CHAPTER 1

LIONEL TERTIS AND RALPH VAUGHAN WILLIAMS

Lionel Tertis and the Viola

Lionel Tertis (1876–1975) has long been recognised as one of the greatest violists of all time. The promotion of the viola as a solo instrument was his lifelong aim and his eventual achievement. Michael Kennedy described Tertis' importance for the world of the viola in the following words:

> Surely it is the most extraordinary coincidence in the history of music that Pablo Casals and Lionel Tertis were born on the same day, 29 December 1876? Each was destined, by artistry and virtuosity, to give his chosen stringed instrument a higher place that it hitherto occupied. There were great cellists before Casals, but Tertis was the first virtuoso of the viola and remains the greatest. He did more than play the instrument marvellously; he put it on the map. True, there were always viola players in orchestras and string quartets (and, after all, Mozart played it) but they were rarely either good or distinguished performers—obviously there must have been some exceptions—and the beautiful sound one now expects to hear from viola sections was unimaginable until the results of Tertis's teachings and examples became evident. His life has been a campaign dedicated to the instrument he loves and has championed for over seventy years.[1]

Lionel Tertis entered Trinity College of Music, London in 1892 as a pianist, studying with R. W. Lewis; his secondary area was the violin with the violinist B. M. Carrodus. While at Trinity College of Music, Tertis became quite a successful pianist:

> I made considerable progress with the piano, playing concertos with the College orchestra, and also had a few lessons on the organ during my short stay. But my prevailing concern and pleasure were my violin lessons. My savings saw me through only two terms, ending with the Lent term of

[1] Michael Kennedy, liner notes to *Lionel Tertis Plays Sonatas by Brahms, Handel & Delius; music by Bach, Mendelssohn, etc.* (Hayes, Middlesex, Great Britain: EMI recording HLM 7055, 1974). Kennedy (1926–) is a British writer on music. He was a writer for the *Daily Telegraph* (London) and music critic for the *Sunday Telegraph* (London). Among his many books on music is *The Works of Ralph Vaughan Williams* (London: Oxford University Press, 1964, 3/1980). Kennedy was asked by Vaughan Williams himself to write the musical side of Vaughan Williams' biography before the composer died. See David Scott, "Kennedy, (George) Michael (Sinclair)," *Grove Music Online*, http://www.grovemusic.com, accessed 10 February 2006. It is interesting to note that J. S. Bach, too, enjoyed playing the viola in chamber music: "In musical parties where quartets or fuller pieces of instrumental music were performed and he was not otherwise employed, he took pleasure in playing the viola. With this instrument, he was, as it were, in the middle of the harmony, whence he could best hear and enjoy it, on both sides." See Hans T. David and Arthur Mendel, eds., "Forkel on Bach's Life and Works," in *The Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents* (New York: Norton, 1945), 397.

> 1893, and then I had to go out into the world once more to earn the wherewithal for further tuition.[2]

In order to save money for his future studies, Tertis was obliged to seek employment in various fields; one of these was as a music attendant at a mental institution in Preston. In addition to making music Tertis would look after the needs of patients; Tertis would help in "assisting the patients to dress themselves, and helping them behave as far as their mental capacity would allow."[3] Tertis informs us that the atmosphere which surrounded the asylum compelled him to seek employment elsewhere:

> I remember our playing seemed to awaken in them (the patients) some sort of interest, but their mental condition so terribly destitute of any expectation saddened me, and the hopelessness of the general atmosphere in the institution was more than I could endure for long and forced me to look for other sources of income.[4]

Tertis eventually saved enough funds to return to Trinity College for a further three months. At this point, Tertis decided to concentrate on studying violin with B. M. Carrodus. After completing his studies at Trinity College, the young violinist then chose to study abroad at the Leipzig Conservatory for a six-month course. Tertis apparently did not learn a great deal from his teachers and states in *My Viola and I* that the general ambiance at the Conservatorium was one of hostility and negativity:

> I learnt precious little from my teachers and particularly little in my principal study, the violin. My tutor, Professor Bolland, paid small or no attention to what or how I played. His room was an extremely long one, I played at one end, and during most of my lessons he was generally at the other extremity of it engrossed in his collection of postage stamps! English and American students were there in numbers in my time, and no love was lost between us and the German students. Feelings were expressed not in mere casual blows but in pitched battles. The authorities knew of this but never troubled to interfere.[5]

While in Leipzig Tertis came across a viola that was for sale in a junk shop. He tells us that although he never had any urge to play the viola previously, the instrument was so attractive to

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[2] Lionel Tertis, *My Viola and I* (London: Kahn & Averill, 1991), 10.
[3] Ibid,11.
[4] Ibid.
[5] Ibid., 13.

him that he simply had to buy it: "I considered the instrument such a fine specimen of craftsmanship that I longed to have it."[6]

After his Leipzig stay Tertis returned to London towards the end of 1895 and enrolled as an intermittent student at the Royal Academy of Music to study violin with Hans Wessely, a man whom Tertis respected but from whom he did not learn all he needed to know about violin technique:

> Professor Wessely was a good fiddler, a classical player, rather cold but possessed a fine technical ability. He was dictatorial, inclined to be conceited, and as a teacher rather harsh. He taught well up to a point—only up to a point, however, for the most important tricks of the trade he jealously kept to himself.[7]

At the age of nineteen, whilst still a student of Wessely, Tertis took up the viola in order to form a string quartet:

> When I reached the age of nineteen a fellow violin student, Percy Hilder Miles, came to me with the suggestion that I should take up the viola. He wanted to form a string quartet, and there was not one viola student at the Academy! So casual was my discovery of my mission in life, of that beautiful, soon-to-be-loved viola, to which I was to devote the rest of my days.[8]

Tertis' initial attraction to the viola was "its attractive quality of tone, so distinct from the other members of the string family."[9] He was determined from that moment on to focus entirely on mastering the instrument. Tertis describes how he chose to teach himself the viola, as Wessley was seemingly incapable of such:

> Thenceforward I worked hard and, being dissatisfied with my teacher—who new nothing about the idiosyncrasies of the viola, nor indeed was there any pedagogue worthy of its name to go for guidance—I resolved to continue my study by myself. I consider that I learnt to play principally through listening to virtuosi; I lost no opportunity of attending concerts to hear great artists perform. I especially remember hearing Sarasate at the old St. James's hall playing the Mendelssohn concerto most marvellously—every note a pearl.[10]

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[6] Ibid.
[7] Ibid, 15.
[8] Ibid., 17.
[9] Ibid., 16.
[10] Ibid. Pablo de Sarasate (1844–1908), a Spanish virtuoso violinist, had many works written for him by various composers, including Saint-Saëns (Violin Concertos nos. 1 and 3; *Introduction et Rondo capriccioso*), Lalo (the Concerto in F minor and *Symphonie espagnole*) and Bruch (Violin Concerto no. 2 and the *Scottish Fantasy*). The article on Sarasate by Boris Schwarz and Robin Stowell in *Grove Music Online* (accessed 10 July 2006) states that

In his lifetime, which spanned almost one hundred years, Tertis was to promote the viola from the ranks of "Cinderella of the string family"[11] to virtuoso status. In his autobiography *My Viola and I*, Tertis paints a vivid description of how the viola was viewed at the beginning of the twentieth century:

> When I first began to play the viola as a solo instrument, prejudice and storms of abuse were my lot. The consensus of opinion 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…. 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: "Could we not dispense with this horrible player?" His reply was, "No, he is a necessary evil."[12]

Tertis stated in his autobiography that in 1897, when he borrowed a Guadagnini viola, he "resolved that my life's work should be the establishment of the viola's rights as a solo instrument."[13]

In 1901, Tertis was appointed full time professor at the Royal Academy of Music and also became member of the Wessely String Quartet with his old violin teacher, Hans Wessely. Tertis then went on to join Henry Wood's Queen's Hall Orchestra as a violinist playing at the back desk of the second violins. At this time, Tertis played the viola for Henry Wood and immediately moved from back desk second violin to principal viola of the orchestra.[14]

"Sarasate was the ideal embodiment of the salon virtuoso. His nine recordings […] confirm critical opinion of his playing, which was distinguished by sweetness and purity of tone, produced with a 'frictionless' bowstroke and coloured by a shallow, fast vibrato, less sparingly employed than was customary at that time. His technique was assured, his intonation was precise, especially in high positions, his use of portamento was varied and frequent, and his whole manner of playing was so effortless as to appear casual."

[11] Ibid., 55. Tertis also wrote an autobiographical book called *Cinderella No More* (London: Peter Nevill, 1953), a forerunner to My *Viola and I*.

[12] Ibid.

[13] Ibid., 18.

[14] Henry Wood (1869–1944) was an eminent British conductor and composer. He founded the Promenade concerts at the Queens Hall in London in 1895. These concerts – the "Proms" as they became known in 1927 when the BBC took over them – later moved to the Royal Albert Hall in 1942 (the Queens Hall was destroyed in 1941 by German bombing). Vaughan Williams wrote and dedicated his *Serenade to Music* for and to Wood in 1938. See

In 1904 there was a dispute between the players of the Queen's Hall Orchestra and the management. Members were told that they no longer were allowed the use of deputies. Using deputies allowed regular members of the orchestra take on other, better-paid jobs while retaining their positions with the Queen's Hall Orchestra. Tertis describes this situation:

> The story goes that a player once sent to the first rehearsal of a concert a deputy, who in his turn sent a deputy to the second rehearsal, and the deputy's deputy turned up at the concert! The excuse if there was one for this paradoxical state of things was that by present-day standards players were miserably paid and were irresistibly tempted to accept the most remunerative job that was going. True, the system probably helped toward quick reading—English orchestral players were well known for being the best sight readers. But what a shameful situation, all the same.[15]

The dispute led to forty of the members of the orchestra refusing to give up their privilege of being able to use deputies. These members decided to resign and create their own orchestra, the London Symphony Orchestra. The members of the new orchestra then asked Tertis to join them as their principal violist; he declined and states his reasons in the following way:

> They resigned and set about organizing a self-governing orchestra, the London Symphony. I was invited to join them as their principal viola, but I declined and at the same time relinquished my position in the Queen's Hall Orchestra. Before this happened I had made up my mind to give up orchestral playing as soon as possible and devote all my time to solo work. The Queen's Hall crisis was my opportunity. On the one hand I was devoted to Henry Wood, and on the other was attached to my colleagues who had seceded. By renouncing orchestral playing altogether I hoped to avoid the feelings of either party.[16]

As he embarked upon his solo career Tertis remained a professor at the Royal Academy of Music in London, where some of his students included Eric Coates and Rebecca Clarke. In 1906 Tertis joined the Bohemian String Quartet for a short time;[17] in 1908 he joined a string quartet that his colleague at the Royal Academy, Professor Willy Hess, was forming in the

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Arthur Jacobs, "Wood, Sir Henry J.," *Grove Music Online*, www.grovemusic.com, accessed 12 July 2006. In a conversation with the violinist Ida Haendel, she told me that Sir Henry Wood was an "absolute gentleman" – she had performed the Beethoven *Violin Concerto* with Henry Wood at a Promenade concert when she was only nine years of age.

[15] Tertis, *My Viola and I*, 23.

[16] Ibid.

[17] The Bohemian String Quartet was founded in 1891. It later became known as the Czech Quartet in 1918. Many famous works were written for and/or first performed by the group, including works by Dvořák and Jánaček.

United States. Tertis remained with this group for less than three weeks, as he was dissatisfied with the situation: "On arriving in Boston, Mass., I found that the terms offered to me were vastly inferior to those I had been promised verbally in London. The American prospect, I decided, was uninviting, and exactly three weeks later, I departed New York for home on the S.S. *Lusitania*."[18]

Despite his original statement that he would concentrate solely on solo playing, Tertis returned to orchestral playing for one year in 1909, this time under the baton of Thomas Beecham and the Beecham Symphony Orchestra where the lead violinist of the orchestra was Albert Sammons.[19] Subsequently he commenced his journey of promoting the viola as a solo instrument. The first composers who came to Tertis' aid in his request for music for the viola were the British composers Benjamin Dale and York Bowen, followed soon after by Arnold Bax. Tertis' first performance with the Royal Philharmonic Society on 26 March 1908 included Bowen's Concerto for Viola and Orchestra. In 1911 Tertis again appeared with the Royal Philharmonic Society, premiering Benjamin Dale's Suite for Viola and Orchestra.

In 1911 Tertis gave the first public performance his own edition of Bach's Chaconne from the *D-minor Partita, BVW 1004 for Solo Violin*. Tertis tells us in his autobiography, *My Viola and I*, that this was the first performance ever of this work on viola. Apparently there was little press coverage of the event apart from one critic, Edwin Evans, who became music critic of the *Pall Mall Gazette* in 1912 and later of the *Daily Mail*. An article written a few years later by Evans reflects his great admiration for the violist:

> It is a perennial subject of discussion, especially in theatrical circles, as to whether the performer or interpreter can legitimately claim credit for creative work—whether for instance the great actor

[18] Tertis, *My Viola and I*, 25.

[19] Tertis would later make a recording of his own edition of Mozart's *Sinfonia Concertante* with Albert Sammons and the London Philharmonic Orchestra under Sir Hamilton Harty, under the title *Sinfonia Concertante in E flat major for Violin, Viola and Orchestra, K. 364* (Columbia Records Dx478/81, issued 1933).

> who infuses life into a character is not something more than the interpreter of the dramatist [...]Performers may have their little vanities, but it does not commonly occur to them to claim a sonata as their own because they played it well. Yet there is a point at which the interpretive artist may merge into the creative without being himself a composer—we might even say preferably not being a composer, judging by our knowledge of those who were performers first and composers afterwards. They become creative artists when they so influence the medium of their art that it furnished a new incentive and a new impulse to creative effort. In the whole history of music such performers have been rare […]But there occurs occasionally an exception. There arises a player whose convictions turn to idealism, and whose sense of artistic responsibility develops into a mission. They then become, as it were, apostles, whose gospel is carried far and wide, gathering converts on its way. To this sparse category of players belongs Lionel Tertis.[20]

In his book *Cinderella No More*, Tertis quotes Evans as writing the following to Oxford University Press regarding a later performance of the Chaconne in 1935:

> I heard Tertis play his arrangement of the Chaconne, and I am in favour of its being published. Not many viola players will be equal to playing it as he does, but they will all want to have a stab at it. As it becomes known it ought to be the equivalent of the *cordon bleu among* them. On the musical side it struck me, while listening, that in sonority it was a distinct improvement on the original, though I may be stoned for saying so! The chords and arpeggios spread across the strings gain much in dignity by starting from a deep foundation. Moreover, with violinists I have always been conscious of a certain occasional scratchiness, which they complacently regard as inevitable but which, for my ears, mars the effect. With the mellower tone of the viola this becomes negligible. I was on the qui-vive for it on Friday and it never bothered me.[21]

Tertis took the liberty of writing Evans to air his views about the neglect of the viola as a solo instrument:

> Dear Mr Evans,
> I can't thank you sufficiently for your article in *The Outlook*. It is so understanding, and fully realises the shameful neglect of the viola as a solo instrument. The concert has been disgracefully treated as far as the press is concerned. I suppose if I had come from Bulgaria (or some other foreign country with an unpronounceable name) they would take more interest in it….
> Surely they know by this time that my aim is and object is not for any personal prestige in any way, but solely and purely for the furtherance of the claims of the viola as a solo instrument....[22]

During the war years from 1914 to 1918, Tertis was called up for military service and served as a Special Constable. It was during these years that Tertis was to meet the great violinist EugèneYsaÿe (1858–1931), with whom Tertis performed Mozart's *Sinfonia Concertante* at the

[20] Edwin Evans, "British Players and Singers," *The Musical Times* 63, no. 949 (1 March 1922): 157.
[21] Tertis, *Cinderella No More*, 72–73.
[22] Tertis, *My Viola and I*, 44, extract from a letter from Tertis to Edwin Evans. Date unknown.

Queen's Hall on 28 February 1916, with Thomas Beecham conducting.

Just before the war, Tertis established a piano quartet with Albert Sammons on violin, William Murdoch on piano, and Felix Salmond on violoncello, called "The Chamber Music Players". During the war, Sammons and Murdoch were conscripted and joined the Grenadier Guards; apparently Tertis made special efforts to visit them in their barracks whenever possible.[23] After the war, the Chamber Music Players reformed with great success:"Individual excellence is not always a guarantee of a fine ensemble, but this is one of the exceptions which proves the rule. Their success has been instantaneous, and they will no doubt be an important factor in the making of chamber music in the near future. They made their debut on January 6."[24]

In 1922 Tertis returned to the United States for his first tour as a viola soloist, giving recitals in New York and playing Dale's Suite for Viola and Orchestra with the New York Symphony Orchestra. Tertis made another trip to the New York in 1924, this time to play Mozart's *Sinfonia Concertante* with Fritz Kreisler in Carnegie Hall. He later performed the same work with Fritz Kreisler in Boston and later at the Albert Hall in London.

It becomes apparent from the following review in 1923 that Tertis' crusade towards promoting the viola as a solo instrument started with the various arrangements he made for viola from other classic works:

> From the AE. – Voc. Comes the third and last movement of Grieg's Violin and Pianoforte Sonata in C minor, arranged for viola by Tertis, and played by him and Ethel Hobday. This, I feel, is easily the most successful part of the Sonata. If all Mr. Tertis's piratical excursions into the violin repertory came off so well, the raids would be justified. But it is clear that as a rule violin music loses in being adapted to a lower instrument….But seeing that the viola has now a big gramophone public, and that Mr. Tertis cannot go on arranging indefinitely, why don't some of our many excellent string composers write some pieces for viola and pianoforte, with Mr. Tertis and the recorder specially in view?[25]

[23] Ibid., 48.
[24] Alfred Kalish, "The Chamber Music Players," *The Musical Times* 62, no. 936 (1 February 1921): 114.
[25] Review by "Discus," in *The Musical Times* 64, no. 970 (13 December 1923): 847. "AE. – Voc" stands for "Aeolian Company and Vocalian Records".

During his lifetime, many works for solo viola were written specifically for Tertis. Mention has already been made of Dale's Suite for Viola and Orchestra (1911) and Bowen's Concerto for Viola and Orchestra (1908), as well as several compositions by Arnold Bax: the Sonata for Viola and Piano (1922); the *Legend* for Viola and Piano (1929); a trio for flute, viola and harp (1927), and the Concerto for Viola and Orchestra (1920), later called *Phantasy*. Works also written for Tertis include Gustav Holst's *Lyric Movement* for Viola and Orchestra (1934) and Ralph Vaughan Williams' Suite for Viola and Orchestra (1934). All of these works are dedicated to Tertis.

A famous tale surrounding a work written for Tertis concerns the Viola Concerto (1927) by William Walton (1902–1983). Reminiscent of Nicolo Paganini's (1782–1840) initial refusal in 1834 to perform *Harold in Italy*, which he had commissioned from Hector Berlioz,[26] Tertis declined to premiere the concerto that Sir Thomas Beecham had asked Walton to write for him; Tertis thought the work "too modern." Just as Paganini eventually changed his opinion of Berlioz's music, Tertis also came to the realisation that the Walton Viola Concerto was a great work. Tertis relates this tale in his autobiography:

> One work of which I did not give the first performance was Walton's masterly concerto. With shame and contrition I admit that when the composer offered me the first performance I declined it. I was unwell at the time; but what is also true is that I had not learnt to appreciate Walton's style. The innovations in his musical language, which now seem so logical and so truly in the main-stream of music, then struck me as far-fetched… . I remember that, when Walton came to me with it and I refused the honour, he was generous enough not to seem to take it too much amiss but asked me to suggest someone else to undertake the performance. I thought immediately of Paul Hindemith, a well-known and much-talked-of composer and viola player too. So it was that Hindemith played the work for the first time at Queen's Hall.[27]

In addition to having works written for him and in an effort to expand the repertoire of the viola Tertis also arranged many other works, including Johannes Brahms' Clarinet Sonatas, op. 120, nos. 1 and 2, Mozart's Clarinet Concerto, Bach's Chaconne (from the *Violin Partita in*

[26] G. A. Osborne, *Proceedings of the Musical Association*, 5th Sess. (1878–1879): 68–69.
[27] Tertis, *My Viola and I*, 36.

D minor BWV 1004) and Sir Edward Elgar's Cello Concerto.[28]

Tertis' arrangement of the Elgar concerto deserves special attention, as it was actually sanctioned by the composer himself. In his autobiography, Tertis noted that "When I was once in conversation with Sir Edward Elgar I mentioned to him the innumerable objections I had met against my transcriptions. He exclaimed: 'What nonsense! What of the countless arrangements that the great masters themselves have made of their own works?'"[29] Tertis went on to say that "When I tried my hand at arranging his cello concerto for the viola he authorized me to direct that printed on the viola part in large letters should be the words: 'Arranged with the sanction of the composer'."[30] Elgar must have been impressed with Tertis' arrangement, as the composer agreed to conduct the first performance on 21 March 1930 at the Queen's Hall in London.

In his autobiography Tertis describes how, in 1937 he was suffering from rheumatism, a consequence of which prevented him from playing staccato passages[31]:

> There was another reason why I returned home depressed. In 1937 a cloud that had been looming for some considerable time darkened over me still further. Little by little I had to cut down my repertory because of a physical affliction—public enemy number one, rheumatism. Fibrositis in the right arm had for some time gradually been depriving me of an essential of essentials—spicatto bowing, without which no string player has the right to perform in public.[32]

Tertis goes on to state that:

> The malady was becoming acute and interfering very much with my playing capability, and by the end of 1936 I managed only with great difficulty to conceal the shortcomings of my bow arm. The fear haunted me that if I were to continue playing, I should deteriorate more and undo the years of struggle on behalf of the solo viola. I decide that the symphony concert at the Queen's Hall on 24 February 1937, at which the BBC had invited me to play in celebration of my sixtieth

[28] Other works written for or arranged and edited for Tertis are noted in Appendix B.
[29] Tertis, *My Viola and I*, 64.
[30] Ibid., 65.
[31] I believe that what Tertis refers to as being "rheumatism" is in actual fact tendonitis. The fact that Tertis insisted on playing such a large viola in addition to his constant calling to produce a bigger sound may well have helped create problems associated with tendonitis in the bow arm. I myself have suffered for this problem in the past. After having a rest from playing, these problems abated. It would therefore seem probable that after Tertis did indeed have a break from playing, this condition would also have remedied itself.
[32] Ibid., 81.

birthday, should be my swansong.[33]

A dinner was given in his honour on 13 June 1937, attended by many famous figures such as Sir Hugh Allen, Sir Adrian Boult, Eric Coates, Eugene Goosens, Beatrice Harrison, Sir Malcolm Sargent, Bernard Shore, Solomon[34] and Ralph Vaughan Williams:

> I here give the content of some of the speeches as they were taken down at the time – for their entertainment value (the first two of them at least) rather than with any intention of blowing my own trumpet.
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> > 'Dr Vaughan Williams referred to the news of Tertis's retirement, due to his alleged inability to play spicatto. "I don't even know what spicatto is," he added. He spoke of the letter he had written to Tertis, promising that all those who tried to write works for him would guarantee to include no spicatto bowing. He said that although one had to respect the decision of so great an artist, he was sure that Tertis's second best was good enough for us'.[35]

It could be argued that many of Tertis' changes to the text of the Suite for the 1936 edition may have been made due to his problems with his bow arm. I do not believe this to be the case, as a man of Tertis' integrity would likely not have rewritten Vaughan Williams' music and then published it as a result of a problem with his bow arm. In any event, Tertis did, by all accounts, recover a few years later to full playing health. It is interesting to note that the additional changes he makes in his own copies of the Suite are entirely consistent with those he made in his 1936 edition (even though we have no idea when Tertis used these parts). This would speak against the assertion that the changes were the product of a short-term physical illness.

Fortunately, Tertis' medical condition did not end his career; within two years, the violist was back on the concert platform:

> The 1914 War had until the last moment seemed incredible to those brought up under

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[33] Ibid.

[34] Solomon (Solomon Cutner [1902–1988]; he never used his surname professionally) was an English pianist who rose to fame early on in life. The pressures on him were so great that he soured on the piano; Henry Wood advised him to take some time off from music. He did eventually return to the concert platform as virtuosic as ever. It is interesting to note that the piano part to Bliss' viola sonata – the viola part was written for Tertis – was actually written for Solomon. William S. Mann: 'Solomon', *Grove Music Online*, (Accessed 16 November 2006). http://www.grovemusic.com

[35] Tertis, *My Viola and I*, 85.

> nineteenth-century liberalism. Yet more incredible would it have seemed that a second horror would be our lot within less than a generation. In a heavy air, very different from that of 1914, came 1939. One dare not peer into the future. I resumed practice, and found to my gratification that my arm had benefited from the two years rest, and this amelioration encouraged me to look round and see if I could be of some use….Thus it was that I went back on my 1937 resolution.[36]

This return to the concert platform was heralded with success:

> As a preliminary I returned to the concert platform to give to recitals with William Murdoch in November 1939, Playing on a T.M. [Tertis Model] viola made by Arthur Richardson – the first time that the English viola had been heard in public. I also resumed broadcasting. Among the letters I received was one from 'Uncle Tobs' (Tobias Matthay, the famous pianoforte pedagogue). "My dear Lionel," he wrote. "We heard you over the wireless the other day. It was as great as ever. And it was a great happiness to hear you again. The new instrument came through most effectively, too."[37]

Another review states that Tertis' playing was as good as ever:

> There is no viola-player like Lionel Tertis, and his return to the concert platform after an absence of two years was not less eventful because it took place not at the Queen's but at the Wigmore Hall or because he played sonatas and not concertos. The programme consisted of three excellent sonatas by Dohnányi, Ireland and Brahms for viola and piano. But, for once in a way, one had less thought for the music. Our ear delighted in the extraordinary beauty of the player's tone—beauty that one feared was lost when Tertis left us. He returns with powers absolutely unimpaired. In grace, finish, technical mastery, intelligence he is what he always has been, the rare being who places all the resources of virtuosity humbly and unreservedly at the service of the composer.[38]

The Tertis Model Viola (T.M. viola)

For many years, Tertis worked on a design for a viola that was small enough to be played under the chin, yet large enough in order to be able to – in Tertis' words – attain a satisfactory "C string sonority":

> The design of violas to which you are listening to today has been conceived, first as a result of the scarcity of violas, and secondly, because of the deficiencies of small, and the difficulties of impossibly large violas still in circulation [….] The small violas have insufficient air-space and therefore lack C string sonority. The large ones of 17 or 18 inches in length, with their cumbersome features, effectively prevent ease of manipulation. As my colleague William Primrose once pungently remarked with regard to the very large viola: "The viola is difficult enough without having to indulge in a wrestling match with it!"[39]

[36] Ibid., 95.
[37] Ibid.
[38] "Tertis," *The Musical Times* 80, no. 1162 (December 1939): 823 (author known as F.B.).
[39] Tertis, *My Viola and I*. 164.

Tertis states that the solution to this problem was his new "Tertis Model" viola:

> The "Tertis Model" will help to correct these shortages and defects. It is $16\frac{3}{4}$ inches long, and this I consider to be the maximum length for playing under the chin, and, at the same time, the minimum from which to hope for a really satisfactory C string sonority. I was encouraged to find that Alfred Hill – that great connoisseur of string instruments and son of William E. Hill (founder of the famous house of violin-and-bow makers in New Bond Street) – agreed with me that this was the correct size for the ideal viola.[40]

The T.M. viola became rather popular, and by 1965 there were more than six hundred Tertis Model violas in existence. It is interesting to note – and a point of support to Tertis' charitable character – that the drawings and blue prints for the Tertis model were available to both professional and amateur makers. The profits from the sale of the drawings were donated to charity.[41]

Tertis' influence on the world of viola music was tremendous. Less than a year after his death, works that were inspired by Tertis were performed at a concert celebrating the centenary of the violist's birth. A recital was given by the viola section of the BBC Symphony Orchestra at the Wigmore Hall in London in 1976 to celebrate the centenary of his birth. The works performed at the concert included the *Suite for Six Violas* by John Wray, the *Suite for Eight Violas* by Gordon Jacob, the *Meditation on a Byzantine Hymn for Two Violas* by Edmund Rubbra, the *Fantasie for Four Violas* by York Bowen, the *Concertante for Five Violas* by Kenneth Harding, and Tertis' own arrangement of Beethoven's *Trio for Two Oboes and English Horn*—for three violas.[42] In 1980 the first Lionel Tertis International Competition and Workshop was organized on the Isle of Man to commemorate Tertis' legacy of promoting the viola as a solo instrument.

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[40] Ibid., 164.

[41] "The drawings and specifications are now available to amateur as well as professional craftsmen and may be purchased from the sole distributors Messrs W. E. Hill & Sons, Havenfields, Great Missenden, Bucks. Profits from the sale of these drawings are donated to the Royal Society of Musicians Samaritan fund." Qtd. in Tertis, *My Viola and I*, 164.

[42] Ibid., Preface.

Lionel Tertis' Style

> Probe into, using your musicality to the utmost, tone graduation, accents, rhythm, or even alteration of phrasing, etc., all of which will relieve monotony and lend colour and expressiveness to your efforts. Do not feel absolutely *bound* to abide by *all* the printed nuances you find in the work you are playing. An alteration here and there that really appeals to you is not a crime and will provide a change from other interpretations and show your own individuality.[43]

This statement from Tertis' treatise reveals his willingness to make changes to works by other composers, changes that reveal his own individuality and personal style of viola playing. Many of the differences that exist between the manuscript and Tertis 1936 edition of the *Suite* concern articulation and phrasing. We shall see in changes he makes in other arrangements – changes that will be discussed in the following two chapters – that aspects of Tertis' "own individuality" can be described thus: in fuller, louder sections, he tends to manipulate the bow in order to create a bigger, fuller sound;[44] in cantabile, quieter passages he uses a broad, sustained, connected bow-stroke which produces his beautifully warm tone. In the treatise, Tertis addresses the following: the left hand and intonation; vibrato and *portamento*; the right hand and bowing; and cantabile playing. *Portamento* concerns fingerings; the right hand involves the use of the bow, bowings, and articulation. Phrasing (bowing) and articulation are the two main areas of discrepancy between the manuscript and Tertis' 1936 edition of the Suite, as we shall see. It is the primary assertion of this thesis that the phrasing and articulation changes made between the manuscript and Tertis' 1936 edition of the Suite are reflections of Tertis' personal style of viola playing.

Tertis' "unique and daring qualities," to quote Michael Kennedy, are evident in many of his recordings. That of his own arrangement of the Brahms Sonata in F minor, Op. 120, no. 1, is

[43] Ibid., 152.

[44] In a conversation with violist Simon Rowland-Jones, Mr. Rowland-Jones mentioned to me that he had once been part of a master class with Tertis; the work that was performed at the time was Brahms Viola Sonata Op. 120 no. 1. The one major comment that Tertis made to Rowland-Jones was that he needed to create a bigger sound and needed a bigger viola.

exemplary.[45] The listener may first observe his legato style: phrases are always connected, his legato playing is always languid, notes are never cut short, and the tempi he employs are always on the broad side. Kennedy's annotation of this recording addresses Tertis' general style:

> Outstanding in Tertis' playing of the sonata—the autumnal music, glowing and strong—are the accurate intonation (the foundation of Tertis' musical strength); the constant true vibrato, always alive and disciplined, never obtrusive; the sheer range of tone-colours. This tonal range, allied to an instinctively aristocratic sense of broad, natural phrasing, gives Tertis' playing its unique and daring qualities. It is like listening to a great singer.[46]

One of Tertis' main concerns in his 1938 treatise, *Beauty of Tone in String Playing*, lies in how to produce this "broad, natural phrasing" mentioned above.[47] Often it can be seen that he prefers a more weightier *tenuto* yet detached style of playing in louder sections – just like the style of playing he employs in his recording of the Brahms Sonata, Op. 120, no. 1. In the softer passages – again, audible in the same recording – Tertis prefers long, sustained, connected phrasing. Such a use of phrasing is an aspect of Tertis' idiosyncratic style that he tends to manipulate in his own arrangements and editions. His phrasing – and therefore implied bowing – indications reflect his actual style of playing as mentioned above, i.e., the aspects of his "own individuality." This preference for the connected phrase is also reflected in his comments on the use of *portamento*, a technique in which a shift on the same string is linked with a very slight, expressive slide, giving the performer the ability to play a phrase on a single string only, helping to avoid breaking a phrase.[48]

In his edition of the *Suite* Tertis uses articulation, as well, in order to create a fuller,

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[45] Ibid.

[46] Kennedy, liner notes to *Lionel Tertis plays sonatas by Brahms, Handel & Delius; music by Bach, Mendelssohn, etc.*

[47] Tertis, *Beauty of Tone in String Playing* (London, New York: Oxford University Press, 1938). Reprinted in full in his *My Viola and I* (London: Kahn & Averill, 1974).

[48] "*Portamento* is the means of joining or linking two notes of varied distances between them, smoothly and naturally. It is *not* a discernible slide; it is an infinitesimal join. The art of its use is to avoid break, jerk or nauseous slide. It is a most necessary adjunct to legato playing and can either enhance or mar beauty of expression." Tertis, *My Viola and I*, 148.

broader quality, one that is characteristic of the qualities Tertis used in his own playing. His addition of accents and *tenuto* markings in the louder sections of the *Suite* help the sound of the viola cut through the orchestral texture; there are even occasions when Tertis will add other indications – words like "broad", "whole bow" – in addition to adding accents and *tenuto* markings to aid the fuller sound he requires.[49]

Ralph Vaughan Williams and the Composition of the Suite for Viola and Small Orchestra

Now that we have summarized aspects of Lionel Tertis' characteristic style, it is important to discuss his lengthy relationship with Ralph Vaughan Williams and its consequences for the *Suite for Viola and Orchestra*. Vaughan Williams was no stranger to the viola, an instrument that was dear to him. He even contemplated playing the viola professionally, but was discouraged from doing so by his family. It appears that the prejudices against the viola experienced by Tertis were the same that influenced Vaughan Williams' decision not to play the instrument professionally. Ursula Vaughan Williams describes this life-changing decision in her biography of her husband:

> At this time Ralph felt he had the makings of a good string player; he had given up the violin for the viola, an instrument he loved, and would have dearly liked to become an orchestral player. But the whole weight of family opinion was against him. If he had to be a musician he must be an organist, which was a safe and respectable career.[50]

In 1890 Vaughan Williams entered the Royal College of Music to study composition with Sir Charles Hubert Parry. He later studied at Trinity College, Cambridge, completing two degrees, one in music (MusB, 1984), the other in history (BA, 1895) before returning to the Royal College of Music. Composition was to become Vaughan Williams' vocation in life, and

[49] See Appendix A: I.1 (TC1), I.2 (TC1), I.27 (1936), III.1 (TC1 & TC2), III.38 (1936), VIII.12 (TC1), VIII.13 (TC1).

[50] Ursula Vaughan Williams, *R.V.W., A Biography of Ralph Vaughan Williams* (London: Oxford University Press, 1973), 30.

apart from his college training he would take lessons from Max Bruch in Berlin in 1897 and Maurice Ravel in Paris in 1908.[51]

Vaughan Williams features the viola in many of his compositions, reflecting his deep affection for the instrument. Before writing the Suite in 1934, he composed the *Fantasia on a Theme by Thomas Tallis* (1910), written for double string orchestra and string quartet, and featuring a viola solo. In this great work, the solo viola plays a haunting solo that exploits the melancholic timbre of the instrument, similar to the later *Flos Campi* (see below). Other works that feature the viola are the *Phantasy Quintet* involving two violas (1912); *Four Hymns for tenor, piano, and viola obbligato* (1914); *A London Symphony* (1914) featuring a viola solo in the slow movement; and *Flos Campi* (1925) for viola, chorus, and orchestra.

In her biography of her husband, Ursula Vaughan Williams refers to the neglect of the viola by other composers. Discussing the origins of *Flos Campi*, she writes:

> Ralph had two works for strings in hand, a violin concerto for Jelly d'Aranyi, and a viola piece to add to the very limited repertory that existed for the instrument. He had taken a literary idea on which to build his musical thought in *The Lark Ascending* and made the violin become the bird's song and its flight being, rather than illustrating, the poem from which the title was taken. So, in *Flos Campi*, words were the starting point, episodes from the *Song of Songs*. The viola with its capability of warmth and its glowing quality was the instrument he knew best.[52]

Dedicated to Lionel Tertis, *Flos Campi* is a suite for solo viola, small wordless mixed chorus (SATB) and small orchestra. It was first performed, with Tertis as soloist, at the Queen's Hall in London on 10 October 1925 with the Queen's Hall Orchestra conducted by Sir Henry Wood.

Flos Campi is unique in the composer's output, as it is the only time he wrote for such a combination. The work is a choral-fantasy in six movements, all connected; a solo viola plays throughout as if the work were a concerto. Each of the movements has a quotation in Latin from the *Song of Solomon*. The solo viola writing throughout exploits the haunting characteristics of

[51] Michael Kennedy, *The Works of Ralph Vaughan Williams* (London: Oxford University Press, 1964), 43, 90–91.

[52] Ursula Vaughan Williams, *R.V.W.*, 156.

the instrument as it sings with both the orchestra and the choir. One of the most fascinating features of *Flos Campi* is the fact that the chorus is wordless throughout; the entire effect is a sonority which is simply glorious. Michael Kennedy comments on the work in the following way:

> The solo instrument, while given a virtuoso part calling for musicianship as well as technique, is but one voice among the instrumentalists and his part is equalled in importance by that of the chorus. Of all the works by Vaughan Williams I think this is the most beautiful considered in terms only of sound. The juxtaposition of viola and oboe, the delicate use of the percussion and the imaginative use of the chorus give *Flos Campi* the quality of a mosaic. One hopes that Ravel heard and liked it.[53]

Although it was not written for Lionel Tertis, it is dedicated to him;[54] the sonorous, *cantabile*, sustained viola writing is reflective of Tertis' own style of viola playing.

It is in *Flos Campi* that we first are exposed to the relationship between Lionel Tertis and Ralph Vaughan Williams, a relationship that would culminate in the 1934 *Suite* and would last for many years to come. Ursula Vaughan Williams, describing her husband's feelings for Tertis' viola playing, writes that the premiere of *Flos Campi* "bewildered a lot of people, but Ralph's chief pleasure was in Lionel's ravishing playing. He was also delighted to discover that the orchestra had nicknamed it 'Camp Flossie'."[55]

According to his widow, for some reason Vaughan Williams appears to have had difficulty completing the *Suite*:[56]

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[53] Kennedy, *The Works of Ralph Vaughan Williams*, 211–212.

[54] Ibid., 211.

[55] Ursula Vaughan Williams, *R.V.W.*, 160–161.

[56] Why Vaughan Williams found difficulty in completing the *Suite* is unknown. Perhaps the reason is that there are certain passages in the work that are very technically demanding. The best example of this is the *Moto Perpetuo*. This movement – with its non-stop sixteenth notes throughout – contains some of the most technically difficult passages he ever wrote for the instrument. Unfortunately, there is no evidence of what the initial impetus for the creation of the *Suite* was, but what we do know is that in the period if the *Suite*'s composition and indeed for many years prior, Tertis was on a mission to get as many works written for the viola as possible: "…once you become a viola-player one of your most important duties is to strive to enlarge the library of solo viola music, by fair means or foul. Cajole your composer friends to write for it, raid the repertory of the violin, cello or any other instrument, and arrange and transcribe works from their literature suitable for your viola." Tertis, *My Viola and I,* 148.

> In November (1934) he [Vaughan Williams] and Adeline stayed in London for one of what they called their "seasons" at the Eversleigh Court Hotel in Cromwell Road. The reason for this visit was the first performance of Ralph's viola suite, written for Lionel Tertis and played by him at the Coultauld-Sargent concerts on 12 and 13 November, with the London Philharmonic Orchestra conducted by Malcolm Sargent. It was a work he had found difficult to write; a year earlier he had written to Peter Montgomery – "my viola suite is not finished – I do not know if it ever will be" – but it had materialized at last.[57]

The premiere of the work, however, appears to have been a success. "The programme," reported the *Times*, "has the distinction of introducing a new work by Vaughan Williams, a suite for viola and small orchestra written, it seems scarcely necessary to say, for Mr. Lionel Tertis, who in turning the viola into a virtuoso's instrument has reconciled English composers to instrumental virtuosity."[58]

A Brief Musical Description of the Suite

Group 1 of the Suite contains three movements that are all connected by one single theme, Christmas. In the C-major *Prelude* to Group 1, the listener is immediately offered an image of pealing Christmas bells. The arpeggiated, broad sixteenth notes in the viola conjure up the idea of church bells ringing in yuletide festivities. This grand, expansive 3/4 movement contains two 9/8 festive dance-like sections which are woven into the overall fabric. The second movement, *Carol* in E-flat major, continues the Christmas theme. It contains some of the most beautiful music written for viola, conjuring up an image of a picturesque, snow-landscaped Gloucestershire Christmas. Its simplicity is one of its great strengths. The third movement, an earthy G-major *Christmas Dance* (marked *pesante*), with its alternating 6/8 – 3/4 rhythm, creates

[57] Ibid., 203.

[58] "Coultauld-Sargent Concerts, Vaughan Williams' Suite." *Times* (London), 12 November 1934. The comment regarding the fact that English composers tended to shy away from instrumental virtuosity seems misleading; Sir Edward Elgar had written two concerti for strings: the Violin Concerto op. 61 in B minor (premiered 10 Nov 1910 by Fritz Kreisler with Elgar conducting) and the Cello Concerto op. 85 in E minor (premiered 27 Oct 1919 by Felix Salmond with Elgar conducting and later arranged for viola and performed by Tertis, with the composers sanction, on 21 March 1930 both conducted by the composer). Both works are examples of great instrumental virtuosity by an English composer.

a joyous almost "tavern-like" robustness that brings to a close this Christmas spirit movement with crazy drunken quadruple-stopped chords falling toward the end.

Group 2 of the Suite contains two movements, the *Ballad* in C major and the virtuosic *Moto Perpetuo* in C minor. The *Ballad* exploits the sound world of muted strings which are at times written *divisi* in nine parts.[59] This heavenly sound creates a bed of warmth on which the solo viola can sing. Again, as in the *Prelude*, there is 6/8 dance-like interlude where the viola dances with the solo oboe (the same partner that the viola has in the opening of *Flos Campi*), after which the music returns to the opening atmosphere of celestial bliss. Virtuosity is an absolute must to be able to tackle the frenetic *Moto Perpetuo*. It is in this movement that we can see how Tertis' virtuosity must have compelled Vaughan Williams to write such a technically demanding movement; the viola does not stop for one moment, and the piece seems to be over before one is able to catch his/her own breath. Vaughan Williams' accents continually disrupt the prevailing metre.

Group 3 of the Suite contains three movements, *Musette*, *Polka Melancolique* and *Galop*. Vaughan Williams' orchestration in the *Musette* again is remarkable. Muted strings once more—this time with the solo viola muted, as well—are joined by harp and celesta in this beautifully delicate movement. Six glorious bars of *forte* divide the two main sections which are dedicated to an almost seamless nocturnal lullaby. The movement ends with viola harmonics reaching heavenly heights. The *Polka Melancolique* is a quirky movement in D minor where the viola dances in an almost cumbersome manner. Curious key changes from D minor to B-flat minor, C-sharp minor, B major, D major and back to D minor underline the unusual feel of this movement. In the *Galop* we are thrown into a frantic, foot-stomping dance. As with other

[59] Vaughan Williams would use this string *divisi* technique with incredible later effect in the slow movement of his Fifth Symphony.

movements in the *Suite*, two different time signatures play a part in this finale, 2/4 and 6/8. The 2/4 moments provide an opportunity once more for virtuosity in the solo part, while the orchestration of piccolo doubling the solo viola in one of the 6/8 interludes brings to mind a sailor's hearty sea-shanty. Frantic rhythmic changes herald a final virtuosic cadenza from the viola before it and orchestra end the *Suite* on a triumphant unison F-sharp.

Tertis as Editor: the 1936 Edition and the Trinity College Parts

The 1936 edition of the solo viola part to the Suite has no indication that Lionel Tertis was its editor. However, I have discovered a series of unpublished letters in the Suite's file at the Music Department of Oxford University Press, letters that show not only that Tertis was the original editor of the Suite in the 1936, but also that when the Suite was revised in 1964, the editors at Oxford University Press agreed that Tertis' edition need not be revised; only the orchestral score was to be changed due to some inaccuracies.[60] The following letter from Eric Gritton to Christopher Morris, both editors at Oxford University Press in 1936, is revealing: it demonstrates that Tertis was the original editor of the 1936 edition of the Suite, and states quite clearly that the 1936 edition of the solo viola part is very different from that written in the manuscript.[61]

27th July 1959

Dear Mr. Morris,

Vaughan Williams viola suite

Many thanks for your letter. I have been through the score and marked obvious corrections and

[60] File of Ralph Vaughan Williams *Suite for Viola and Orchestra*, Oxford University Press, Music Department, shelf no. 1047.

[61] Letter to Christopher Morris from Eric Gritton, 27 July 1959. V. W. = Vaughan Williams, L. T. = Lionel Tertis. Bernard Shore (1896–1985) was an English violist and at one time a student of Lionel Tertis. Along with Eric Gritton of Oxford University Press, Shore helped edit the posthumously published *Romance for Viola and Pianoforte* by Vaughan Williams in 1962.

considered less obvious ones. Regarding notes, the printed piano version does not always tally with the M.S. score. The piano version is the more reliable, I feel. (I went through this work with V.W. + L.T. at V.W. 's Dorking house when it was prior to the 1st performance which L.T. + I gave at B in Dorset (R.V.W. being present). Regarding the viola part, it is a question of whether to keep the version given in the orchestral score which you sent or whether we scrap that and substitute the L.T. version already published by O.U.P. in the piano score. Bernard Shore and I can discuss this and then let you know what we think is best and leave it for your final decision.

Yours sincerely,

Eric Gritton

Another letter from Eric Gritton, again to Morris dated 8 August 1959, indeed states that Tertis' edition of the Suite was to be retained for the new 1964 edition:

8th August 1959

Dear Mr. Morris.

Re. V.W. viola Suite

Bernard Shore and I had our tete-a-tete last Wednesday and came to the conclusion that the viola solo part as printed in the piano score is the authentic one and should be incorporated to replace the one that you have adopted from the M.S. score you sent me which is so completely different in bowing, phrasing and dynamics.
Are you making a new set of orchestral parts? You mentioned in a previous letter that you had a set of parts, should I wish to refer to them – but are these correct, I wonder?

I am so anxious to get everything as accurate as possible for you before handing the work back to you. You would probably like me to come in and see you about it all sometime soon if you are not on holiday.

Yours sincerely,

Eric Gritton

The many differences which exist between the Manuscript autograph (held at the British Library, Add. MS. 50, 386 A-C) of the *Suite* and Tertis' 1936 published version mainly concern his use of phrasing and articulation. We can follow a second, later editing process on the part of Tertis in two viola parts to the *Suite* that were actually used by him. One of these parts, housed in the Lionel Tertis Collection at Trinity College of Music in Greenwich, has the dedication written by hand on the front of the copy "Lionel, with much gratitude from R.

Vaughan Williams."[62] In both parts, Tertis makes further emendations to the changes already made in his own 1936 edition of the *Suite*. Many of these changes can be linked to Tertis' idiosyncratic style of viola playing and are similar to the changes he made in his own transcriptions of other works for the viola. In the following analysis (chapters 2 and 3) changes in the 1936 edition as well as the two Trinity College parts will be considered.

[62] Ralph Vaughan Williams, *Suite for Viola and Orchestra (Piano)* (Oxford University Press: London, 1936), Tertis copies no. 1 and 2, Bin no. 1, Lionel Tertis Collection, Trinity College of Music Library, Trinity College of Music, Greenwich, London. In this thesis these parts will henceforth be referred to as TC1 and TC2.

CHAPTER 2

DIFFERENCES BETWEEN THE MANUSCRIPT OF VAUGHAN WILLIAMS' VIOLA SUITE, TERTIS' 1936 EDITION, AND COPIES TC1 AND TC2: ARTICULATION

> Another vital necessity is to obtain this smoothness, evenness and continuity of sound at the actual moment of bowing from one string to another. While playing on one string you must, in preparation for crossing, get your bow as near as you dare to the string you are about to play upon; indeed the art lies in drawing the bow from one string to another with the crossing-over remaining absolutely imperceptible. The idea is to convey the impression that your instrument has one string only, not four. A further valuable acquirement for legato playing is to make your bow belong, so to speak, to the string. The bow should literally cling to it.[63]

As mentioned in chapter 1, many of the differences which exist between the manuscript and Tertis' 1936 edition of the *Suite* concern articulation and phrasing. When such changes are made, they often reflect his idea that in cantabile, quieter passages he tends to use uses a broad, sustained, connected bow-stroke which produces his beautifully warm tone. The above quotation from Tertis' treatise *Beauty of Tone in String Playing* helps to explain some of these articulation changes, particularly in broad legato movements such as the *Prelude* where there are many string crossings. Tertis states that in passages involving string crossings the bow should "cling" to the string. In other words, in legato passages, Tertis calls for a broadening of phrases by means of a fuller, *tenuto* bow stroke. Another fundamental idea behind Tertis' articulation changes in the *Suite* reflect his idea of creating a bigger, fuller sound in louder passages. To do this, Tertis makes frequent additions of the accent (>) and the *tenuto* mark (–) throughout his 1936 edition of the *Suite*. Later emendations concerning articulation—particularly the accent and the *tenuto* mark—are revealed in his two personal copies of the *Suite* which are held at Trinity College of Music, London (TC1 & TC2).[64] Together, these changes in articulation reflect Tertis' personal

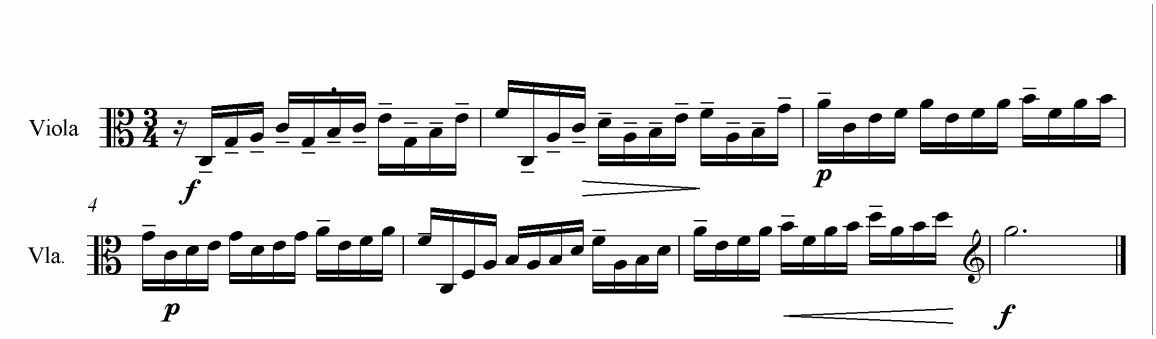
[63] Lionel Tertis, "Beauty of Tone in String Playing," in *My Viola and I* (London: Kahn & Averill, 1991), 149–150.

[64] Ralph Vaughan Williams, *Suite for Viola and Orchestra (Pianoforte)*, Lionel Tertis Copies (TC1 & TC2).

style of viola playing. In this chapter we will systematically examine a series of articulation changes made by Tertis in the editing process.

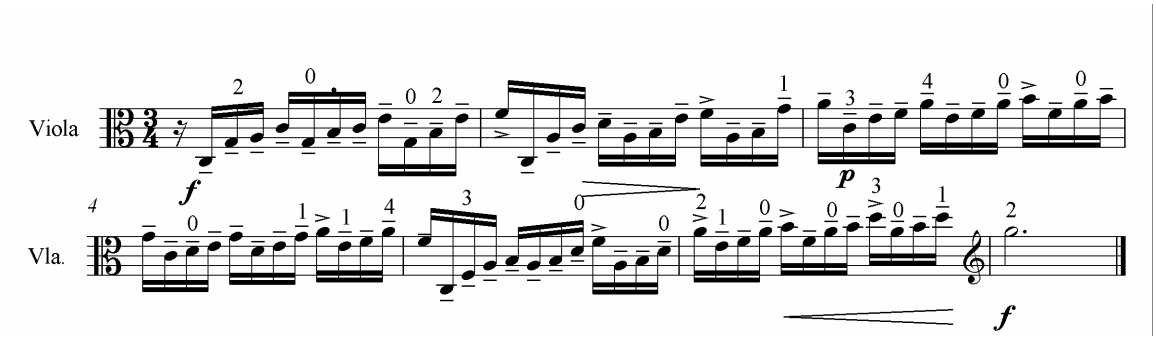
The first change to be discussed occurs in bars 1–7 of the *Prelude*. A comparison of the manuscript with the 1936 edition follows in Examples 1a-b:

Ex. 1a: Vaughan Williams, Viola Suite, Prelude, bars 1–7, manuscript:



Vaughan Williams writes indicates *tenuto* (–) for every note in bars 1 and 2 of this passage. Bars 3–5 have these articulations on the first and third beats, while bar 6 has these articulations on the first, second and third beats. Tertis edits this passage in the following manner:

Ex. 1b: Vaughan Williams, Viola Suite, Prelude, bars 1–7, Tertis 1936 edition:

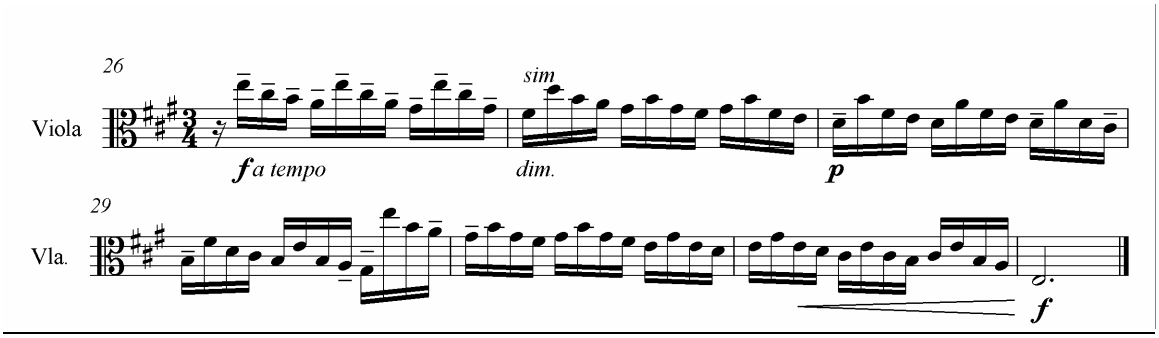


As we can see in Tertis' edition of this passage, he continues the use of *tenuto* lines (–) on almost every sixteenth note in bars 3, 4, 5, and 6. Accents have now been added in bars 2, 3, 4, 5

and 6. It is clear that Tertis wants a big, open sound here, one that is similar to the broad sound he produces in his recording of the first movement of the Brahms Viola Sonata in F minor, op. 120[65] and to that prescribed in his arrangement of the Bach Chaconne (see below). Tertis' demands for a bigger, broader sound can also be seen in the additional markings he makes in both TC1 and TC2 of the *Prelude*. Tertis firstly writes "broad" above the tempo indication *Allegro moderato*, also, throughout this opening movement in both copies, Tertis frequently adds words such as "on string," "broad" and "*sost*" [*sostenuto*];[66] additional accents and *tenuto* markings appear in these parts as well.[67]

Another example of articulation changes can be seen in the following passage:

Ex. 2a: Vaughan Williams, Viola Suite, Prelude, bars 26–32, manuscript:



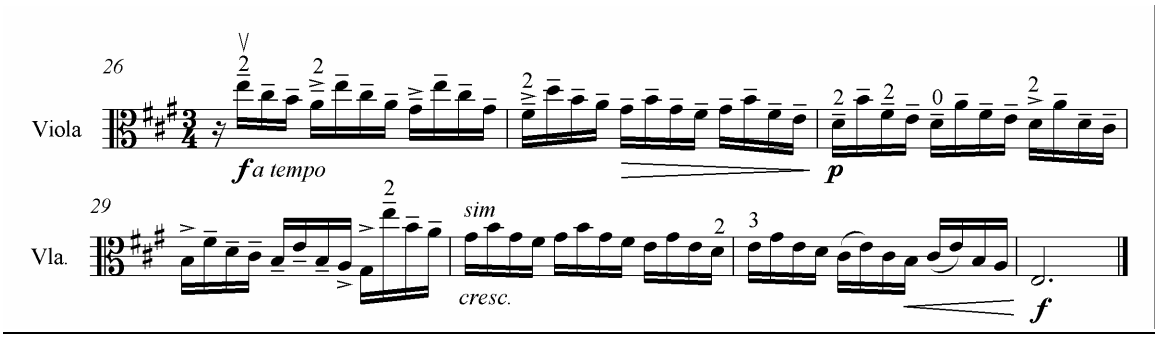
[65] Lionel Tertis, *Lionel Tertis Plays Bax, Brahms, Bach, Delius,* Lionel Tertis – viola, Arnold Bax – piano, Harriet Cohen – piano, Pavilion Records CD 9918.

[66] See Appendix A, examples: I.1 (TC1 & TC2), I.2 (TC1 & TC2), I.4 (TC1 & TC2), I.6 (TC1 & TC2), I.7 (TC1 & TC2), I.13 (TC1 & TC2), I.26 (TC1 & TC2), I.27 (1936).

[67] See Appendix A, examples: I.3 (TC1 & TC2), I.4 (TC1 & TC2), I.16 (TC1 & TC2), I.17 (TC1 & TC2), I.18 (TC1 & TC2), I.20 (TC1) (accents) and examples I.3 (TC1), I.16 (TC1 & TC2), I.17 (TC1 & TC2), I.18 (TC2) (*tenuto* markings).

Tertis edits this passage in the following way:

Ex. 2b: Vaughan Williams, Viola Suite, Prelude, bars 26–32, Tertis 1936 edition:

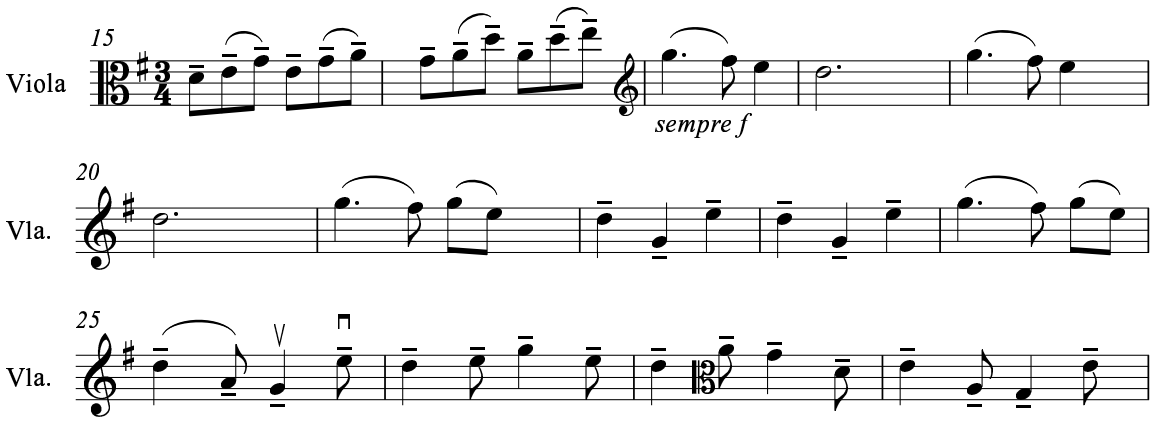


Tertis creates very similar changes in this passage to the ones he made in Ex. 1b. It is interesting to note that Tertis uses slurs in bar 31 that are not present in the manuscript.[68] These added slurs, along with the *crescendo* that he marks in from bar 30 onward (one that is not marked in the manuscript until a bar later) would create a broader climax towards the *forte* in bar 32. The broader bow strokes, combined with the *crescendo* might imply a *poco ritardando* in bar 31, aiding this climax. This is actually confirmed in both TC1 and TC2 as "*poco rit*" is pencilled in by Tertis on the second beat of bar 31.[69] In sum, both of these passages require string crossings quite regularly; these, combined with the added *tenuto* articulations, reflect Tertis' views on legato playing in his *Beauty of Tone in String Playing* and are reflections of his characteristic approach.

In bars 15–28 of the *Christmas Dance*, Tertis makes several alterations to Vaughan Williams' articulations as indicated in the manuscript:

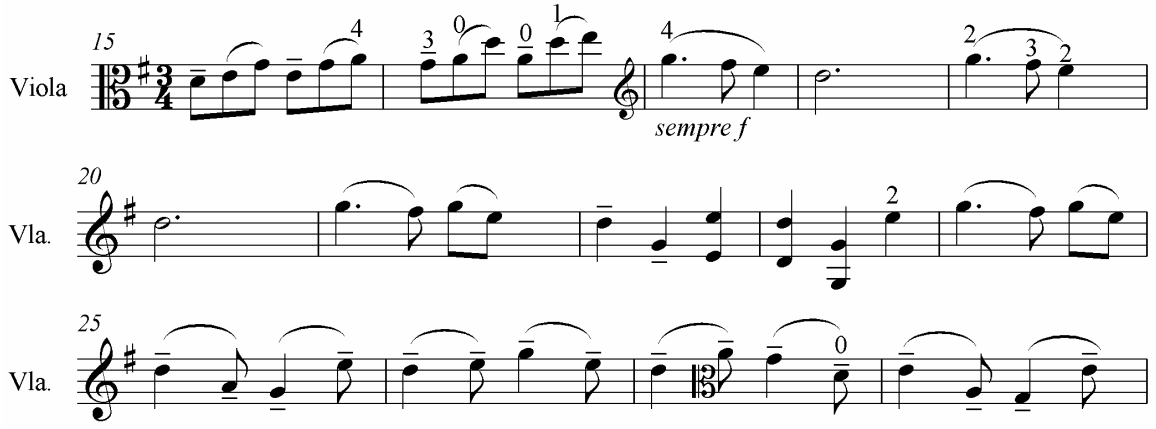
[68] I am assuming that the "sim" ceases to apply at the beginning of bar 28.
[69] TC1 & TC2, page 3.

Ex. 3a: Vaughan Williams, Viola Suite, Christmas Dance, bars 15–28, manuscript:



In this passage, Vaughan Williams indicates an articulation known as "shoe-shine" bowing.[70] This type of bowing creates a dance-like effect, rather appropriate for a movement entitled *Christmas Dance*. Tertis changes the articulation in the following way:

Ex. 3b: Vaughan Williams, Viola Suite, Christmas Dance, bars 15–28, Tertis 1936 edition:

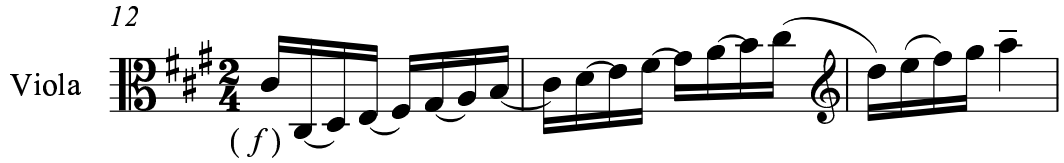


[70] "Shoe-shine" bowing is a technique when one bows a passage—the example in this case being bars 25–28 — in such a way that the short note (in this case, an eighth-note) is played on a down-bow and the longer note (in this case a quarter-note) is played on an up-bow. This technique makes the short note "snap," so to speak; it is also very similar to the "Scotch Snap." The resulting bowing is similar to the action made while shoe-shining.

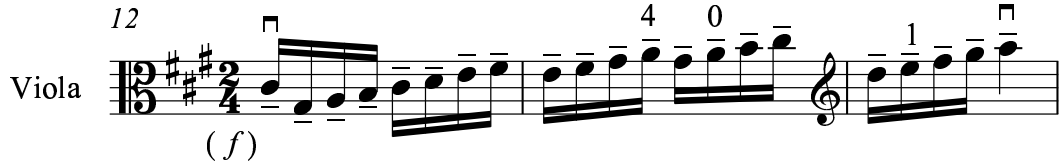
There are several discrepancies here. Firstly, Tertis removes the *tenuto* articulation marks from bar 15, thus creating a smoother, more legato join between the second and third eighth-notes. He also expands the slur in bars 17 and 19 so that the entire bar is played in one bow stroke, not in two strokes as indicated in the manuscript; this evens out the articulation. Tertis also adds notes—octaves—in bars 22 and 23, which were not present in the manuscript. The "shoe-shine" bowing in bars 25–28 is now changed to a "hooked" bowing, in which the second note is rearticulated within the same bow stroke. It would appear, then, that Tertis has smoothed out this entire passage, reminiscent of his method in the *Prelude*.

Tertis made several articulation changes in the *Galop*. The first major change occurs in bar 12:

Ex. 4a: Vaughan Williams, Viola Suite, Galop, bars 12-14, manuscript:



Ex. 4b: Vaughan Williams, Viola Suite, Galop, bars 12-14, Tertis 1936 edition:

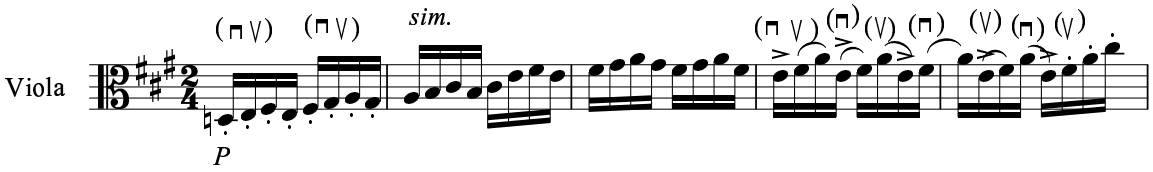


Tertis removes the original phrasings added on each sixteenth-note and adds *tenuto* markings, thus creating a broader stroke in this passage. Tertis also for some reason changes the pitches of beats two and three of bar 12 and beat one of bar 13. The same passage in TC1 and TC2 remains

identical to the 1936 edition apart from the four sixteenth-notes in bar 14; In TC1 and TC2 they are all slurred together.

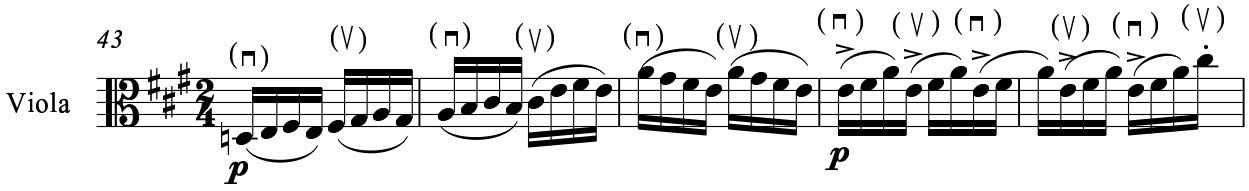
Another major difference between the manuscript and Tertis' 1936 edition of the Suite is the alteration of a staccato passage to a more legato stroke in the 1936 edition (bars 43–47):

Ex. 5a: Vaughan Williams, Viola Suite, Galop, bars 43–47, manuscript:[71]



Note that the first three bars of this passage are all have dots, while the fourth and fifth bars contain a hemiola that is difficult to produce with the indicated articulation. Tertis edits his version thus:

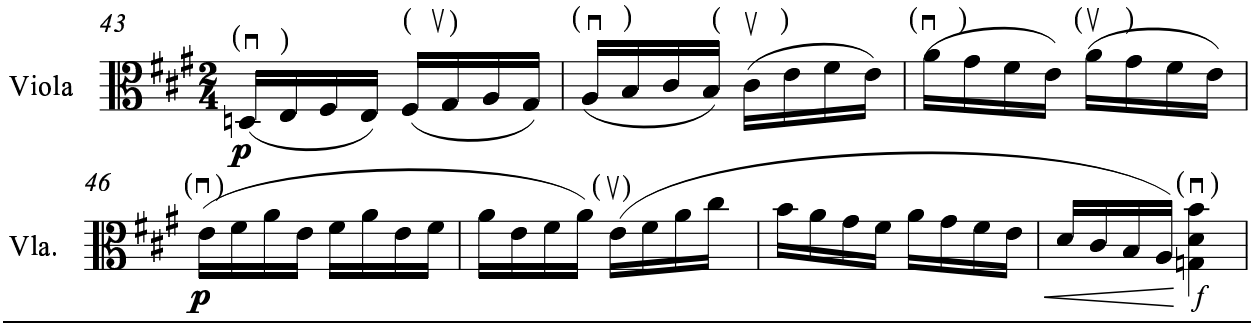
Ex. 5b: Vaughan Williams, Viola Suite, Galop, bars 43-47, Tertis 1936 edition:



[71] In examples 5a and 5b, I have added the implied bowings.

The dotted articulation of the first three bars of this passage has now been altered to legato, slurred in groups of four. The pitches in the third bar have also been changed. Also note that the articulation in the fourth and fifth bars has also been re-articulated in order to ease the creation of the accents that mark the hemiola. With the added implied bowings, it is possible to see that the execution of example 5b would be more practical than that of example 5a. Interestingly enough, Tertis smoothes out this passage even more in TC1 and TC2, showing his preference for a long-line cantabile in sections of a softer dynamic:

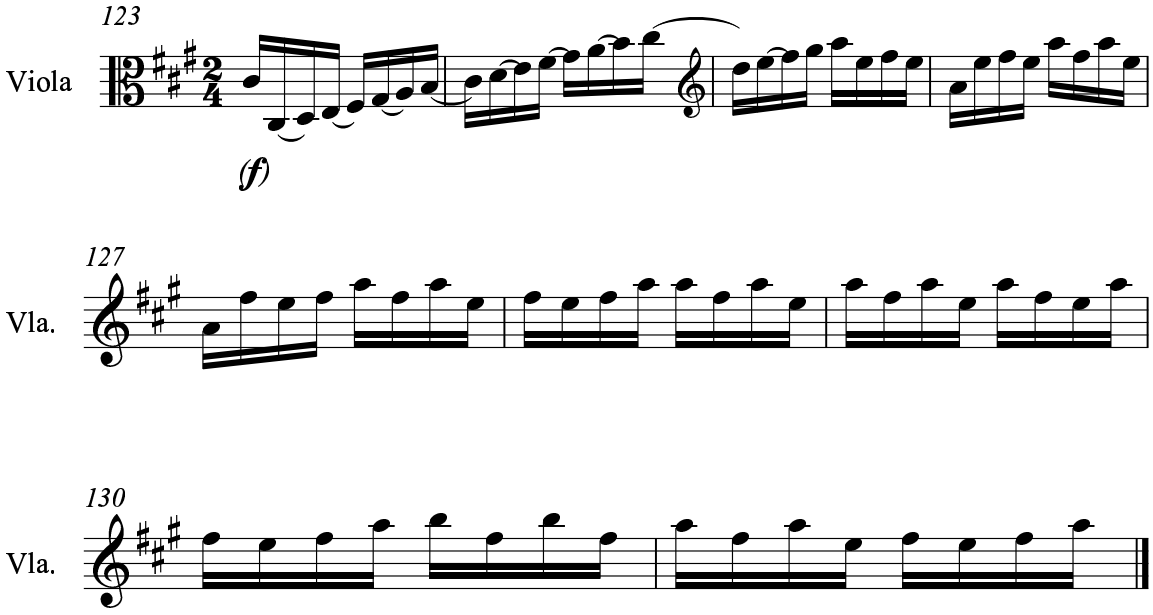
Ex. 5c: Vaughan Williams, Viola Suite, Galop, bars 43-49, TC1 and TC2:



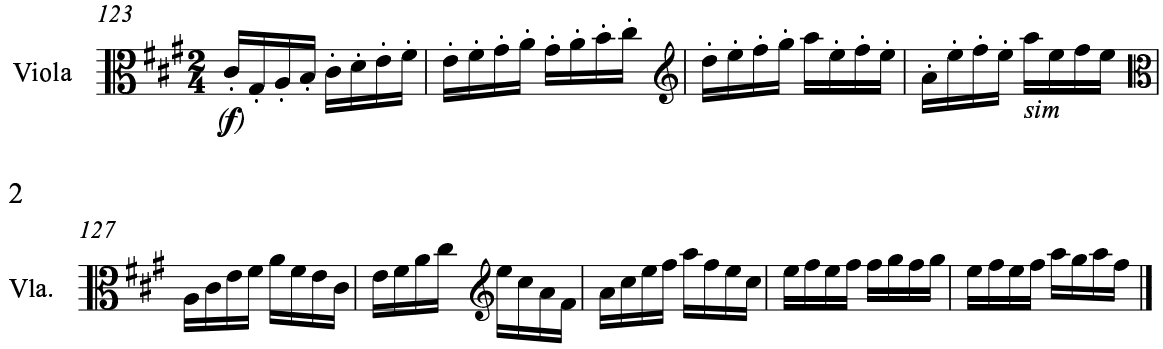
Tertis deletes all the accents in bar 50 and adds a slur over three beats between bar 50 and 51 and a slur over four beats between bar 51 and bar 53. He also delays the crescendo that starts on beat two of bar 51 in the 1936 edition; it is now moved a beat later to beat two of bar 53.

Another significant alteration occurs in bars 123–131:

Ex. 6a: Vaughan Williams, Viola Suite, Galop, bars 123–131, manuscript:[72]



Ex. 6b: Vaughan Williams, Viola Suite, Galop, bars 123–131, Tertis 1936 edition:

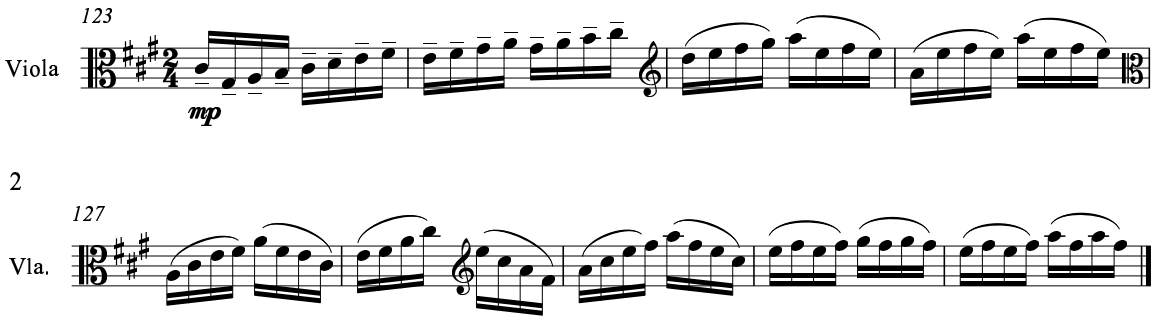


Bars 123–125 (the fifth sixteenth-note) correspond exactly to bars 12–14 (see above ex. 4a) in

[72] Dynamics that are marked in parentheses are indications of the dynamic that has been placed earlier in the passage and not directly where they are placed in these examples.

both the manuscript and the Tertis versions of this passage. There is one difference in ex. 6b, in that all of the sixteenth notes have dots added to them; in the corresponding passage in bars 12-14 (ex 4b) we have *tenuto* markings. I believe the *staccato* marks in the 1936 edition to have been a mistake, as TC1 and TC2 offer a different reading:

Example 6c: Vaughan Williams, Viola Suite, Galop, bars 123-127, TC1 and TC2:



Tertis changes the first two bars of this passage making them identical to the passage early in the movement (ex. 4b) – it is, after all, the same music. Not only does Tertis write in the *tenuto* marks as he does in bars 123-124, he also writes in slurs bars 125-131 which are reminiscent of his other alterations. The addition of the *tenuto* marks indicates a broadening of the bow stroke while the addition of the slurs indicates a preference to a more legato playing in these passages. It is also interesting to note that Tertis has changed the dynamic from *forte* to *mezzo-piano*, an indication of his general preference for a more legato, smoother style in quieter passages.

Articulation in Tertis' Arrangements of Other Music

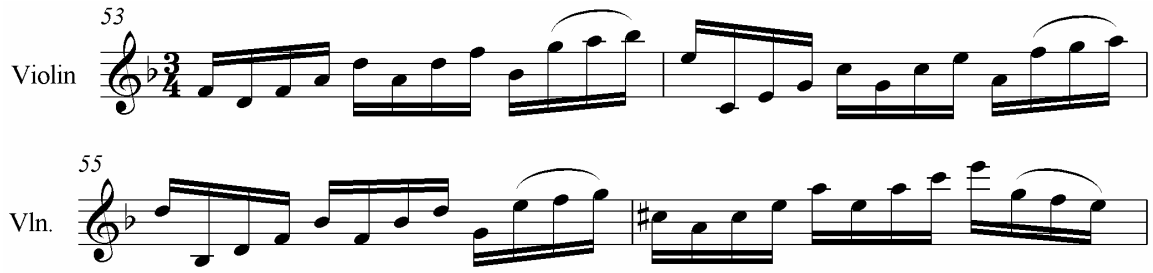
In a review of Tertis' playing of his own arrangement of the Chaconne from the Partita in D minor, BWV 1004 (originally for solo violin), we read a comment on the violist's broad style of playing:

> Lionel Tertis, for his solo, performed the amazing double feat of transferring Bach's Chaconne to

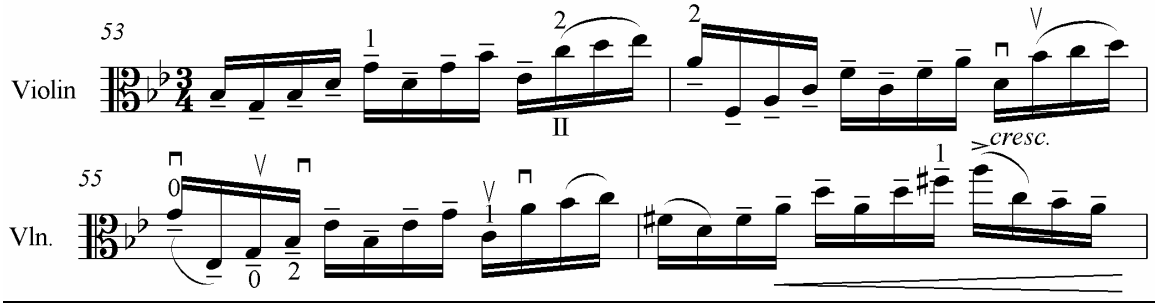
> the viola, note for note, and of restoring it, so far as possible, to the bowing and phrasing Bach himself must have known when he wrote it for the violin and out-curved bow of his own day. The experiment was a noble success. The broader, slower style fitted well with the dark vistas of viola tone, and the unbroken continuity of thought and beauty in the great work were clear to a singular degree.[73]

In his recording of the *Chaconne*, Tertis actually broadens his tempo in certain sections, notably between bars 53 and 56. In his own transcription of the work, *all* the sixteenth notes of this passage are marked with *tenuto* markings (see Example 7a):

Ex. 7a: J. S. Bach, Chaconne from Partita in D minor, BWV 1004:[74]



Ex. 7b: J. S. Bach, Chaconne from Partita in D minor, BWV 1004, Tertis arrangement:[75]



As is clearly visible from this arrangement, Tertis calls for a sustained sound here with his addition of *tenuto* markings, also apparent in his recording. These indications call to mind those

[73] "London Concerts, Chamber Music of the Month," *The Musical Times* 76, no. 1105 (March, 1935), 263.

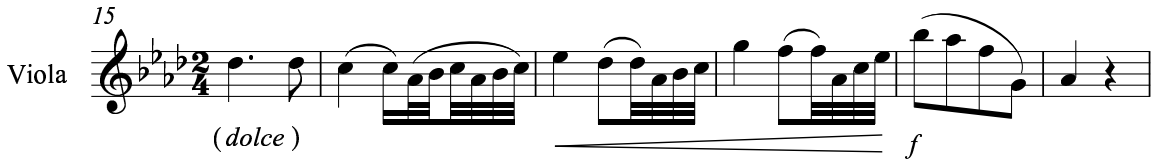
[74] J.S. Bach, *Ciaccona from Partita in D minor for Solo Violin BWV 1004* (Basel, London, New York: Neue Ausgabe Sämtlicher Werke, Bärenreiter, 1958).

[75] J.S. Bach, *Chaconne from Partita in D minor for Solo Violin BWV 1004,* ed. Tertis (London: Augener, 1934).

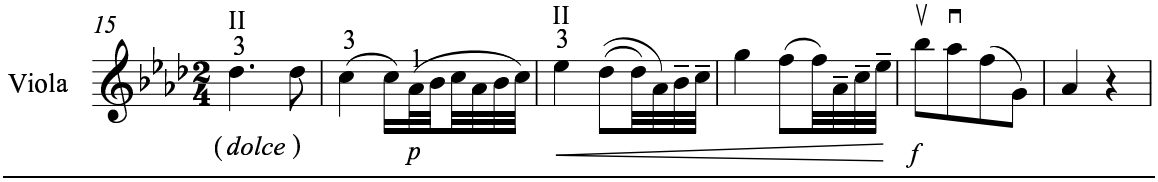
changes of articulation in passages where he wanted a more sustained sound in his 1936 edition of Vaughan Williams' *Suite for Viola and Orchestra*.

A similar articulation is added in Tertis' edition of *Brahms Viola Sonata, Op. 120. No. 1 in F minor*:

Ex. 8a: Brahms Sonata op. 120 no. 1, Andante un poco Adagio bars 15-20: [76]



Ex. 8b: Brahms Sonata op. 120 no. 1, Andante un poco Adagio bars 15-20 Tertis edition:[77]

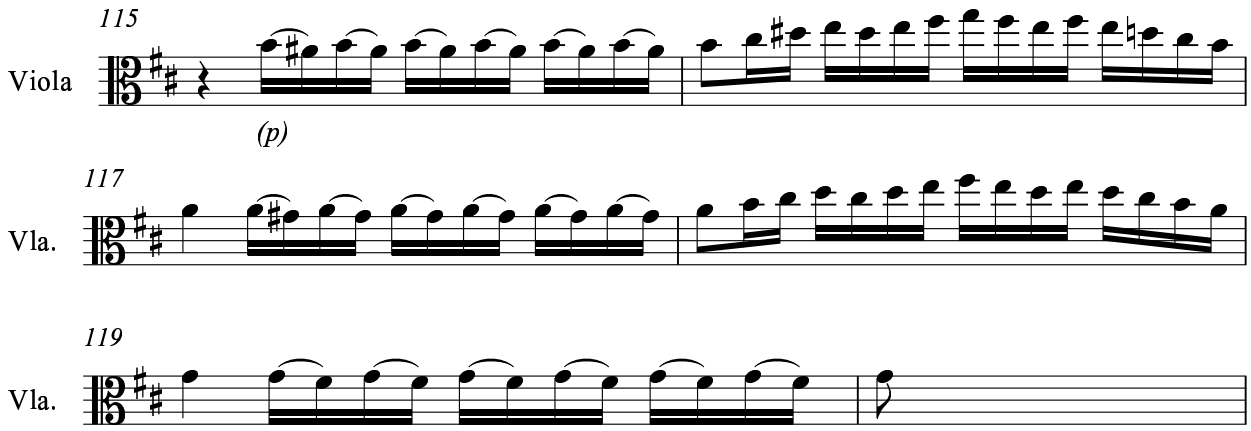


The addition of the *tenuto* markings in bar 17-18 would help create a broader *crescendo*.

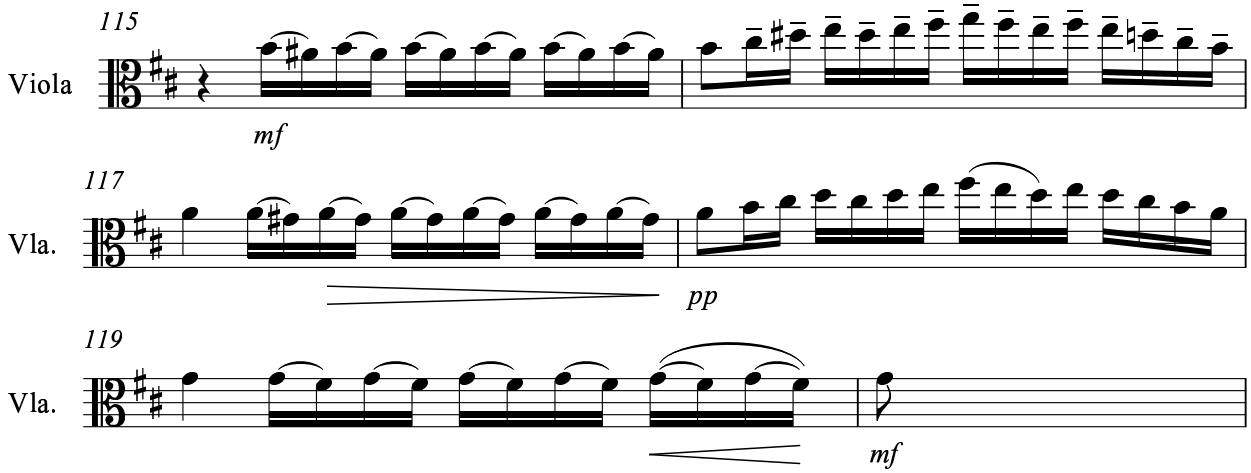
In his own edition of Mozart's *Sinfonia Concertante for violin and viola, K. 364*, Tertis makes use of his characteristic *tenuto* markings in several passages:

[76] Johannes Brahms, *Sonata in F minor for Viola and Piano op. 120 no.1* (Berlin: N. Simrock, 1895).
[77] Johannes Brahms, *Sonata in F minor for Viola and Piano op. 120 no.1*, ed. Tertis (London: Augener, 1951).

Ex. 9a: Mozart Sinfonia Concertante for Violin and Viola , K364, Allegro Maestoso bars 115-120:[78]



Ex. 9b: Mozart Sinfonia Concertante for Violin and Viola , K364, Allegro Maestoso bars 115-120 Tertis edition:[79]



Tertis adds his familiar tenuto markings to bar 116 of this passage. Tertis obviously wants a more articulated stroke in the fuller section, one characteristic of his preference for breadth and weight. Note also that Tertis also changes the dynamic here. The entire implied dynamic of this passage in the Bärenreiter edition is *piano*; in Tertis' edition, in order to create a contrast, Tertis

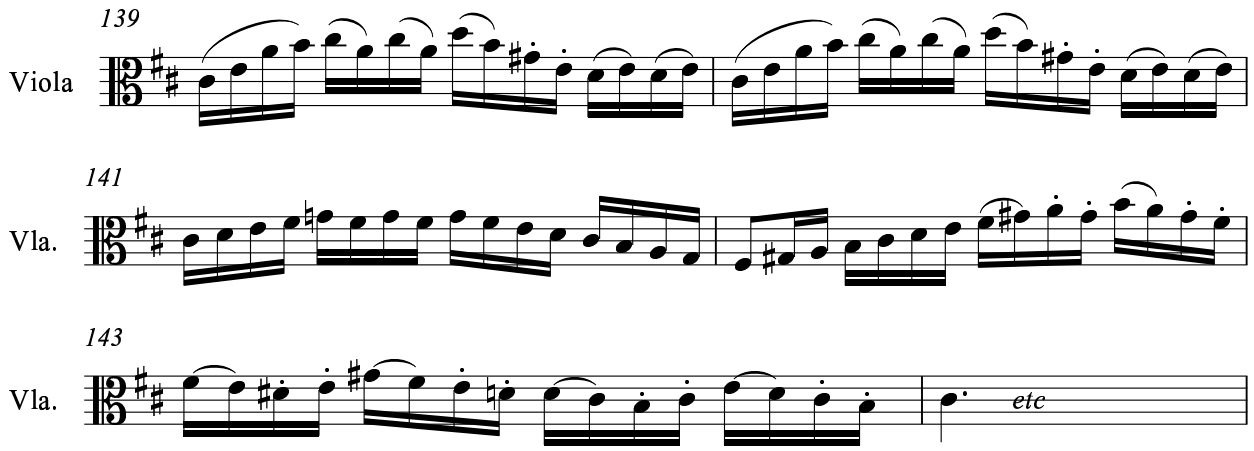
[78] W.A. Mozart, *Sinfonia Concertante for Violin and Viola* , K364 (Basel, London, New York: Neue Ausgabe Sämtlicher Werke, Bärenreiter, 1987).

[79] W.A. Mozart, *Sinfonia Concertante for Violin and Viola* , K364 ed. Tertis (London: Oxford University Press, 1936).

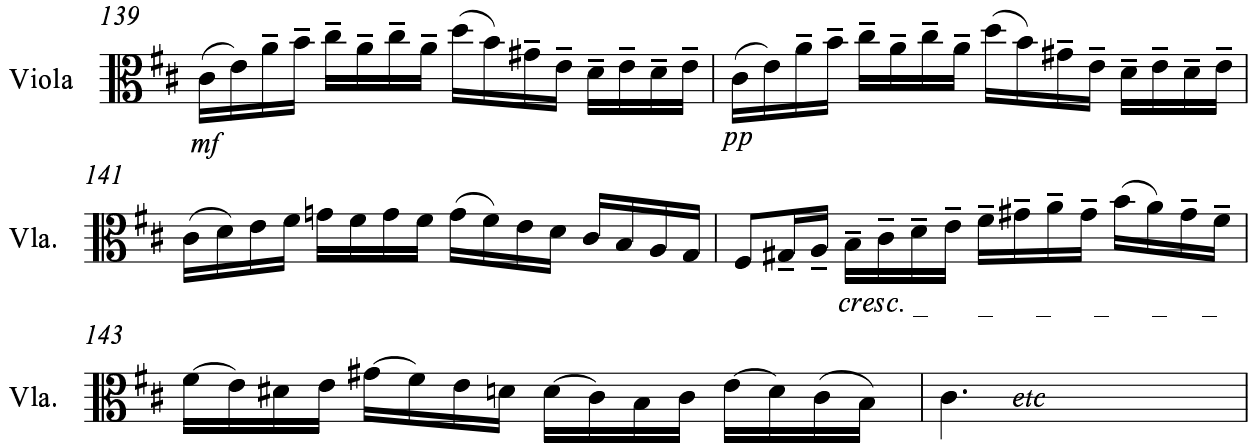
changes the dynamic to *mezzo-forte*. Tertis also adds a diminuendo to bar 117 and adds a *pianissimo* in bar 118.

Tertis makes similar changes in the following passage:

Ex. 10a: Mozart Sinfonia Concertante for Violin and Viola , K364, Allegro Maestoso bars 139-144:



Ex. 10b: Mozart Sinfonia Concertante for Violin and Viola , K364, Allegro Maestoso bars 139-144, Tertis edition:



In this example, as in example 10b, Tertis adds his familiar characteristic *tenuto* articulation markings (he even removes the staccato markings in bars 139, 140, 142, 143), thus calling for a

more connected bow stroke; one that clings to the string, recalling his admonition that "a further valuable acquirement for legato playing is to make your bow belong, so to speak, to the string. The bow should literally cling to it".[80]

Generally speaking, Tertis makes use of the *tenuto* mark and the accent when he wishes to create a bigger, broader, fuller sound in his use of articulation in his arrangements of other music. His additions of such markings in the *Prelude* of Vaughan Williams' *Suite* are a good example of his wish to produce a broader more sustained sound in louder, fuller passages. His addition of such terms as "broad" and "*sost*" [*sostenuto*] in the 1936 edition and the Trinity College parts represent fundamental characteristics of Tertis' broader, fuller quality of playing. In passages where he prefers a more pure legato, Tertis alters the articulation in order attain this: "The idea is to convey the impression that your instrument has one string only, not four."[81] This was demonstrated in example 6 and in many other occasions throughout his 1936 edition of the *Suite*.[82]

[80] Lionel Tertis, "Beauty of Tone in String Playing," in *My Viola and I* (London: Kahn & Averill, 1991), 150.
[81] Ibid., 149–150.
[82] For examples see Appendix A: IV.11 (1936), IV.15 (1936), III.33 (1936), VIII.9 (1936), VIII.10 (TC1)

CHAPTER 3

DIFFERENCES BETWEEN THE MANUSCRIPT OF VAUGHAN WILLIAMS' VIOLA SUITE, TERTIS' 1936 EDITION, AND COPIES TC1 AND TC2: PHRASING

The changes in phrasing made between the manuscript and Tertis' 1936 edition of the *Suite* reflect Tertis' ideas concerning phrasing, involving the use of a fuller, broader sound in more bigger, louder passages and, to a lesser extent, smoother, more connected playing in quieter cantabile passages.[83] The importance of a connected bow stroke may be seen clearly in Tertis' *My Viola and I*:

> Another very necessary attainment is to conceal the changing of the bow from down to up or vice versa. There must be no sign of jerk or break; indeed it must sound as if the arm and bow were of unlimited length and never had to change, unless of course accents or any other effects are indicated.[84]

Of the 261 changes made by Tertis from Vaughan Williams's manuscript, 109 (42%) concern phrasing. Out of these 109 changes of phrasing, 20 of them involve the replacment of a slur by an articulation marking (usually a *tenuto* mark) in louder passages; 36 of these changes involve the addition of slurs for a more *cantabile* feel in softer passages. In both instances, Tertis at times also alters dynamics, sometimes to a louder dynamic in fuller sections, or to a softer dynamic in quieter sections.[85]

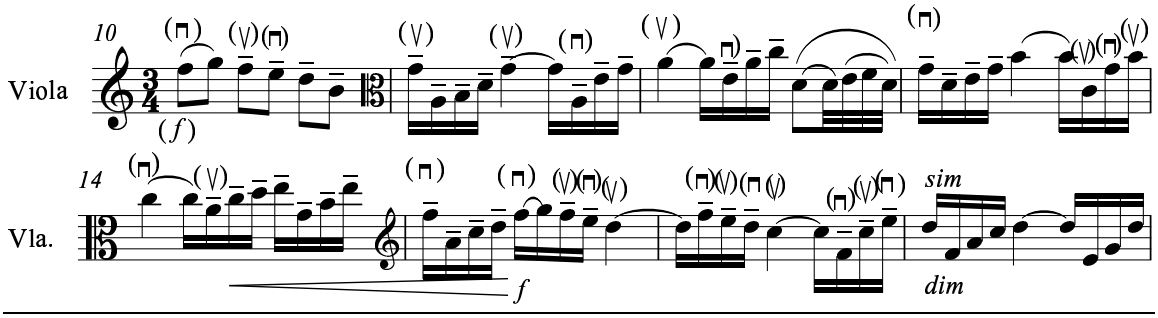
In Example 1, we can see how Tertis changes the phrasing – and the implied bowing – in order to create a more connected and at times bigger sound:

[83] Concerning softer passages, note Tertis' view that "the ethereal sound of a passage played pianissimo by a slow clinging bow can be exquisite." Lionel Tertis, *My Viola and I* (London: Kahn & Averill, 1991), 150.

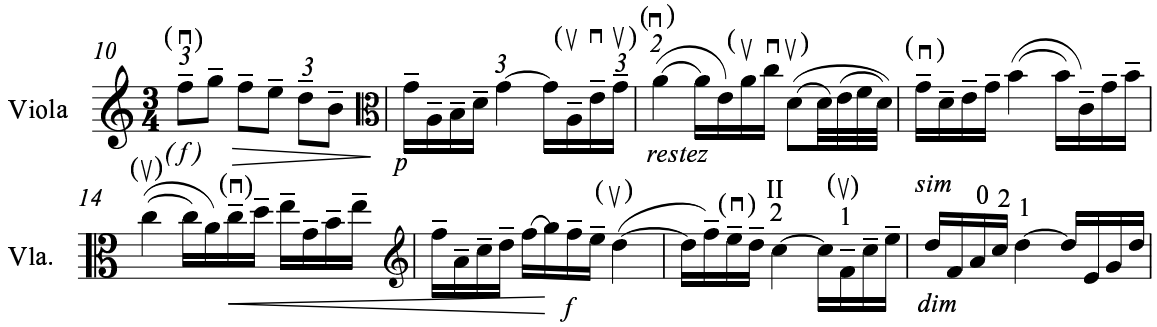
[84] Ibid.

[85] For some examples of louder dynamic changes, see Appendix A, ex. I.20 (TC1 & TC2), III.26 (1936), III.38 (1936), IV.20 (1936), IV.32 (1936, TC1. TC2), IV.33 (TC1, TC2), V.37 (1936), V.5 (1936); some softer dynamic changes may be seen in ex. IV.1 (TC1, TC2), IV.5 (1936, TC1, TC2), IV.37 (1936, TC1, TC2), VI.7 (1936).

Ex. 1a: Vaughan Williams, Viola Suite, Prelude, bars 10–17, manuscript:[86]



Ex. 1b: Vaughan Williams, Viola Suite, Prelude, bars 10–17 , Tertis 1936 edition:

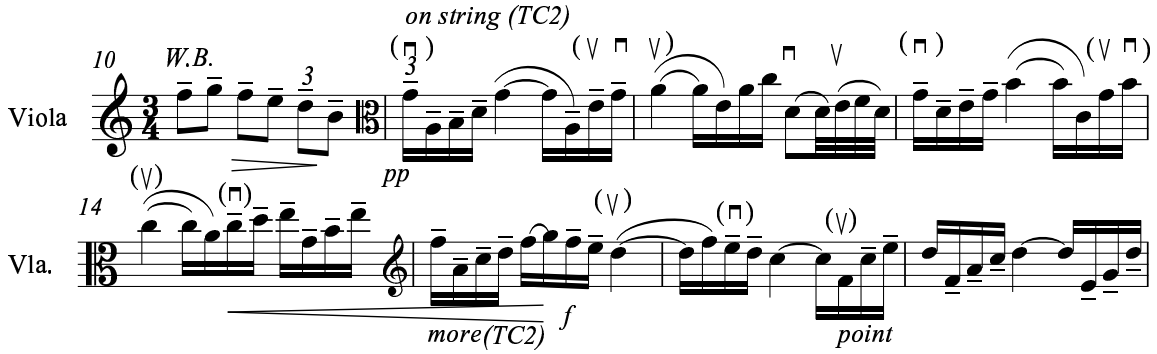


Tertis removes the slur that was placed on the first two eight notes in bar 10 and replaces them with two *tenuto* (–) marks, creating a broader, weighter impression . In bars 12, beat one to two; 13, beat two to three; 14, beat one to two, 15, beat three to down beat of bar 16, Tertis ties the sixteenth note with the quarter note. I have written in the implied bowings which result from this phrasing change in order to show how such "tying in" of notes would enable a player to use a more connected bow stroke.

Tertis makes further changes of this same passage in TC1 and TC2:

[86] In examples 1a, 1b, and 1c, the bowings marked in parentheses ( ) are implied; those without parentheses are added by Tertis. Vaughan Williams marked explicit bowings on only three occasions: see Appendix A ex. III.1 and ex. III.11. The one other occasion occurs in the *Galop* bar no. 146, where Vaughan Williams marks both quarter notes as down-bows. As a general rule, down-bows have the ability to add more weight and volume to specific notes than up-bows do.

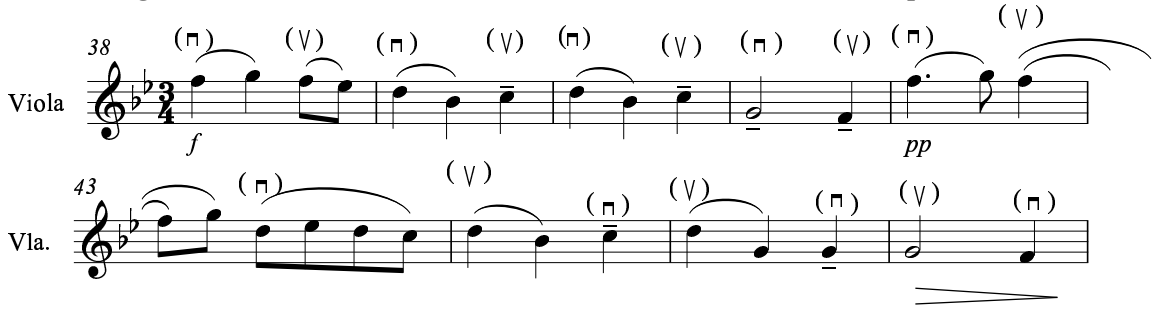
Ex. 1c: Vaughan Williams, Viola Suite, Prelude, bars 10-17, TC1 and TC2:[87]



It is possible to see here that not only has Tertis "tied in" the second sixteenth of the third beat of bar 11, he also marks in indications such as "on string" (bar 11, TC2) and "more" (bar 15, TC2). On both occasions, Tertis is indicates directions that would produce a bigger, broader quality of sound.

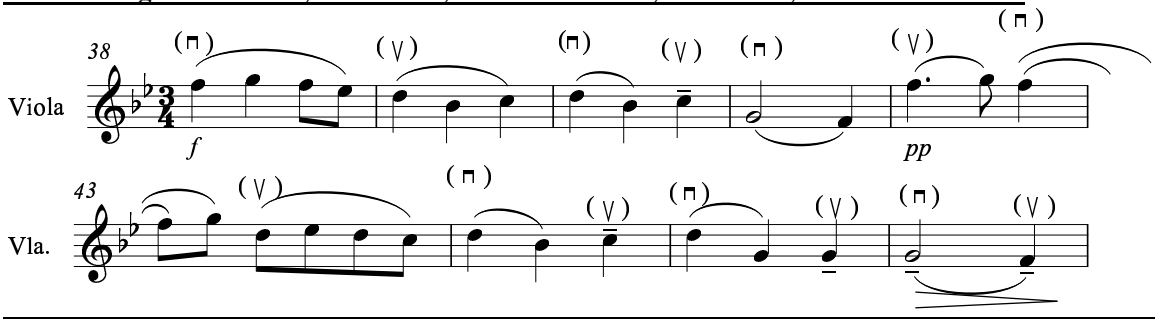
Another instance where Tertis changes a phrase in order to create a "broader" line occurs in bars 38–46 in the *Christmas Dance*. In the manuscript, this passage is written in the following way:

Ex. 2a: Vaughan Williams, Viola Suite, Christmas Dance, bars 38–46, manuscript:



[87] The markings in TC1 and TC2 are for the most part identical; however, I have indicated in brackets where additional markings are shown in TC2 but not TC1. For example, the "on string" indication in bar 10 is only written in TC2.

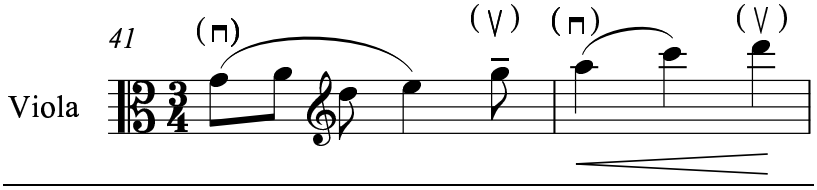
Ex. 2b: Vaughan Williams, Viola Suite, Christmas Dance, bars 38–46, Tertis 1936 edition:



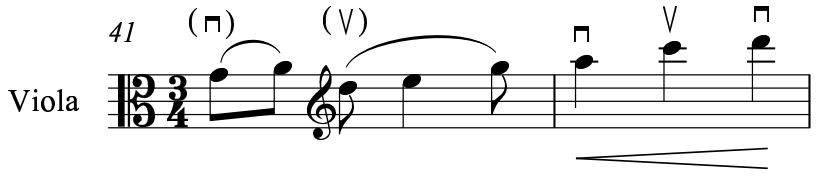
Tertis changes the slurs in bar 38 and 39, calling for only one bow per bar instead of two. Tertis also adds a slur to bar 41 where there is none marked in the manuscript. It is as though Tertis wishes to avoid any slight accent that could be created on the third beats of bars 38, 39, 40, and 41 if one were to play the original bowing that is implied by the manuscript. Again, as in Example 1b, Tertis is aiming for a smoother phrase, one characteristic of his personal style. Tertis retains the same phrasing in both TC1 and TC2.

An example of where Tertis changes a phrasing in order to create a bigger sound occurs in bars 41-42 of the *Ballad*:

Ex. 3a: Vaughan Williams, Viola Suite, Ballad, bars 41-42, manuscript:



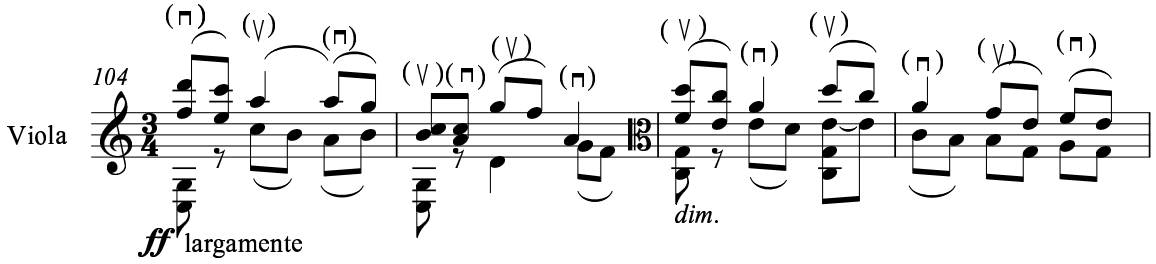
Ex. 3b: Vaughan Williams, Viola Suite, Ballad, bars 41-42, Tertis 1936 edition:



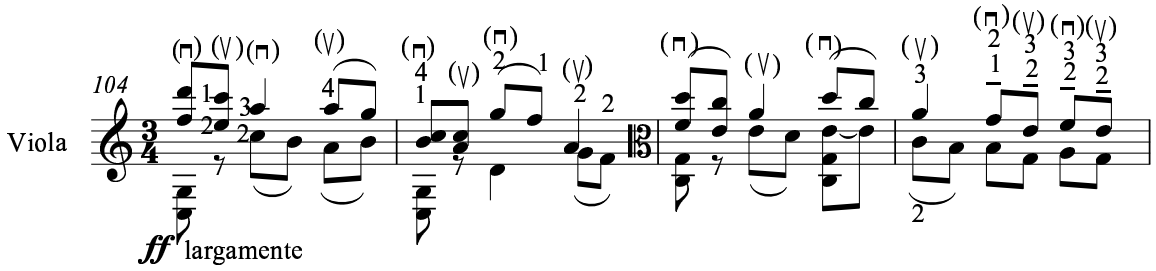
The dynamic in all sources considered here is marked *pianissimo*. The phrasing of one slur on beats 2-3 in bar 41 helps create a smoother line, while the elimination of the slur in bar 42 creates three separate bows that aid the climax on the last beat of bar 42. This change of phrasing reflects Tertis' characteristic bigger more articulated sound quality.

Another example of how a change of phrasing can alter and broaden the shape of a phrase occurs in bars 104–107 of the *Ballad*. The manuscript transmits the following:

Ex. 4a: Vaughan Williams, Viola Suite, Ballad, bars 104–107, manuscript:



Ex. 4b, Vaughan Williams, Viola Suite, Ballad, bars 104-107, Tertis 1936 edition:



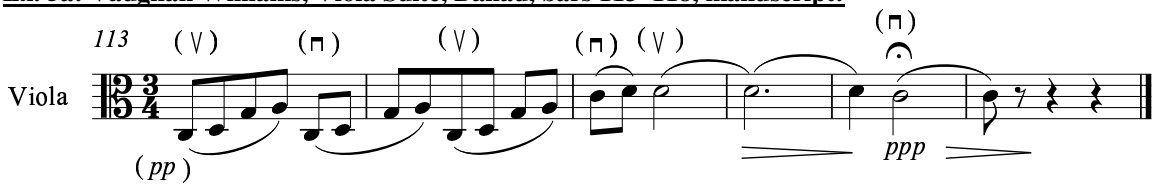
Tertis removes the slur that was placed on beat one of bar 104 in the manuscript. This creates two separate bows on the first two eighth-notes in bar 104. Tertis creates two broader strokes on the first beat as opposed to just one bow stroke; it helps create a bigger, heavier sound on the first beat of bar 104.[88] Tertis also omits the diminuendo that is marked in bar 106 in the manuscript. He obviously wishes to retain the dramatic *fortissimo* for a few more bars, thus sustaining greater

[88] In TC1 and TC2, Tertis marks in "*rit.*" Two beats before bar 104 – anticipating the *fortissimo* climax of the first beat of bar 104.

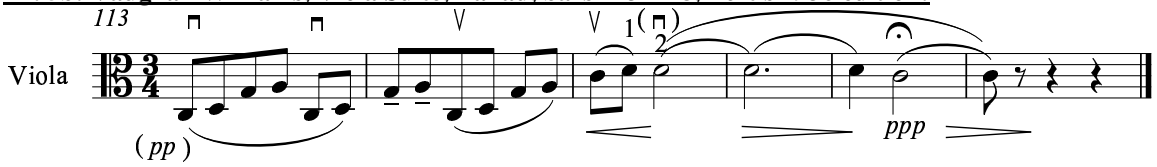
volume (he eventually adds a diminuendo on the third beat of bar 108). In addition to removing this *diminuendo* in bar 106, Tertis also removes the slurs that were placed on second and third beats of bar 107. He directs that they should be played separate and adds the familiar (–) articulations which are so characteristic of the 1936 edition of the *Suite*. This direction, in addition to the fingering that he adds – the consecutive 3/2, 3/2 fingerings require a change of position from third position to fourth position and back to third position, helping to exaggerate the *tenuto* articulation – creating more *rubato* to the *largamente* which has already been specified.

In the last six bars of the *Ballad*, Tertis changes the bowings in order to end the movement with a slow bow, suggesting that "ethereal," *pianissimo* quality prized in his treatise. The readings of bars 113–118 in the manuscript and 1936 edition follow:

Ex. 5a: Vaughan Williams, Viola Suite, Ballad, bars 113–118, manuscript:

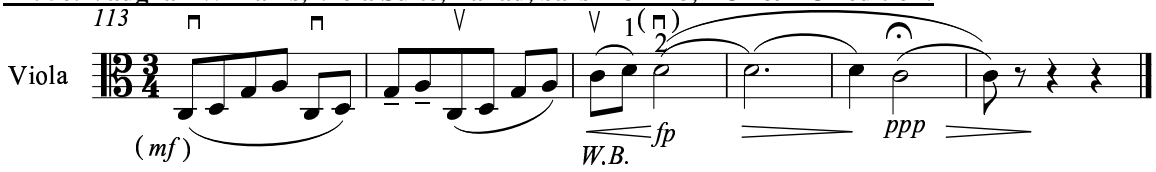


Ex. 5b: Vaughan Williams, Viola Suite, Ballad, bars 113–118, Tertis 1936 edition:



Tertis changes the manuscript's phrasing that suggests a hemiola pattern in bars 113–114. Tertis's new bowing, combined with the slight crescendo he indicates on the first beat of bar 115, shows that he is aiming to be at the heel of the bow on the second beat of bar 115 in order to have a very long, slow down-bow to close the movement. In TC1 and TC2 Tertis creates an even greater contrast to this particular phrase by changing the dynamic:

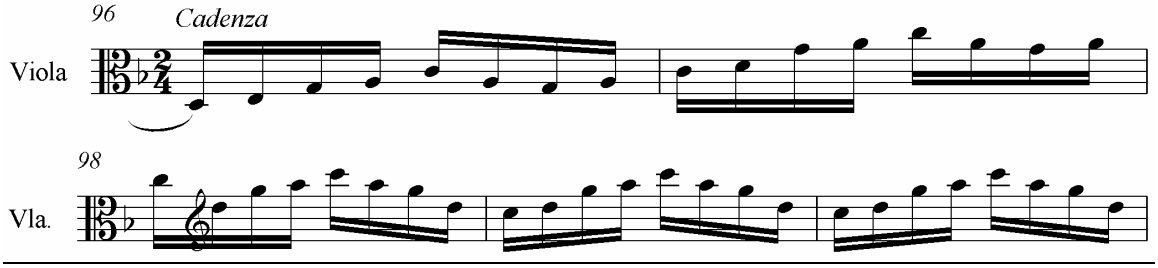
Ex. 5c: Vaughan Williams, Viola Suite, Ballad, bars 113–118, TC1 & TC2 edition:



Tertis has changed the original dynamic from *pp* to *mf*, adding a *fp* in bar 115 with the indication W.B. ("whole bow"). One can almost imagine Tertis being at the heel of the bow on the second beat of bar 115 in order to be prepared for that characteristic *pianissimo* "slow clinging bow."

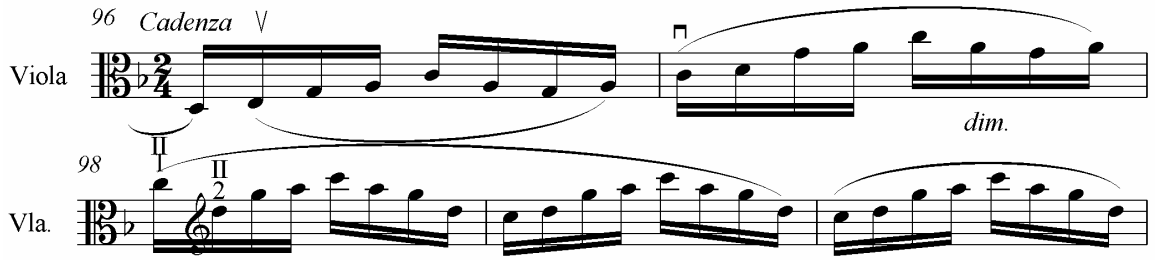
At the end of the *Polka Melancolique*, Vaughan Williams writes in a *Cadenza* for the viola alone. In the manuscript this *Cadenza* is written in the following manner:

Ex. 6a: Vaughan Williams, Viola Suite, Polka Melancolique, bars 96–100, manuscript:



The entire passage calls for rapid alternations of up- and down-bow throughout. Tertis adds bowings which connect these notes in the following way:

Ex. 6b: Vaughan Williams, Viola Suite, Ballad, bars 96–100, Tertis 1936 edition:

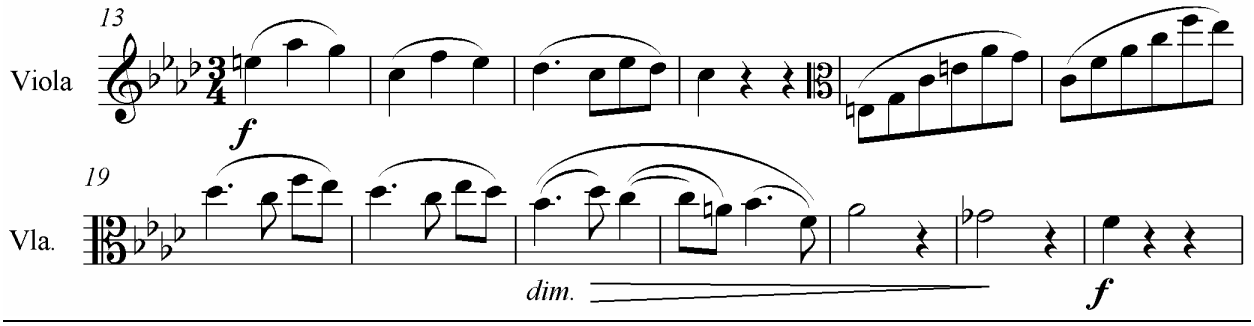


As has been demonstrated with all of these examples, the changes in phrasing made between the manuscript and Tertis' 1936 edition of the *Suite* are due to Tertis' ideas concerning phrasing, which in turn reflect his philosophy of a fuller, broader sound in more bigger, louder passages and of smoother, more connected playing in quiet cantabile passages.

Bowing and Phrasing in Tertis' Arrangements of Other Music

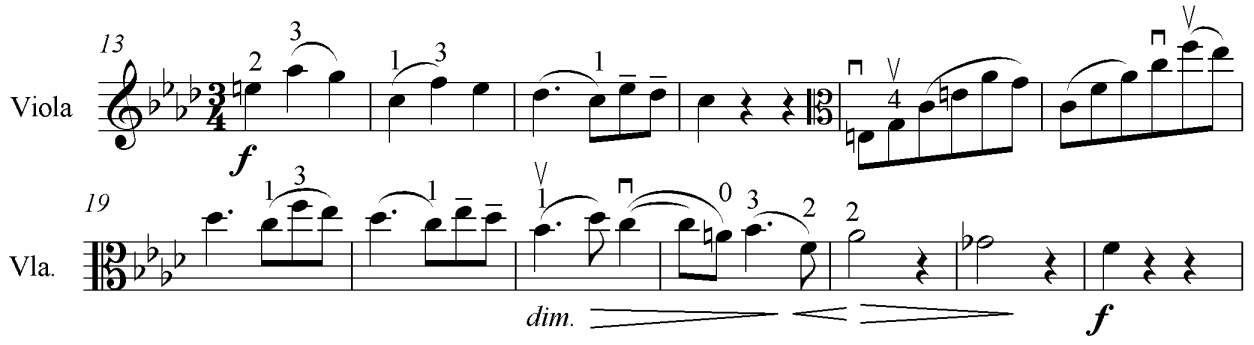
A good example of Tertis' use of bowings in order to create a bigger, broader sound can be seen in his transcription for viola of Brahms' Clarinet Sonata op. 120, no. 1 in F minor.[89]

Ex. 7a: Johannes Brahms, Clarinet Sonata in F minor Op. 120, No. 1, 1st movement, bars 13–25, (Brahms arr. for viola):



Tertis' edition gives the following reading:

Ex. 7b: Johannes Brahms, Clarinet Sonata in F minor, Op. 120, No. 1, 1st movement, bars 13–25, (Tertis arr. for viola):

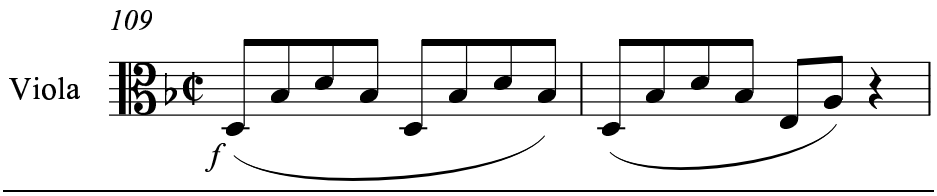


[89] Johannes Brahms, *Viola Sonata in F minor Op. 120, No. 1*, ed. Lionel Tertis (London: Augener Ltd., 1951).

Tertis breaks the bowing in bars 13–15, while Brahms indicates that these three bars are to be played with one bow per bar. Tertis obviously wants to create a bigger, more articulated sustained sound and writes in his bowings accordingly. The same applies in bars 17–18. Whereas Brahms had written these two bars as one bow per bar, Tertis splits the bowing in order to create a fuller sound; by using separate bows in this passage, one is able to produce a louder sound than if one were to use the phrasing originally indicated. One of the main practical problems in performing this sonata is the maintaining good balance between the viola and piano. By changing the bowing in the manner he does, Tertis is attempting to "cut through" the large sound of the piano at this particular point.

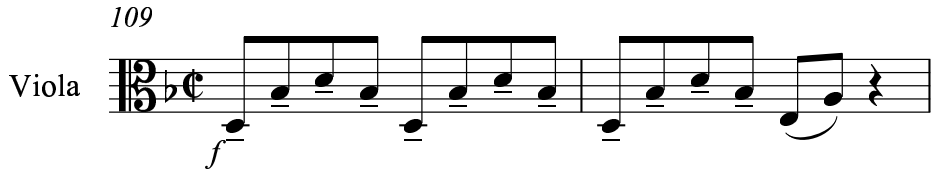
Another example of Tertis' altering of a phrase in order to create a bigger sound occurs in the last movement of this sonata, the *Vivace*:

Ex. 8a: Johannes Brahms, Clarinet Sonata in F minor Op. 120, No. 1, 4th movement, bars 109–110, (Brahms arr. for viola)



Tertis' version of this passage reads:

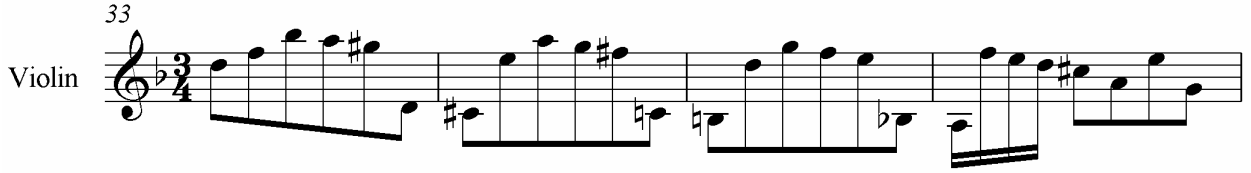
Ex. 8b: Johannes Brahms, Clarinet Sonata in F minor, Op. 120, No. 1, 4th movement, bars 109–110, (Tertis arr. for viola):



Not only has Tertis removed the slurs that Brahms originally wrote, he also adds his familiar *tenuto* markings to the first twelve notes of this passage. As with a good part of this sonata, there is a tendency for the piano to overpower the viola in this passage. Tertis' characteristic bigger quality is displayed here in order that the viola is indeed heard.

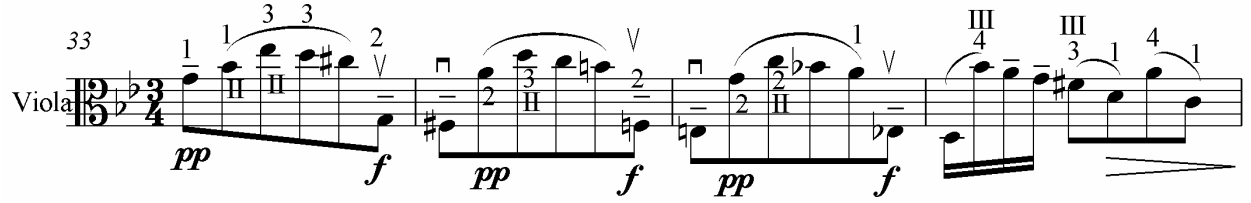
Another revealing example of Tertis' philosophy of phrasing may be seen in his arrangement of Bach's Chaconne from the Violin Partita in D minor BWV 1004.[90] Bach writes the following:

Ex. 9a: J.S. Bach, Chaconne from Partita in D minor for Solo Violin BWV 1004, manuscript, bars 33–36.



Tertis edits his arrangement as follows; note his use of articulation, phrasing and fingering:

Ex. 9b: J.S. Bach, Chaconne from Partita in D minor for Solo Violin BWV 1004, arr. Tertis, bars 33–36.[91]



This example shows how meticulous Tertis was with his directions on how to play this particular passage, it also demonstrates exactly how much phrasing and use of the *tenuto* (–) mark Tertis adds to Bach's original manuscript.[92] The exclusive playing of the *pianissimo* sections on the D string in bars 33–35 employs Tertis' characteristic use of *portamento* as described above. This

[90] J.S. Bach, *Ciaccona from Partita in D minor for Solo Violin BWV 1004* (Basel, London, New York: Neue Ausgabe Sämtlicher Werke, Bärenreiter, 1958).

[91] J.S. Bach*, Chaconne from Partita in D minor for Solo Violin BWV 1004, ed. Tertis* (London: Augener, 1934).

[92] All of the dynamics used have been added by Tertis. There are no dynamic markings in the autograph manuscript to the Chaconne for the Partita.

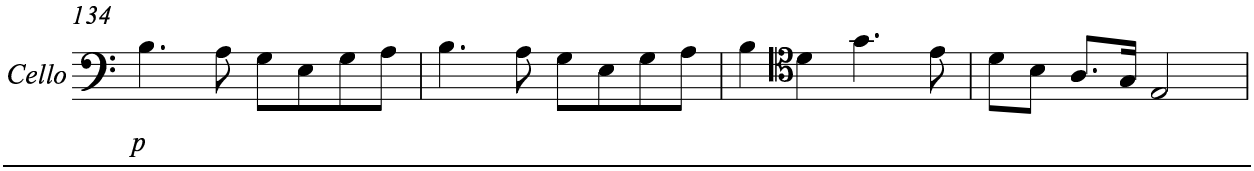
style would help emphasize the "question-answer" phrasing that Tertis creates between his *forte* and *pianissimo* markings. Also characteristic of Tertis' style is the huge leap from d (on the C string) to B-flat (on the G string) in bar 36.

In the introduction to his edition of this piece, Tertis describes the philosophy behind these editorial decisions:

> The out-curved bow, in use when Bach wrote the Chaconne, permitted of three or four strings being played simultaneously, therefore the endeavour should be to sustain as many parts going at once, without overshadowing the main theme.[93] The chord playing should be with successive up and down bow strokes, thus avoiding the playing of the theme in fragments, so often heard with the conventional bowing. I also believe in the deletion of spiccato, for two reasons, (1) musically, legato playing appears to me not only preferable but essential to the interpretation of the Chaconne; (2) the out-curved bow did not permit of satisfactory spiccato or staccato bowing.[94]

One more example of an arrangement in which Tertis manipulates phrasing in order to create smoother, more connected playing in quieter cantabile passages occurs in his arrangement of the Concerto for Cello and Violin by Frederick Delius (1862-1934). Delius writes the following:

Ex. 10a: Frederick Delius, Concerto for Violin and Cello manuscript, bars 134-137:[95]



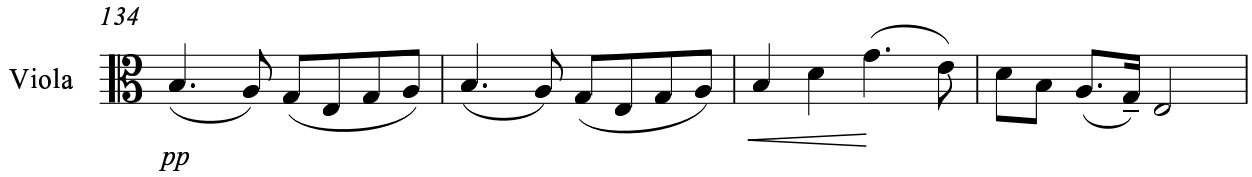
[93]Another reason for this ease of playing all four strings together lies in the fact that bridges on baroque instruments were not as curved as they are on modern instruments: "The desire for a more brilliant, powerful sound and greater agility prompted late-eighteenth-century makers to lengthen the neck (by 0.64–1.27 cm to the present standard of 12.86–13.02 cm) and set it at 4–5° angle from the body of the instrument. These changes offered an increase in the playing length of string and normally required a slightly higher, thinner and more steeply curved bridge." Robin Stowell, *The Early Violin and Viola: A Practical Guide* (Cambridge: Cambridge University Press, 2001), 119.

[94]Bach, *Chaconne*, ed. Tertis.

[95]Frederick Delius, *Concerto for Violin and Cello* (London: Augener Ltd, 1920).

Tertis arranges this passage for viola thus:

Ex. 10b: Frederick Delius, Concerto for Violin and Cello arr. Tertis, bars 134-137:[96]



In his arrangement, not only does Tertis lower the dynamic from *piano* to *pianissimo*, he also adds phrasing which makes this passage smoother, cantabile and more connected.

As has been demonstrated with all of these examples, Tertis' alterations of phrasing reflect his philosophy of a fuller, broader sound in more bigger, louder passages, and of smoother, more connected playing in quiet cantabile passages.

[96] Frederick Delius, *Concerto for Violin and Cello*, arr. Tertis (London: Augener Ltd, 1935).

SUMMARY

The combination of two great British musicians in the 1930s, the composer Ralph Vaughan Williams and the violist Lionel Tertis, resulted in a work that is fresh, original and invigorating, the *Suite for Viola and Orchestra*. Through examination of the manuscript, Tertis' 1936 edition, Tertis' own copies of the *Suite*, and unpublished correspondence regarding the creation of the work, we have seen how the *Suit*e changed from Vaughan Williams's original form into a composition which reflects aspects of Lionel Tertis's idiosyncratic style of viola playing. Through his addition of articulations and his employment of phrasing, Tertis breathes his own life into the soul of Vaughan Williams's work. General aspects of Tertis's style of viola playing—his use of articulation to create a bigger sound in passages of a louder dynamic and his connected, sustained cantabile phrasing in passages of a softer dynamic—manifest themselves clearly in his edition of the *Suite*.

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Appendix A

Table of differences between the Vaughan Williams's manuscript of the *Suite for Viola*, Tertis's 1936 edition, and parts TC1 and TC2.

The following table lists every change made between the manuscript and Tertis' 1936 edition. It also lists the additional changes made between Tertis' 1936 edition and TC1 and TC2. It is possible to note that the majority of changes made concern articulation and phrasing.

To view differences table click here or go to thesis page

APPENDIX B

The following is a list of some of the works written for Lionel Tertis or arranged and edited by Lionel Tertis as they appear in the appendix to Tertis' autobiography, *My Viola and I* (London: Kahn & Averill, 1974), 171-174.

PUBLISHED WORKS

Works written for viola and orchestra

Arnold Bax. *Phantasy* (Concerto) (1920)
T. F. Dunhill. *Triptych* (1942)
Gustav Holst. *Lyric Movement* (1933)
Wolfgang Amadeus Mozart. *Sinfonia Concertante in E flat (K. 364) for violin and viola*, with a cadenza by L.T. (1779-1780)
W.H. Reed. *Rhapsody* (1927)
Ralph Vaughan Williams. *Flos Campi*, *for Viola, Orchestra and Choir* (1925), *Suite* (1936)
William Walton. *Concerto* (1929).

Works written for Viola and Piano, etc.

Arnold Bax. *Fantasy-Sonata for viola and harp* (1927); *Legend* (1929); *Sonata* (1922); *Elegiac Trio for Flute, Viola and Harp* (1916)
Arthur Bliss. *Sonata* (1933)
York Bowen. *Sonatas in C minor* (1909) *Sonata in F* (1911); *Melodies for C string and G String* (1923)
Frank Bridge. *Allegro Appassionato* (1908): *Pensiero* (1905)
Benjamin Dale. *Suite* (1906); *Phantasy* (1911)

Lionel Tertis. *The Blackbirds* (1927); *Hier au Soir* (1925); *Romance*;
Sunset (1920); *Tune* (Galliard); *Variations on a Theme of Handel*, *for Unaccompanied Viola and Cello.*

Arrangements of orchestral works

Johann Sebastian Bach. *Double Concerto in D minor for Two Violins*, arr for Violin and Viola (1730-1731)
Frederick Delius. *Double Concerto for Violin and Cello*, arr. for Violin and Viola (1923)
Edward Elgar. *Cello Concerto* (1919)
Franz Joseph Haydn. *Cello Concerto in D*, with a cadenza by L.T. (1783)
Wolfgang Amadeus Mozart. *Clarinet Concerto* (1791)

Arrangements for Viola and Piano (except where otherwise stated)

Anon. *Fifteenth-Century Folk Song, arr. for viola, cello and piano*
Johann Sebastian Bach. *Adagio from the 'Great' Toccata and Fugue in C for Organ* (1712); *Chaconne from Suite in D minor for unaccompanied violin*, trans. to G minor (a fifth lower) for unaccompanied viola (1720); *Come Sweet Death, from Schemelligesangbuch No. 42* (1725)
Ludwig van Beethoven. *Cello sonata in G major, Op. 5, No 2* (1796); *Trio for Two Oboes and Cor Anglais, Op. 87*, arr. for Three Violas (1795); *Variations on a Theme from 'The Magic Flute'* (1801)
Johannes Brahms. *Cello sonata in E minor, Op. 38* (1866); *Clarinet sonatas Nos 1and 2, Op. 120* (1895); *Wir wandelten* (1884)
Frederick Delius. *Caprice for Cello and Piano* (Boosey and Hawkes); *Serenade from "Hassan"* (1923); *Violin sonata No. 2* (1923) *Violin sonata No. 3* (1930)
Franz Peter Schubert. *Allegretto in G*, also arr. for two violas (or violins) and piano (date unknown)
Sevcik. *Violin Studies*, arr. for solo viola (1901)

UNPUBLISHED WORKS

Works written for viola and orchestra

Arthur Benjamin. *Romance Fantasy for Violin, Viola and Orchestra* (1937)

York Bowen. *Concerto (Phantasy for Viola and Orchestra)* (1920)

Benjamin Dale. *Romance and Finale*, with cadenza by L.T. (1906)

John Blackwood McEwen. *Concerto* (1901)

Richard Walthew. *Mozaic in Ten Pieces* (1900)

Works written for viola in small ensembles

William Henry Bell. *Sonata for Viola and Piano* (1926)

York Bowen. *Fantasie for Four Violas* (1907); *Romance for Viola and Organ*; *Romantic Poem for Viola, Harp and Organ* (dates unknown)

Frank Bridge. *Duet for violas* (1912)

Benjamin Dale. *Introduction and Andante for Six Violas* (1911)

Joseph Holbrooke. *Nocturne for Viola, Oboe d'amore and Piano* (1936)

Lionel Tertis. Obbligato to two songs by Brahms, Op. 91: *Longing at Rest* and *Cradle Song of the Virgin* (1884)

Ralph Vaughan Williams. *Romance for viola and piano* (date unknown)