The first duo, marked *Poco Lento*, is thick with double-stops in both parts, again presenting the difficulty of accurate ensemble intonation, though the key of G minor provides some respite with open strings. There are a few discrepancies of accidentals between the published version and the recording, which suggests that either the

⁴⁸ York Bowen, *3 Duos for violin and viola*, urtext prepared by Kenneth Martinson (Gainesville, Florida: Gems Music Publications, Ltd., 2017).

⁴⁹ orgelspieler-mmxvii, "York Bowen Three duets (I. Poco lento tranquillo)," July 2, 2017, video, 3:30, <https://www.youtube.com/watch?v=3CYDdO4sGuQ>; orgelspieler-mmxvii, "York Bowen Three duets (II. Allegro vigoroso)," July 2, 2017, video, 1:42, <https://www.youtube.com/watch?v=K2reRfhAi18>; orgelspieler-mmxvii, "York Bowen Three duets (III. Presto leggiero)," July 2, 2017, video, 1:05, <https://www.youtube.com/watch?v=oLO79RbLwPE>.

score and manuscript do not agree, or that the performers felt that corrections were necessary upon hearing the piece. Whatever the source of these discrepancies, the performers seem to have made the correct choice, and the printed score is likely in error. Study of the original manuscript may help to further clarify this matter.

The second duo is marked *Allegro vigoroso* and is based around a simple three-note motif in E minor. Both parts have ranges spanning several octaves, extending to two octaves above the E string on the violin and the E a twelfth above the viola's A string (E6). At times, passages of sixteenth notes in both instruments simultaneously leads to a muddled texture, but the bulk of the movement's counterpoint makes way for one instrument to lead at any given time. The third duo is essentially a perpetual motion, also in E minor, marked *Presto leggiero*. Steady sixteenth notes pass between the violin and viola throughout the movement, with the exception of two eighth rests for both instruments together (mm. 34 and 36). With the exception of the imitative entry to begin the movement, Bowen gives no unifying motif. Though the date of composition is unknown, these 3 *Duos* were likely written during Bowen's student days or perhaps on a whim, as they do not demonstrate the same maturity as most of his other works for viola. Like the viola duos, the 3 *Duos for Violin and Viola* require a pair of skilled performers, but may not provide sufficient musical satisfaction to justify the rehearsal time needed to perform them well.

With the possible exceptions of the *Poem for Solo Viola, Harp, and Organ* and the 3 *Duos for Violin and Viola*, all of Bowen's shorter works are viable options that should be considered by students and professionals and are worthy of inclusion in the Romantic portion of viola literature. Most of these works were composed for Tertis and Bowen to perform

together, but the idiomatic writing for both viola and piano and lush Romantic musical language make them appealing for modern performers and listeners.

CHAPTER 7

THE CONTINUING LEGACY OF TERTIS AND BOWEN

As the previous chapters have demonstrated, York Bowen's music for the viola played an influential role in the success of Lionel Tertis's quest to liberate the viola from obscurity and establish it as a viable solo instrument. Though these works were originally written for Tertis and Bowen to perform, the enduring musical quality of Bowen's work warrants their inclusion in the standard repertory of modern violists. It is my hope that readers of this thesis will continue to discuss the place of Bowen's works in music history, and to further research and promote his music.

Musicologists tend to only include in the narrative of music history those composers whose music exhibits a stylistic shift or embodies a distinctive style. While Bowen's music may not be revolutionary as a whole, he holds an important place in the story of the viola as one of the first composers to write solo works specifically for the viola. Most viola works from before the twentieth century were either transcribed from a different instrument or were a rare individual work intended specifically for the viola. Bowen shifted this trend with his many works for Tertis, paving the way for a rich influx of literature in the twentieth century that comprises the bulk of the solo viola repertoire. The sheer quantity of his works written for the viola ranks Bowen as one of the most prolific composers for the instrument, perhaps only rivaled by the relatively unknown Italian violist, violinist, and composer Alessandro Rolla (1757-1841) or violist-composer Paul Hindemith (1895-1963). Bowen's knowledge of the instrument, and the resulting quality of his music, also distinguishes him among the most skilled composers for the viola. York Bowen's place in the narrative of the whole of music

history remains subject to debate beyond this thesis, but when discussing composers of standard viola literature, his name should be near the top of the list.

A great deal of information on Tertis's life and career is readily available, including his two autobiographies and John White's biography. Further exploration could be made, however, of music written for or by Tertis, including musical analysis. In contrast, research on Bowen is still somewhat limited, therefore many potential future projects involve the consolidation and organization of data and source material on the composer. I spent much of my time on this thesis searching online databases for firsthand accounts of performances, which helped to clarify and even correct historical information from secondary sources. As such, I hope the bibliographic materials compiled in this thesis will aid future researchers in their own quests for information. A bio-bibliography of Bowen and his music would prove most helpful for future researchers.

Another potential future project is the creation of a collected edition including all of Bowen's music, which of course would require substantial funding and collaborative efforts. The work of violist and pedagogue John White resulted in first editions of many of Bowen's pieces, helping to inspire a wave of renewed interest in Bowen's viola music and his music as a whole. Nearly all of Bowen's works for the viola have been published and recorded as of this writing, making his music more accessible than ever to performers and researchers. The 2017 editions by Gems Music Publications of the short *Piece* and the two sets of duos indicate that Bowen's music still interests editors and publishers, which could lead to eventual publication of the obligato to accompany Beethoven's "Moonlight" Sonata and the *Londonderry Air* arrangement. Continued interest in the publication of Bowen's previously

unpublished works would indicate whether a collected edition may become feasible in the future.

A thematic catalog of Bowen's works would be a project invaluable to any researcher of his music. The list of Bowen's works in Monica Watson's biography is the most complete list to date, but needs a major update, as dozens of Bowen's works have been published since Watson's book in 1984. None of Bowen's viola works (and few of his works in general) were recorded by 1984, but many have been recorded multiple times as of this writing. A thematic catalog of Bowen's works could potentially include recordings, though that portion would likely become outdated more quickly than information on published editions. The resources compiled in the appendices of this thesis contain most of the basic information about each of his viola works, which could serve as a springboard to gathering information about the rest of his works.

In the current technological age, websites of information about Tertis and/or Bowen would prove useful as a starting reference point for researchers, as well as those with more casual interest. No such resource exists about Tertis, though there is a small website dedicated to York Bowen.¹ Unfortunately, the scope of the website is limited, and does not appear to have been updated since 2011. Expansion of this website, as well as the development of a site dedicated to Tertis, would improve public access to basic information about both men. Websites of this nature could include biographical information, comprehensive lists of works, published editions, and recordings, as well as brief musical descriptions of selected works.

¹ "York Bowen Home Page," Glen Ballard, 2011, accessed April 6, 2020
<http://www.yorkbowen.co.uk/index.htm>.

The most likely group to retain ongoing interest in Bowen's viola music is, of course, violists. The simplest method for elevating Bowen's music in the repertory is for skilled violists to perform it. Bowen's reputation has improved through increased use of his music in teaching, but professional performers can do even more to arouse public interest. Several current performers have produced significant recordings of Bowen's music, including Doris Lederer and Lawrence Power, not to mention multiple CDs of Bowen's piano music recorded by Danny Driver and Joop Cellis. Because of instant streaming access to countless recordings, violists looking for new repertoire (like myself) will more likely become familiar with Bowen's music. Very few of Bowen's viola works have yet to be recorded for the first time, and additional recordings of works already recorded would aid violists in comparing different interpretations of each work.

Analysis of the musical language of Bowen's music has received little attention, although this dimension is among the most distinctive components of his works. While Bowen was a staunch traditionalist and never veered beyond the confines of tonality, his viola works demonstrate a post-Romantic style that often defies simple explanation. Further dissection by music theorists of Bowen's formal construction and harmonic language would provide a deeper understanding of his complex musical style, useful for both researchers and performers.

Conclusion

The legacy of viola playing is clearly indebted to the tireless efforts of Lionel Tertis, but I posit that Tertis and Bowen should both be regarded as outstanding figures in the realm of viola playing. Violists esteem Tertis a true champion of their cause, clearing a path that no one had trod before, but too easily forget the names of Bowen and other British composers

who contributed to his crusade with dozens of new works. At the same time, Bowen's legacy as a composer would likely survive as a one-dimensional pianist-composer had he not collaborated with Tertis. One reviewer, after a performance of Bowen's Concerto, addressed Tertis's collaborations with British composers, giving Tertis most of the credit:

A foreword to the programme expressed the player's faith in his instrument for solo purposes, and an afterword gave a long list of works to show how English composers have, in recent years, set themselves to provide the viola with a repertory. **But the programme nowhere hinted, what, however, is the truth, that it is primarily Mr. Tertis's own playing which has produced this English repertory.** [emphasis mine] Composers discovered in him a viola player who plays the instrument as though it were a violin, making speak as freely and as forcibly, a player who can compensate for the absence of brilliance by making the most of the distinctive quality of the rich tone which belongs to it.²

Indeed, without Tertis's fine playing and drive to promote his cause, the viola may well have remained in obscurity as a solo instrument even longer. But even for a self-motivated champion of the viola such as Tertis, he needed quality music to ensure the success of his crusade. Thus, the legacy of Tertis, and in part, the modern role of the solo viola, owe a great debt to Bowen and the other composers that aided Tertis by writing new works. By joining forces, Tertis and Bowen significantly improved the legacies of their respective individual careers, and were able to more effectively champion the viola as a respectable solo instrument.

² "Viola and Orchestra: Mr. Lionel Tertis's Concert," *The London Times* No. 43381 (June 30, 1923), 10.

APPENDIX A

SUMMARIES OF YORK BOWEN'S VIOLA WORKS

This appendix contains basic information on each of Bowen's works for solo viola and chamber works prominently featuring the viola. The list of recordings for each work is intended to be complete as of the time of this writing (2020).

Sonata No. 1 in C minor for Viola and Piano, Op. 18

- I. Allegro moderato
- II. Poco lento e cantabile
- III. Finale: Presto

Year of Composition: 1905

Dedication: "To Lionel Tertis."

First performance: May 19, 1905; Aeolian Hall, London. Lionel Tertis, viola; York Bowen, piano.¹

Approx. performance time: 28 minutes

Published edition

Bowen, York. *Sonata I for Viola and Piano in C minor, Op. 18*. Edited and fingered by Lionel Tertis. Berlin: Schott, 1911.²

Recordings

Bowen, York. *Bowen: Viola Sonatas 1 and 2, Phantasy*. James Boyd. Bengt Forsberg. Dutton Epoch CDLX7126, 2002.

———. *Music of Arnold Bax and York Bowen*. Doris Lederer. Jane Coop. Centaur Records CRC2660, 2004.

———. *The Complete Works for Viola and Piano*. Lawrence Power. Simon Crawford-Phillips. Hyperion CDA67651/2, 2008.

———. *Edwin York Bowen: Viola Sonatas Nos. 1 and 2, Phantasy*. The Bridge Duo. Naxos 8.572580, 2011.

———. *English Viola Music: Bowen, Bridge, Dale*. Gernot Adrian. Yuki Inagawa. Avi Music CAVi8553908D, 2018.

¹ "London Concerts: Viola Recital," *The Musical Times* 46 No. 748 (June 1, 1905): 403-4.

² This edition was the source for the Kalmus Classic Edition reprint, K 04301, 1985.

Sonata No. 2 in F major for Viola and Piano, Op. 22

- I. Allegro assai
- II. Grave
- III. Finale: Allegro giocoso

Year of Composition: 1906

Dedication: "To Lionel Tertis"

First performance: February 26, 1906: Aeolian Hall, London. Lionel Tertis, viola; York Bowen, piano.³

Approx. performance time: 27 minutes

Published edition

Bowen, York. *Sonata II for Viola and Piano in F major, Op. 22*. Edited and fingered by Lionel Tertis. Berlin: Schott, 1911.

Recordings

Bowen, York. *Bowen: Viola Sonatas 1 and 2, Phantasy*. James Boyd. Bengt Forsberg. Dutton Epoch CDLX7126, 2002.

———. *Music by York Bowen*. Doris Lederer. Czech Philharmonic Chamber Orchestra. Paul Polivnick. Bruce Murray. Centaur Records CRC2786, 2006.

———. *The Complete Works for Viola and Piano*. Lawrence Power. Simon Crawford-Phillips. Hyperion CDA67651/2, 2008.

———. *Edwin York Bowen: Viola Sonatas Nos. 1 and 2, Phantasy*. The Bridge Duo. Naxos 8.572580, 2011.

³ "London Concerts and Recitals," *The Musical Times* 47 No. 758 (April 1, 1906): 261.

Concerto in C minor for Viola and Orchestra, Op. 25

- I. Allegro assai
- II. Andante cantabile
- III. Allegro scherzando

Year of composition: 1907

Dedication: "to Lionel Tertis"

First performance: March 26, 1908; Queen's Hall, London. Lionel Tertis, viola; Philharmonic Society; Landon Ronald, conductor.⁴

Approx. performance time: 35 minutes

Published edition

Bowen, York. *Concerto in C minor for viola and Orchestra, Op. 25: Reduction for Viola and Piano*. Edited by John White. London: Josef Weinberger Ltd., 1998.

Piano reduction by the composer. Orchestral score and parts available for hire from the publisher.

Recordings

Bowen, York. *Bowen & Forsyth: Viola Concertos*. Lawrence Power. BBC Scottish Symphony Orchestra. Martyn Brabbins. Hyperion CDA67546, 2004.

———. *Walton: Viola Concerto in A Minor, etc.* Hellen Callus. New Zealand Symphony Orchestra. Marc Taddei. ASV CD DCA 1181, 2006.

———. *Music by York Bowen*. Doris Lederer. Czech Philharmonic Chamber Orchestra. Paul Polivnick. Bruce Murray. Centaur Records CRC2786, 2006.

⁴ "Music in London: Philharmonic Concert," *The Musical Standard* 29 No. 744 (April 4, 1908), 216.

Fantasia for Viola and Organ

Year of composition: 1903-06

Dedication: None

First performance: February 26, 1906: Aeolian Hall, London. Lionel Tertis, viola; York Bowen, organ.⁵

Approx. performance time: 9 minutes

Published edition

Bowen, York. *Fantasia for Viola and Organ*. Edited by John White. London: Josef Weinberger Ltd., 2009.

Recordings

Bowen, York. *Viola und Orgel*. Bénédicte Royer. Bettina Leitner. Katharina Teufel-Lieli. Gramola 99168, 2018.

⁵ "London Concerts and Recitals," *The Musical Times* 47 No. 758 (April 1, 1906), 261.

Fantasie Quartet for Four Violas, Op. 41 No. 1

Year of composition: 1907

Dedication: None

First performance: March 3, 1908. Lionel Tertis, Eric Coates, James Lockyer, Phyllis Mitchell, violas.⁶

Approx. performance time: 10:30

Published edition

Bowen, York. *Fantasie Quartet for 4 Violas*. Edited by Thomas Tatton. Rarities for Strings Publications, 1983.

Recordings

Bowen, York. *The Passion of Bliss, Bowen, and Bridge*. Doris Lederer. Bruce Murray. Darius Korcz. Jennifer Cassin. Franklin Shaw. Centaur Records CRC2692, 2005. Includes the Fantasy for 4 violas, Melody for the G String, and Rhapsody for Viola and Piano.

———. *The Complete Works for Viola and Piano*. Lawrence Power. Simon Crawford-Phillips. Hyperion CDA67651/2, 2008.

———. *Concerto, Fantasy, Blues*. Tertis Viola Ensemble. Oehms OC 788, 2011.

———. *Zemtsov Viola Quartet*. Zemtsov Viola Quartet. Navis Classics NC14001, 2014.

⁶ “Concerts,” *London Times* 38587 (March 6, 1908), 12.

Phantasy in F major for Viola and Piano, Op. 54

Year of composition: 1918

Dedication: None. The piece won the 1918 Cobbett Competition grand prize.

First performance: December 6, 1918; Wigmore Hall, London. Lionel Tertis, viola; Samuel Liddle, piano.⁷

Approx. performance time: 14 minutes

Published edition

Bowen, York. *Phantasy, Op. 54 for Viola and Piano*. Edited by John White. London: Josef Weinberger Ltd., 1997.

Recordings

Bowen, York. *Bowen: Viola Sonatas 1 and 2, Phantasy*. James Boyd. Bengt Forsberg. Dutton Epoch CDLX7126, 2002.

———. *Phantasy: English Works for Viola and Piano*. The Bridge Duo. 2005.

———. *British Viola*. Richard Yongjae O'Neill. BBC Symphony Orchestra. Sir Andrew Davis. Steven Lin. Deutsche Grammophon 00028948149148, 2007.

———. *The Complete Works for Viola and Piano*. Lawrence Power. Simon Crawford-Phillips. Hyperion CDA67651/2, 2008.

———. *Edwin York Bowen: Viola Sonatas Nos. 1 and 2, Phantasy*. The Bridge Duo. Naxos 8.572580, 2011.

———. *Hidden Treasure: Viola Masterpieces*. Rivka Golani. Michael Hampton. Hungaroton HCD 32721-22, 2012.

———. *British Rhapsody: Music for viola and piano by Bowen, Coates, Delius, Richardson & Samuel*. Su Zhen. Simon Lepper. Stone Records 5060192780352, 2013.

———. *The Expressive Viola*. Katya Lazareva. Pavel Timofejevsky. Music Chamber, 2014.

———. *Bloch, Glinka, Bowen: Viola Works*. Matthew Cohen. Vivian Fan. Soundset Recordings, 2015.

———. *Bowen-Reger-Machajdik-Brahms*. Ivan Palovič. Jordana Palovičová. Pavlik Records, 2019.

⁷ "London Concerts: Wigmore Hall," *The Musical Times* 60 No. 911 (January 1, 1919), 37.

Romance in D-flat major for Viola and Piano
(originally for violin and piano)

Year of composition: 1900 (arr. for viola 1904)

Dedication: None

First performance: Unknown. Possibly November 3, 1904: Bechstein Hall, London. Lionel Tertis, viola; York Bowen, piano.⁸ Also possibly December 11, 1905: Bechstein Hall, London. Lionel Tertis, viola; York Bowen, piano.⁹

Approx. performance time: 6-7 minutes

Published edition

Bowen, York. *Romance for Viola and Piano*. Edited by John White. Lancashire, United Kingdom: Comus Edition, 2004.

Recordings

———. *The Complete Works for Viola and Piano*. Lawrence Power. Simon Crawford-Phillips. Hyperion CDA67651/2, 2008.

⁸ Multiple secondary sources cite 1904 in Bechstein Hall as the first performance of the *Romance*. A November 3 recital is the only performance by Bowen in Bechstein Hall in 1904 recorded in news and journal outlets, but the *Romance* is not mentioned in any reviews.

⁹ A review in the *London Times* mentions the *Romance* in this performance, though not specifically as a premiere, thus rendering this another possible date of the first performance. “Concerts,” *London Times* 37888 (December 12, 1905), 7.

Romance and Allegro de Concert, Op. 21 for Cello (or Viola) and Piano

Year of composition: 1906-1908

Dedication: None

First performance: Viola version: unknown. Cello version: November 20, 1908, St. James Hall, London; Walton O'Donnell, cello, York Bowen, piano.¹⁰

Approx. performance time: 14 minutes

Published edition

Bowen, York. *Romance & Allegro de Concert for Cello or Viola and Piano, Op. 21*. Edited by John White. London, Josef Weinberger Ltd., 2009.

Recordings

Bowen, York. *The Complete Works for Viola and Piano*. Lawrence Power. Simon Crawford-Phillips. Hyperion CDA67651/2, 2008.

¹⁰ "Recent Concerts: Mr. Walton O'Donnell," *The Morning Post* (November 23, 1908), 4.

Poem for Viola, Harp, and Organ, Op. 27

Year of composition: 1911

Dedication: None

First performance: June 9, 1911: Aeolian Hall, London. Lionel Tertis, viola; Miriam Timothy, harp; York Bowen, organ.¹¹

Approx. performance time: 8 minutes

Published edition

Bowen, York. *Poem for Solo Viola, Harp (or Piano) and Organ*. Edited by John White. London, Josef Weinberger Ltd., 2013.¹²

Recordings

Bowen, York. *Viola und Orgel*. Bénédicte Royer. Bettina Leitner. Katharina Teufel-Lieli. Gramola 99168, 2018.

¹¹ John White, *Lionel Tertis: The First Great Virtuoso of the Viola* (Woodbridge, Suffolk: Boydell Press, 2006), 21-2.

¹² According to an editorial note, the published edition of the *Poem* was not assigned the opus number 27 because of Bowen's duplicate use of that opus number for this work and his first String Quartet.

Melody for the G string, Op. 47
(also arranged by Bowen for violin and piano)

Year of composition: ca. 1917

Dedication: "To Lionel Tertis."

First performance: July 7, 1917; Lionel Tertis, viola; York Bowen, piano¹³

Approx. performance time: 4 minutes

Published edition

Bowen, York. *Melody for the G String for Violin (or Viola) and Piano. Op. 47*. London: Swan & Co. Ltd., 1923.¹⁴

Recordings

Bowen, York. *The Passion of Bliss, Bowen, and Bridge*. Doris Lederer. Bruce Murray. Darius Korcz. Jennifer Cassin. Franklin Shaw. Centaur Records CRC2692, 2005.

———. *The Complete Works for Viola and Piano*. Lawrence Power. Simon Crawford-Phillips. Hyperion CDA67651/2, 2008.

———. *The Tertis Tradition: Music for Viola and Piano*. Roger Chase. Michiko Otaki. Dutton Epoch CDLX 7231, 2009.

¹³ John White, *Lionel Tertis: The First Great Virtuoso of the Viola*, (Woodbridge, Suffolk: Boydell Press, 2006), 40.

¹⁴ This edition was used for the 2006 reprint by Josef Weinberger. It includes a single printed part in treble clef for violin or viola.

Melody for the C string, Op. 51 No. 2

Year of composition: ca. 1918

Dedication: "To Lionel Tertis."

First performance: Unknown

Approx. performance time: 4 minutes

Published edition

Bowen, York. *Melody for the C String for Viola and Piano, Op. 51 No. 2*. London: Swan & Co. Ltd., 1923.¹⁵

Recordings

Bowen, York. *The Complete Works for Viola and Piano*. Lawrence Power. Simon Crawford-Phillips. Hyperion CDA67651/2, 2008.

———. *The Tertis Tradition: Music for Viola and Piano*. Roger Chase. Michiko Otaki. Dutton Epoch CDLX 7231, 2009.

¹⁵ This edition was used for the 2006 reprint by Josef Weinberger.

Rhapsody in G minor for Viola and Piano

Year of composition: 1955

Dedication: [Maurice Loban]

First performance: Date and location unknown. Maurice Loban, viola; York Bowen, piano.

Approx. performance time: 13 minutes

Published edition

Bowen, York. *Rhapsody for Viola and Piano*. Edited by John White. London, Josef Weinberger Ltd., 1998.

Recordings

Bowen, York. *The Passion of Bliss, Bowen, and Bridge*. Doris Lederer. Bruce Murray. Darius Korcz. Jennifer Cassin. Franklin Shaw. Centaur Records CRC2692, 2005.

———. *The Complete Works for Viola and Piano*. Lawrence Power. Simon Crawford-Phillips. Hyperion CDA67651/2, 2008.

Piece in E-flat major for viola and piano

Year of composition: 1960

Dedication: None

First performance: Unknown

Approx. performance time: 2 minutes

Published edition

Bowen, York. *Piece in E-flat (1960) for viola and piano*. Urtext prepared by Kenneth Martinson. Gainesville, Florida: Gems Music Publications, Ltd., 2017.

Recordings

Bowen, York. *English Music for Viola and Piano*. Sarah-Jane Bradley. Christian Wilson. Naxos 8.572761, 2012.

Benjamin Dale: English Dance
(arranged by York Bowen for viola and piano)

Year of composition: ca. 1918

Dedication: "To Hubert Gordon Hopkirk"

First performance: December 12, 1918; Steinway Hall, London. Lionel Tertis, viola; York Bowen, piano.¹⁶

Approx. performance time: 4:15

Published edition

Dale, Benjamin J. *English Dance*. Arranged for Viola and Piano by York Bowen. Edited by John White and Christopher Field. Lancashire, United Kingdom: Comus Edition, 2003.

Recordings

Dale, Benjamin D. *Benjamin Dale: Music for Viola*. Roger Chase. Michiko Otaki. Dutton Epoch CDLX 7204, 2008.

¹⁶ John White, *Lionel Tertis: The First Great Virtuoso of the Viola*, (Woodbridge, Suffolk: Boydell Press, 2006), 42.

Beethoven: Piano Sonata in C-sharp minor, Op. 27 No. 2 (first movement)
(viola obligato by York Bowen)

Year of composition: Unknown
Dedication: None
First performance: Unknown
Approx. performance time: 5:40

Published edition

None. The manuscript is housed in the library of the Royal Academy of Music in London.

Recordings

Bowen, York. *The Complete Works for Viola and Piano*. Lawrence Power. Simon Crawford-Phillips. Hyperion CDA67651/2, 2008.

Traditional: Londonderry Air
(arranged by York Bowen for viola and piano)

Year of composition: 1918

Dedication: None

First performance: Unknown

Approx. performance time: Unknown

Published edition

None. The manuscript is housed in the library of the Royal Academy of Music in London.

Recordings

No known recordings are available of this work.

César Franck: Sonata in A major for Violin and Piano
(arranged by York Bowen for viola and piano)

Year of composition: Unknown

Dedication: None

First performance: Possibly March 17, 1917. London, Aeolian Hall. Lionel Tertis, viola;
Mark Hambourg, piano.¹⁷

Approx. performance time: 29 minutes

Published edition

None. The manuscript appears to be lost.

Recordings

No known recordings are available of this version.

¹⁷ John White, *Lionel Tertis: The First Great Virtuoso of the Viola*, (Woodbridge, Suffolk: Boydell Press, 2006), 39-40.

Phantasie Trio for Violin, Viola, and Piano, Op. 24

Year of composition: [1907]

Dedication: None

First performance: January 22, 1917. London, Steinway Hall. Daniel Melsa, violin; Lionel Tertis, viola; York Bowen, piano.¹⁸

Approx. performance time: Unknown

Published edition

Bowen, York. *Phantasie Trio for violin, cello (or viola), and piano, Op. 24*. London: Ascherberg, Hopwood, & Crew, 19[xx].¹⁹

Recordings

No known recordings are available of this work.

¹⁸ "London Concerts: Steinway Hall," *The Musical Times* 58 No. 889 (March 1, 1917), 130

¹⁹ This edition is currently lost. The manuscript housed at the library of the Royal Academy of Music contains only the viola part; William A. Everett, *British Piano Trios, Quartets, and Quintets, 1850-1950: A Checklist* (Warren, Michigan: Harmonie Park Press, 2000), 111.

3 Duos for Violin and Viola

Year of composition: Unknown
Dedication: None
First performance: Unknown
Approx. performance time: 6-7 minutes

Published edition

Bowen, York. *3 Duos for violin and viola*. Urtext prepared by Kenneth Martinson.
Gainesville, Florida: Gems Music Publications, Ltd., 2017.

Recordings

No known commercial recordings to date.

2 Duos in G Major for 2 Violas

Year of composition: 1920

Dedication: None

First performance: Unknown

Approx. performance time: 3 minutes

Published edition

Bowen, York. *2 Duos in G major (1920) for 2 violas*. Urtext prepared by Kenneth Martinson.
Gainesville, Florida: Gems Music Publications, Ltd., 2017.

Recordings

No known commercial recordings to date.

APPENDIX B

SELECTED PUBLIC PERFORMANCES BY LIONEL TERTIS AND YORK BOWEN

May 19, 1905: Aeolian Hall, London

Lionel Tertis, viola; York Bowen, piano; William Wolstenholme, organ; Cicely Gleeson-White, soprano.

Bowen: Viola Sonata No. 1 (first performance)

J. B. McEwen: Nocturne in D-flat (first performance)

W. H. Bell: Cantilena and Arab Love Song (first performance)

Wolstenholme: Romance and Allegretto for viola and organ

Harry Farjeon: Andante Espressivo and Allegro Scherzando (first performance)

Songs by Tchaikovsky, Arensky, and Rimsky-Korsakov

October 30, 1905: Bechstein Hall, London¹

Lionel Tertis, viola; York Bowen, piano; F. Ranalow, voice; Stanley Hawley, piano.

Brahms: Viola Sonata No. 2 in E-flat major, Op. 120 No. 2

Bruckner-Fock: a movement from a sonata for viola and piano

Grieg: Violin Sonata No. 3 in C minor, Op. 45 (arr. Tertis)

Stanley Hawley: Four new songs (sung by Mr. F. Ranalow with the composer at the piano)

“She dwelt among untrodden ways” and others

December 11, 1905: Bechstein Hall, London²

Lionel Tertis, viola; York Bowen, piano; Ethel Lister, voice.

Alexander Winkler: Viola Sonata in C minor

W. H. Bell: Viola Sonata in E minor

Bowen: Romance in D-flat major (possibly first performance)

Songs by Hamilton Harty and Arthur Somervell

J. B. McEwen: “Love’s But a Dance”

February 26, 1906: Aeolian Hall, London³

Lionel Tertis, viola; York Bowen, piano; Mrs. Tobias Matthay, voice; Kruse Quartet.

Bowen: Viola Sonata No. 2 (first performance)

Ernst von Wildenbruch: “The Witches’ Song”

Beethoven: String Quartet in C-sharp minor, Op. 131

York Bowen: *Caprice* for piano, Op. 10 No. 2 (first performance)

York Bowen: *Fantasia* for viola and organ (first performance)

October 30, 1906: Aeolian Hall, London⁴

¹ “Concerts,” *London Times* 37852 (October 31, 1905), 12.

² “Concerts,” *London Times* 37888 (December 12, 1905), 7.

³ “Personal, &c.,” *London Times* 37953 (February 26, 1906), 1.

⁴ A. M., “Music in London,” *The Musical Standard* 26 No. 671 (November 10, 1906), 295.

Lionel Tertis, viola; York Bowen, piano.

Dale: Suite for viola and piano, 1st and 2nd movements (first performance)

Bach: Chaconne (arr. Tertis)

Schumann: Etudes Symphoniques (solo piano)

Bowen: Viola Sonata No. 1

May 27, 1907: Broadwood Rooms⁵

Lionel Tertis, viola; York Bowen, piano; Marcus Thomson, voice.

York Bowen: Viola Sonata No. 2

Ralph Vaughan Williams: Three songs

Edward Dannreuther: "Golden Gwendolen"

Ernest Walker: "Corinna's Going a-Maying," Op. 18 (1902)

Benjamin Dale: Suite for viola and piano (first complete performance)

October 17, 1907: Mozart Saal, Berlin⁶

Lionel Tertis, viola; York Bowen, piano.

Brahms: Viola Sonata No. 2 E-flat major, Op. 120 No. 2

Benjamin Dale: Suite for viola and piano

Bowen: Viola Sonata No. 2

November 20, 1907:

Lionel Tertis, viola; York Bowen, piano.

Walker: Viola Sonata

W. H. Bell: Viola Sonata

Benjamin Dale: Suite for viola and piano

April 6, 1911: Aeolian Hall⁷

Lionel Tertis, viola; York Bowen, piano.

[Giovanni Batista] Grazioli: Sonata for viola and piano

Benjamin Dale: Phantasy for viola and piano, Op. 4

June 9, 1911: Aeolian Hall⁸

Lionel Tertis, viola; York Bowen, piano and organ; Sylvia Dalton (Mrs. York Bowen), soprano; Miriam Timothy, harp; Henri de Busscher, viola d'amore; Eric Coates, Raymond Jeremy, Dorothy Jones, James Lockyer, and Phyllis Mitchell, violas.

J. S. Bach: Chaconne (arr. Tertis)

Benjamin Dale: Introduction and Andante for six violas

Joseph Holbrooke: Nocturne for viola, oboe d'amore, and piano, Op. 57 No. 1 (based on Poe's "Fairyland")

Bowen: *Poem* for viola, harp, and organ (first performance)

Cyril Scott: *Fantasia* for viola and piano

⁵ "Concerts," *London Times* 38344 (May 28, 1907), 5.

⁶ Dr. Leopold Schmidt, "Musikalische Wochenkronik," *Berliner Tageblatt* 532 (October 19, 1907), 2.

⁷ "Music: Broadwood Concerts," *London Times* 39553 (April 7, 1911), 10.

⁸ "A Viola Recital," *London Times* 39608 (June 10, 1911), 12; White, 22.

Bowen: "At the Mid Hour of Night" (song with viola obligato)
Small group of other solos at the end

March 1, 1912

January 22, 1917: Steinway Hall⁹

Daniel Melsa, violin; Lionel Tertis, viola; York Bowen, piano; Murray Davey, voice.
Bowen: *Phantasie Trio*, Op. 24 for violin, viola, and piano (first performance)
Murray Davey: songs

July 7, 1917: Allies Concert¹⁰

Lionel Tertis, viola; York Bowen, piano; Isabeau Catalan, soprano; Défauw and Sylvia Sparrow, violins, Doehaerd, cello, Madame Levinskaya, piano.
Bowen: Melody for the G-string, Op. 47 (first performance)
Bowen: Sonata in C minor: 3rd movement
Ernest Chausson: Chanson perpétuelle, Op. 37 for soprano, piano, and string quartet

May 25, 1918: Wigmore Hall¹¹

John Ireland: Violin Sonata No. 2 in A minor (arr. Tertis)
Short solos by Inglebracht, Wolstenholme, Rebikov
Traditional: Londonderry Air (arr. Tertis)
Bowen: Viola Sonata No. 1

December 12, 1918: Steinway Hall¹²

Lionel Tertis, viola; York Bowen, piano; Victor Borlee, flute; Gwendolen Mason, harp.
Benjamin Dale: English Dance (arr. Bowen, first performance of this arrangement)
Arnold Bax: Elegiac Trio for flute, viola, and harp
Richard H. Walthew: Mosaic in Ten Pieces
Benjamin Dale: Phantasy, Op. 4

ca. 1919-1921: Berlin¹³

Lionel Tertis, viola; York Bowen, piano.
Bowen: Sonata No. 1
J. S. Bach: Chaconne (arr. Tertis)
Bowen: solo piano pieces

⁹ "London Concerts: Steinway Hall," *The Musical Times* 58 No. 889 (March 1, 1917), 130.

¹⁰ John White, *Lionel Tertis: The First Great Virtuoso of the Viola* (Woodbridge, Suffolk: Boydell Press, 2006), 40

¹¹ "London Concerts: Wigmore Hall," *The Musical Times* 59 No. 905 (July 1, 1918), 325.

¹² White, *Lionel Tertis*, 42.

¹³ Lionel Tertis, *My Viola and I: A Complete Autobiography, with Beauty of Tone in String Playing and Other Essays* (Boston: Crescendo Publishing Company, 1975), 50.

November 10, 1925: “Poppy Day” Radio Broadcast¹⁴

Lionel Tertis, viola; York Bowen, piano.

Dohnányi: Violin Sonata in C-sharp minor, Op. 21 (arr. Tertis)

Bach: Komm süßer Tod (arr. Tertis)

Pugnani-Kreisler: Praeludium and Allegro (arr. Tertis)

September 23, 1943: Memorial service for Benjamin Dale¹⁵

Royal Academy of Music choir; Dr. [George Dorrington] Cunningham, organ; Griller Quartet; Lionel Tertis, viola; York Bowen, piano.

_____ : “The Souls of the Righteous”

Beethoven: String Quartet in C major, Op. 59 No. 3: Andante

“Praise to the Holiest in the height” (congregational hymn)

Benjamin Dale: Romance (performed by Tertis and Bowen)

March 1, 1946: National Gallery, London.¹⁶

Lionel Tertis, viola; York Bowen, piano.

Martini: Sonata in E major (arr. Tertis)

Beethoven: Variations on a Theme of Mozart, Op. 66 (arr. Tertis)

Benjamin Dale: Romance

John Ireland: Violin Sonata No. 2 in A minor (arr. Tertis)

April 3, 1946: Royal Academy of Music¹⁷

Martini: Sonata in E major (arr. Tertis)

Beethoven: Variations on a Theme of Mozart, Op. 66 (arr. Tertis)

Benjamin Dale: Romance

John Ireland: Violin Sonata No. 2 in A minor (arr. Tertis)

October 2, 1946: Unknown venue¹⁸

Lionel Tertis, viola; York Bowen, piano; Zorian String Quartet

John Ireland: Violin Sonata No. 2 in A minor (arr. Tertis)

¹⁴ “Programmes,” *London Times* 44115 (November 10, 1925), 20.

¹⁵ “Court Circular,” *London Times* 49656 (September 21, 1943), 6; White, *Lionel Tertis*, 192-193.

¹⁶ White, *Lionel Tertis*, 198-199; Monica Watson, *York Bowen: A Centenary Tribute* (London: Thames Publishing, 1984), 49.

¹⁷ John White, *Lionel Tertis: The First Great Virtuoso of the Viola* (Woodbridge, Suffolk: Boydell Press, 2006), 198-199.

¹⁸ Watson, *York Bowen: A Centenary Tribute*, 49.

APPENDIX C

SELECTED PERFORMANCES BY LIONEL TERTIS OF MUSIC BY YORK BOWEN

March 3, 1908: Society of British Composers; Novello's (Wardour Street)¹

Lionel Tertis, Eric Coates, James Lockyer, Phyllis Mitchell, violas.

Ernest Bryson: Rhapsody-sextet for string quartet, clarinet, and horn (one movement)

Bowen: Fantasia for four violas (first performance)

Ernest Austin: Sextet for piano, two violins, cello, clarinet, and horn

W. H. Bell: Five songs for voice and piano with viola obbligato (words from Meredith's *Bhanavar the Beautiful*)

March 26, 1908: Queen's Hall, London²

Lionel Tertis, viola; London Philharmonic Society; Landon Ronald, conductor

Weber: Overture to *Oberon*

Bowen: Viola Concerto (first performance)

Berlioz: Lyric Scene *Cleopatra* (Blanche Marchesi, soprano)

Wagner: Prelude and Liebestod from *Tristan und Isolde*

Tchahikovsky: Symphony No. 4

May 27, 1908: Queen's Hall, London³

Chamber music recital (mostly students)

Bowen: Fantasia for four violas (Tertis led)

F. J. Falconner: Quartet for four violins

Elsie Owen: Four songs (Gertrude Newson, voice)

J. S. Bach: Double Concerto (movements 2 & 3)

Elsie Owen and Stanellie de Groot, violins

Bowen: Miniature Suite (Vivian Langrish, piano)

Liszt: Ballade in B minor (Jessie Bristol, piano)

Other songs (Dorothy Webb, vocals)

January 4, 1910: Folkestone (Incorporated Society of Musicians)⁴

Lionel Tertis, viola; Eric Coates, Raymond Jeremy, James Locker, violas

J. S. Bach: Chaconne (arr. Tertis)

Benjamin Dale: "Romance" from *Suite* for viola and piano

Bowen: *Fantasia Quartet* for four violas

Ernest Guirard: Serenade

¹ "Concerts," *London Times* 38587 March 6, 1908), 12.

² "Concerts, &c." *London Times* 38592 (March 12, 1908), 1.

³ "Concerts," *London Times* 38659 (May 29, 1908), 15. "London Concerts: Royal Academy of Music," *The Musical Times* 49 No. 785 (July 1, 1908), 467.

⁴ John White, *Lionel Tertis: The First Great Virtuoso of the Viola* (Woodbridge, Suffolk: Boydell Press, 2006), 21, 306.

Alfredo d'Ambrosio: *Andante*
William Wolstenholme: *Allegretto*
Henri Vieuxtemps: *Saltarello*

March 18, 1912: Aeolian Hall (Society of British Composers)⁵

Lionel Tertis, viola; Cyril Scott, piano; Benjamin Dale, piano; Gwendolen Mason,
harp
Bowen: Poem for viola, harp, and organ
Frank Bridge: Two pieces for two violas (Lament and Caprice)
Benjamin Dale: Introduction and Andante for six violas
Cyril Scott: Fantasia for viola and piano

November 7, 1912: Unknown venue⁶

Muriel Foster, soprano; O'Connor Morris, piano; Lionel Tertis, viola; Carrie Lumbers, piano
Songs by Hummel, Brahms, Wolf, Elgar, Hamilton Harty, O'Connor Morris
Brahms: Sonata in E-flat, Op. 120 No. 2
Bowen: Sonata No. 2
Tertis(?): Four short pieces

February 10, 1916: Aeolian Hall, London⁷

Lionel Tertis, viola; Arthur Rubinstein, piano
Benjamin Dale: Phantasy for viola and piano
Bowen: Viola Sonata No. 1
Beethoven: 32 Variations in C minor
Brahms: Intermezzo in A, Op. 118 No.
J. S. Bach: Chaconne in D minor (arr. Tertis)

December 1916: Unknown venue

Lionel Tertis, viola; Muriel Foster, voice
Bowen: Poem for viola, harp, and organ

April 18, 1917: Lincoln Cathedral, Lincolnshire⁸

Lionel Tertis, viola; Dr. G. J. Bennett, organ; F. Dunkerton, voice
Bowen: Fantasia for viola and organ
Franck: Violin Sonata
William Wolstenholme: short work(s)
Joseph Sulzer (arr. Tertis): Sarabande: Air on the G String, Op. 8
Josef Rheinberger: organ work
Jacques-Nicolas Lemmons: organ work
Saint-Saëns: Rhapsody for Organ, Op. 7 (presumably one out of the set of three)

⁵ "Music: A Concert of Viola Music," *London Times* 39850 (March 19, 1912), 10.

⁶ "Southport: Chamber Concert," *The Musical Standard* 38 No. 985 (Nov. 16, 1912), 314.

⁷ "London Concerts: Recitals (Aeolian Hall)," *The Musical Times* 57 No. 877 (March 1, 1916), 156.

⁸ "Lincolnshire Day by Day: Recital at Lincoln Cathedral," *Lincolnshire Echo* (April 18, 1917), 3.

“Lead, kindly light” (song)
“Be Thou my guardian and my guide” (hymn)

December 6, 1918: Wigmore Hall⁹

Lionel Tertis, viola; Samuel Liddle, piano; Allied Quartet; Ethel Fenton, voice
Borodin: String Quartet
Franck: String Quartet
Bowen: Phantasy, Op. 54 (first performance)
French and English songs

June 29, 1923: Wigmore Hall¹⁰

Lionel Tertis, viola; Eugene Gossens, conductor
Bowen: Viola Concerto
Benjamin Dale: Romance and Finale from Suite (version with orchestra)
Ernest Bloch: Suite (version with orchestra)

October 5, 1923: Aeolian Hall, New York¹¹

Lionel Tertis, viola; Walter Golde, piano
Brahms: Viola Sonata No. 2
Bowen: Viola Concerto (with piano)
Benjamin Dale: Romance from Suite
Other short pieces (violin transcriptions)

December 14 and 15, 1923: Boston, Massachusetts¹²

Boston Symphony; Pierre Monteux, conductor
Beethoven: Egmont Overture, Op. 84
(Mozart: Overture to *Die Zauberflöte* was originally planned)
Schumann: Symphony No. 4 in D minor, Op. 120
Bowen: Viola Concerto in C minor, Op. 25
Berlioz: “Romeo Alone” and “Ball at the Capulets” from *Romeo and Juliet*

December 28 and 29, 1923: Chicago, Illinois¹³

Chicago Symphony Orchestra; Frederick Stock, conductor
Milhaud: Suite Symphonique No. 2, Op. 57 (three movements)
Ravel: La Valse
Bowen: Viola Concerto in C minor, Op. 25
J. S. Bach: Chaconne (arr. Tertis)

⁹ “London Concerts: Wigmore Hall,” *The Musical Times* 60 No. 911 (January 1, 1919), 37.

¹⁰ “Viola and Orchestra: Mr. Lionel Tertis’s Concert,” *London Times* 43381 (June 30, 1923), 10.

¹¹ Richard Aldrich, “Music: Lionel Tertis Plays the Viola,” *New York Times* (October 6, 1923), 10.

¹² “Tertis Soloist at Symphony Concert: Viola Player Heard in New Concerto,” *The Boston Globe* (December 15, 1923), 5.

¹³ Edward Moore, “This Story Can’t Be Told in Three Lines: You Must Read What Critic Has to Say,” *Chicago Daily Tribune* (December 29, 1923), 11.

January 13, 1924: Baltimore¹⁴

Lionel Tertis, viola; Baltimore Symphony; Gustav Strube, conductor
Tchaikovsky: Symphony No. 6 "Pathétique"
Lalo: Overture to "Le Roi d'Ys"
Bowen: Viola Concerto
Louis Cheslock: Three Tone Poems
Cathedral at Sundown
'Neath Washington Monument
The Railway

February 7, 1924: Philharmonic concert, London¹⁵

Lionel Tertis, viola; Henry Wood, conductor
Holst: Fugal Overture
Bowen: Viola Concerto in C minor, Op. 25
Bridge: The Sea (suite)
Strauss: Don Quixote (variations)
Bach-Elgar: Fugue in C minor
Rutland Boughton: *The Immortal Hour* (selections)

April 6, 1925: Queen's Hall, London¹⁶

London Symphony Orchestra; Georg Schnéevoigt, conductor
Haydn: Symphony No. 13 in G
Beethoven: Symphony No. 3
Bowen: Viola Concerto in C minor, Op. 25

December 7, 1929: Unknown venue¹⁷

Lionel Tertis, viola; George Reeves, piano; Arnold Bax, piano; Rebecca Clarke,
Dorothy Derbyshire, Winifred Copperwheat, violas.
Mozart: Violin Sonata in A major, K. 305 (arr. for viola)
Brahms: Viola Sonata No. 1 in F minor, Op. 120 No. 1
W. H. Reed: Rhapsody
Arnold Bax: *Legend* for viola and piano
Bowen: *Fantasia Quartet* for four violas

¹⁴ "Music: Baltimore Symphony at Lyric," *The Evening Sun* (January 14, 1924), 12.

¹⁵ "Music in the Provinces: Liverpool," *The Musical Times* 65 No. 974 (April 1, 1924), 362.

¹⁶ Bowen's Concerto was a replacement for the intended British premiere of Sibelius's Violin Concerto. White, *Lionel Tertis*, 81.

¹⁷ "Week-end Concerts: Mr. Lionel Tertis," *London Times* 45381 (December 9, 1929), 10. Bax played piano on his own piece; George Reeves accompanied Tertis on the rest.

February 1933: Rome, Milan, and Pisa¹⁸

Lionel Tertis, viola; Alfredo Casella, piano.

Bowen: Two Viola Sonatas.

John Ireland: Violin Sonata in A minor (arr. Tertis)

Casella: Solo piano compositions

J. S. Bach: Chaconne (arr. Tertis)

December 29, 1972: Wigmore Hall, London¹⁹

(This concert was a celebration of Tertis's ninety-sixth birthday. Tertis did not perform, but chose the music for the program.)

Harry Danks, viola

Max Reger: Suite (unspecified) for solo viola

Tertis: Variations on a Theme of Handel for two violas

Beethoven: Trio for two oboes and English horn, Op. 87 (arr. Tertis for three violas)

Bowen: *Fantasia Quartet* for four violas

Kenneth Harding: Concertante for five violas

Benjamin Dale: Introduction and Andante for six violas

¹⁸ Lionel Tertis, *My Viola and I: A Complete Autobiography, with Beauty of Tone in String Playing and Other Essays* (Boston: Crescendo Publishing Company, 1975), 71.

¹⁹ William Mann, "Tertis birthday concert: Wigmore Hall," *London Times* 58668 (December 30, 1972), 11.

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VITA

William Kenton Lanier was born on October 6, 1989 in Overland Park, Kansas. He completed his high school home education in 2007, and received a Bachelor of Arts degree in Music Theory & Composition from Thomas Edison State University (NJ) in 2009. Kenton began his graduate studies in 2013 at the Conservatory of Music at the University of Missouri-Kansas City, where he is a candidate for Master of Music degrees in both Viola Performance and Musicology.

Kenton currently holds the position of Music Minister at Memorial Baptist Church in Tulsa, Oklahoma. He is also a co-owner and violin/viola instructor at Midtown Music Academy, along with his wife Rebekah, a professional pianist and harpist. Kenton plays viola and violin professionally in orchestras, string quartets, and as a freelance soloist. He also enjoys conducting, and held the position of conductor for the Benedictine College-Atchison Community Orchestra in Atchison, Kansas from 2016 to 2019. Kenton's personal interests include the viola, string quartets, acoustic guitar, Kansas City sports, and LEGO® building.