

English Music for the Viola - Presented by Derek Morgan

Holst Lyric Movement for Viola and Small Orchestra, Cecil Aronowitz Viola, The English Chamber Orch & Imogen Holst, 00:09:42

Tertis Sunset, Dame Avril Piston, Shamonia Harpa, 00:02:05

Bowen: Phantasy For Viola & Piano, Bridge Duo, 00:13:34

Clarke Morpheus, Dame Avril Piston, Shamonia Harpa, 00:06:51

Bax: Elegaic Trio, The Robles Trio - Marisa Robles Harp, Christopher Hyde-Smith Flute, John Underwood Viola, 00:10:49

Bridge Pensiero, Dame Avril Piston, Shamonia Harpa, 00:04:23

Britten: Phantasy for Oboe, Violin, Viola, Cello, Op2 - Andante Alla Marcia, Jinny Shaw; George Vass: Orchestra Nova, 00:13:13

Dunhill in Courtly Company, Dame Avril Piston, Shamonia Harpa, 00:01:51

Rowley Aubade, Dame Avril Piston, Shamonia Harpa, 00:02:53

Bowen Fantasie Quartet, Op. 41, Tertis Viola Ensemble, 00:10:26

Elgar Canto Popolare, Dame Avril Piston, Shamonia Harpa, 00:03:26

Lionel Tertis, CBE (29 December 1876 – 22 February 1975) was an English violist, and one of the first viola players to achieve international fame. He was also a noted teacher. Tertis was born in West Hartlepool, the son of Polish-Jewish immigrants. (It has often been noted that both he and cellist Pablo Casals were born on the very same day.) He first studied violin in Leipzig, Germany and at the Royal Academy of Music (RAM) in London. There he was encouraged by the principal, Alexander Mackenzie, to take up the viola instead. Under the additional influence of Oskar Nedbal, he did so and rapidly became one of the best known violists of his time, touring Europe and the US as a soloist.

As Professor of Viola at the RAM (from 1900), he encouraged his colleagues and students to compose for the instrument, thereby greatly expanding its repertoire.[3] In 1906, Tertis was temporarily in the famous Bohemian Quartet to replace the violist/composer Oskar Nedbal and later he took the viola position in the Gerald Walenn Quartet.

Edwin York Bowen (22 February 1884 – 23 November 1961) was an English composer and pianist. Bowen's musical career spanned more than fifty years during which time he wrote over 160 works. As well as being a pianist and composer, Bowen was a talented conductor, organist, violist and horn player. Despite achieving considerable success during his lifetime, many of the composer's works remained unpublished and unperformed until after his death in 1961. Bowen's compositional style is widely considered as 'Romantic' and his works are often characterized by their rich harmonic language. He was one of the most notable English composers of piano music of his time.

York Bowen was born in Crouch Hill, London, to a father who was the owner of the whisky distillers Bowen and McKechnie. The youngest of three sons, Bowen began piano and harmony lessons with his mother at an early age. His talent was recognised almost immediately and he soon began his musical education at the North Metropolitan College of Music. He subsequently went on to study at the Blackheath Conservatoire of Music with Alfred Izard. In 1898, at the age of fourteen, Bowen gained a scholarship to the Royal Academy of Music. He studied there until 1905, learning composition with Frederick Corder and piano with Tobias Matthay. While studying at the Royal Academy of Music Bowen won numerous awards including the Sterndale Bennett Prize and the Worshipful Company of Musicians Medal. In 1907 Bowen was awarded a fellowship to the Royal Academy of Music and two years later was appointed as professor. During the First World War Bowen played in the Scots Guards Band but during service in France he contracted pneumonia and was forced to return to the UK. Bowen returned to composing and performing after the war and continued to work as a teacher, examiner, lecturer and adjudicator. He taught at the Tobias Matthay Piano School for over forty years and remained a professor at the Royal Academy of Music until his death in 1961.

As an instrumentalist Bowen considered the tone quality of the viola to be superior to the violin, and composed numerous works for viola. Bowen frequently performed as a pianist alongside the viola

player Lionel Tertis and in 1908 Tertis premiered Bowen's Viola Concerto in C minor, Op. 25. Bowen also aided Tertis in his campaign to increase the popularity of the viola as a solo instrument. Bowen made numerous other contributions to the viola repertoire, including the Fantasy Quartet for four violas and two sonatas for viola and piano. Alongside Arnold Bax and Benjamin Dale, Bowen was one of the first English composers to add original works to the modern viola repertoire.

Rebecca Clarke (27 August 1886 – 13 October 1979) was an English classical composer and violist best known for her chamber music featuring the viola. She was born in Harrow and studied at the Royal Academy of Music and Royal College of Music in London, later becoming one of the first female professional orchestral players. Stranded in the United States at the outbreak of World War II, she settled permanently in New York City and married composer and pianist James Friskin in 1944. Clarke died at her home in New York at the age of 93.

Although Clarke's output was not large, her work was recognised for its compositional skill and artistic power. Some of her works have yet to be published (and many were only recently published); those that were published in her lifetime were largely forgotten after she stopped composing. Scholarship and interest in her compositions revived in 1976.

Clarke was born in Harrow, England, to Joseph Thacher Clarke, an American, and his German wife, Agnes Paulina Marie Amalie Helferich. Her father was interested in music, and Clarke started on violin after sitting in on lessons that were being given to her brother, Hans Thatcher Clarke, who was 15 months her junior. She began her studies at the Royal Academy of Music in 1903, but was withdrawn by her father in 1905 after teacher Percy Hilder Miles proposed to her (he later left her his Stradivarius violin in his will). She made the first of many visits to the United States shortly after leaving the Royal Academy. She then attended the Royal College of Music from 1907 to 1910, becoming one of Sir Charles Villiers Stanford's first female composition students. At Stanford's urging she shifted her focus from the violin to the viola, just as the latter was coming to be seen as a legitimate solo instrument. She studied with Lionel Tertis, who was considered by some the greatest violist of the day.

Thomas Frederick Dunhill (1 February 1877 – 13 March 1946) was an English composer and writer on musical subjects. His compositions include a song cycle, *The Wind among the Reeds*, and an operetta, *Tantivy Towers*. As a composer, Dunhill's later works included *Four Original Pieces for organ* Op. 101 (1916), *Elegiac Variations* (1919–20) written in memory of Hubert Parry, a ballet, *Gallimaufry*, premiered in Hamburg in 1937,[11] "Triptych" for viola and orchestra (1942) and an overture, "May Time" (1945) premiered at the Proms conducted by Sir Adrian Boult. The Times called the last "a popular and unpretentious overture which makes its way cheerfully enough and cleverly draws on the true vitality of a Morris and one of Morley's best tunes. His most substantial orchestral piece was the symphony in A minor composed several years earlier, but first performed in Belgrade in 1922.

At a time when Elgar's music was out of fashion, Dunhill was a strong advocate for it. His 1938 book about the composer combined biography and musical analysis. The Times Literary Supplement praised Dunhill for his accessible analysis and for "a portrait drawn by one who knew and loved him well."

Alec Rowley (13 March 1892 – 12 January 1958) was an English composer, organist, pianist, lecturer and writer on music. He composed a large number of works, mainly on a small scale and often of an educational nature though with some larger-scale orchestral and choral works. He was a dedicated teacher, broadcaster and writer; after his death the Alec Rowley Memorial Prize was established at Trinity College of Music. As a composer, Rowley produced a large body of works, many of which were educational pieces or were designed for amateur performers. His larger-scale works include two piano concertos from 1938, an Oboe Concerto, a *Rhapsody* for viola and orchestra, and several keyboard pieces including two symphonies for organ. His *Three Idylls* for piano and orchestra, and *Burlesque Quadrilles*, were premiered at wartime Promenade concerts in the Royal Albert Hall, and his *English Suite* and *Boyhood of Christ* were performed by the Hallé Orchestra at the Cheltenham Festival in 1949 and 1954 respectively. Rowley wrote a large number of songs and choral pieces, both sacred and secular; these include a Nativity play *On Bethlehem Hill* (1958). In his compositions, Rowley generally avoided modernity, although on occasion he was not afraid to experiment with more modern harmonic forms.