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York Bowen's Viola Concerto: A Methodology of Study

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YORK BOWEN’S VIOLA CONCERTO:
A METHODOLOGY OF STUDY

By

Joshua David Shepherd

A DOCTORAL ESSAY

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
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UNIVERSITY OF MIAMI

A doctoral essay submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

YORK BOWEN’S VIOLA CONCERTO: A METHODOLOGY OF STUDY

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According to musicologists and critics, the “English Musical Renaissance” or the second Renaissance of English music, as it also called, to distinguish it from the generation of English musicians of the Renaissance, produced many composers in Great Britain during the years 1880 to 1966. This resurgence of nationalistic musical activity was a time of prolific musical output by composers such as Edward Elgar, Arnold Bax, Gustav Holst and Ralph Vaughan Williams. Another composer who flourished during the English Renaissance was Edwin York Bowen (1884-1961). His Viola Concerto in C minor, Op. 25 (1907), is the subject of this essay. Bowen’s Viola Concerto was written with Lionel Tertis (1876-1975) in mind. Tertis, the leading violist of the day, made it his life’s mission to popularize the viola as a solo instrument. This essay explores the Concerto from a theoretical point of view. In addition, the piece will be approached from a performance/pedagogical point of view, with the inclusion of a methodology of study based on sixteen specific technical excerpts drawn from the piece.
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Throughout my life and my studies, I am fortunate to have been supported by my loving family and friends. I would like to especially thank my mother, Rochelle, and father, Guy, for their love and support throughout the years.
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CHAPTER ONE

Background to York Bowen’s Viola Concerto

The English Musical Renaissance and its composers

The “English Musical Renaissance,” which spanned the years from 1880 to 1966, was a resurgence of musical activity in England. According to Kregg Stovner’s essay Viola Music of York Bowen and Benjamin Dale: Two Performances of Four Works, 1905-1911, “during this period, the productivity of English composers was unusually high, the standards of performance were rising in the profession, educational institutions (and musical scholarship) were being rejuvenated, and many amateur musicians were active participants and patrons of the arts.”¹

During this period of time, there were three groups of composers. The first group included composers such as Hubert Parry, Charles Stanford, and Edward Elgar. They were influenced by and trained in German romantic tradition. The second group included Arnold Bax, Arthur Bliss, Frederick Delius, Gustav Holst, Cyril Scott and Ralph Vaughan Williams. Their work was characterized by tendencies toward nationalism and impressionism and a renewed interest in native folk songs.² York Bowen, the composer in focus for this study, was a lesser-known contemporary of these composers. From more recent generations, the third group of English renaissance composers include: Benjamin Britten, Peter Maxwell Davies, Nicholas Maw, Thea Musgrave, Michael Tippett and William Walton.


² Ibid.
Lionel Tertis

During the English Musical Renaissance, Lionel Tertis (1876-1975), the most famous and well-respected English violist before William Primrose, helped “raise the status of the viola as a solo instrument and was influential in creating many new works which are now firmly established in the viola repertoire.”

His strong desire to raise the standards of performance through his own playing and that of his students helped accomplish this. He either commissioned or was the direct inspiration for the publication of at least seventeen English composed pieces for viola. One of the composers with whom Tertis worked closely was York Bowen. Tertis enlisted Bowen to help in his quest to promote and popularize the viola as a solo instrument. Bowen responded by writing several compositions with Tertis in mind. His sonatas and other pieces were written for Tertis. Also, his Phantasy quartet for four violas was written for Tertis and three of his students.

In Monica Watson’s book *York Bowen: A Centenary Tribute*, the author includes Tertis’ tribute to Bowen in the Royal Academy of Music Magazine:

York Bowen is indeed a great loss to our Alma Mater – The Royal Academy of Music – I have known him for over sixty years. He was a brilliant pianist and a prolific composer. He was an example of how one should plan out one’s daily life systematically and conscientiously use every minute of it to good purpose.

He and the late Benjamin Dale were the closest friends. They were both crazy about Wagner and went to every Covent Garden performance.

I shall always feel indebted to both of them for their generosity in writing compositions for the viola. York Bowen wrote, amongst other works, two sonatas, a concerto, and a quartet for four violas. Bowen was always full

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3 Ibid., 3.

of exuberance and this characteristic permeated his works. He could play most of the instruments of the orchestra and added to all these talents he was a very fine pedagogue.

York Bowen

British composer Edwin York Bowen lived from February 22, 1884 to November 23, 1961. Bowen’s musical career spanned more than fifty years (most of it spent teaching at the Royal Academy), during which he composed over 160 pieces. In addition to being a pianist and composer, Bowen was also an accomplished conductor, organist, violist and horn player. During his lifetime, Bowen achieved significant success; however, many of his works remained unpublished and unperformed until after his death in 1961. Scholars consider Bowen’s compositional style to be ‘Romantic” and his works are often characterized by their individuality and rich and profound harmonic language. Of the English composers of piano music of his time, Bowen was one of the most natural and brilliant.

Bowen began musical studies as a young child, winning several composition and piano competitions. He graduated from the Royal Academy in 1905 at the age of 21, was elected a Fellow of the Royal Academy at the age of 23 and then, at age 25, was promoted to the position of Professor.5

Bowen earned a reputation as an accomplished pianist and composer. In 1903, after hearing the premiere performance of Bowen’s Piano Concerto No. 1 in E Major, Op. 11, Saint-Saëns called Bowen “the most remarkable of the young British composers.”6 He also was considered by Kaikhosru Shapurji Sorabji to have written for


6 Watson, York Bowen – A Centenary Tribute, 7.
the piano with “the mastery and resource”\textsuperscript{7} of Rachmaninov and Medtner. Many scholars refer to Bowen as “The English Rachmaninov.”\textsuperscript{8}

Bowen performed regularly at both the Queen’s Hall and the Royal Albert Hall, two of London’s largest and most prestigious venues, premiering many of his own works, including all four of his piano concertos. Between 1904 and 1908, Bowen composed his first three piano concertos. In December 1903, nineteen-year-old Bowen premiered his Piano Concerto No. 1 in E, with Sir Alexander MacKenzie conducting. Bowen later performed this Piano Concerto, with conductor Henry J. Wood, at the Proms. His Piano Concerto No. 2 in D minor, Op. 17 and Piano Concerto No. 3 in G minor, Op. 23 were performed at Promenade concerts at the Queen’s Hall with world-renowned conductor Dr. Hans Richter. Bowen’s Piano Concerto No. 4 in A minor, Op. 88 wasn’t premiered until 30 years later (1937), under the baton of Adrian Boult.

Famous conductors performed many of Bowen’s orchestral works during his lifetime. In 1903, Bowen’s tone poem The Lament of Tasso, Op. 5, was performed by Maestro Wood at a Promenade Concert. In 1906, his Symphonic Fantasia in F Major, Op. 16, was performed by Dr. Hans Richter at concerts held in London and Manchester.

Bowen performed many of his works for and with famous musicians of the day including Fritz Kreisler and Lionel Tertis. In 1910, he performed with Kreisler the Suite in D minor for Violin & Piano, op. 28. Other famous violinists who performed the work were Joseph Szigeti, Michael Zacherewitsch and Efrem Zimbalist. In 1920, Marjorie Hayward performed Bowen’s Violin Concerto in E minor, Op. 33, at the Proms. Aubrey

\textsuperscript{7} Ballard, online.

\textsuperscript{8} Ibid.

Bowen’s technical expertise on several instruments enabled him to write effectively for them. He was highly proficient on the French horn, viola, organ, and piano. It was said that Bowen could play nearly every orchestral instrument. As a result, he knew the capabilities of each instrument, which impacted his compositions in a very positive way. Some of the works included in his musical output are: four piano concertos, a viola concerto and four symphonies. Also in his compositional output were many instrumental duos, chamber music, and piano and organ music. Bowen wrote vocal music as well.

Bowen served in the Scots Guards, playing horn in the regimental band at the beginning of World War I. However, he was forced to leave the service after contracting pneumonia, and returned home to resume composing and teaching. After the war, Bowen composed his most notable work, *24 Preludes In All Major & Minor Keys, Op. 102*, for piano.\(^9\)

After World War I, the Romantic compositional style fell out of favor as musical tastes changed; however, Bowen’s style did not change with the times. Even though he became less popular, he continued to compose and perform until the end of his life, achieving good reviews for his works. During this time, Bowen continued composing music for well-known musicians of the day and formed a two-piano duo with Harry

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\(^9\) Ibid.
Isaacs, his professorial colleague at the Royal Academy. This successful musical partnership lasted until Bowen’s death in 1961.

Since his passing, little of Bowen’s music has been published. However, there is a resurgence of interest in his music helped greatly by recent recordings and the publication of Monica Watson’s *York Bowen – A Centenary Tribute*.

**Justification**

York Bowen’s compositions have been largely forgotten and neglected after his death in 1961. Much of his music is out of print, few of his compositions have found their way into concert hall programming, and much of his chamber music is sadly ignored. However, his music has recently experienced much-needed performance and scholarly attention. With new recordings and Monica Watson’s book “*York Bowen – A Centenary Tribute,*” his music is finding new audiences among listeners and performers.

Bowen’s music is important for many reasons. Bowen’s life and works can be studied as a significant piece of English musical history. His works also have compositional properties that are worth studying not just for composers, but for performers and new audiences. Bowen’s ability to play most instruments helped him to write music which performers felt and still feel comfortable playing.\(^\text{10}\) The pieces give them a chance to shine as performers. His close relationship with some of the leading musicians of the day led to fruitful relationships, joint performances and commissions. His close friend Lionel Tertis, one of the leading solo viola performers of the day, greatly influenced Bowen’s two viola sonatas and Viola Concerto. The sheer virtuosity and power needed to play the works is a byproduct of Bowen’s already established virtuosic

\(^{10}\) Ibid.
compositional technique and Tertis’ legendary bravado and technical mastery on the viola.

Because violists have much less solo repertoire to draw upon than violinists, Bowen’s concerto is a welcome discovery. Composers such as Ernest Bloch and Paul Hindemith contributed valuable works to the genre of solo viola music. However, their music is written in a more modern, post-Romantic style. Viola concertos by Béla Bartók, Bohuslav Martinu and Alfred Schnittke are also in the post-Romantic style of writing.

Violists have works in the Romantic style by Rebecca Clarke, Ralph Vaughan Williams and Benjamin Dale. However, unlike the violin literature, which includes full-scale Romantic concertos by Brahms, Mendelssohn, Tchaikovsky, Bruch and Sibelius, to name a few, the viola literature includes little significant Romantic concerto repertoire of major composers to study or perform. Violists do have works for viola and orchestra: Ernest Bloch’s Suite for Viola and Orchestra and Berlioz’s Harold in Italy, but these are not called viola concertos. York Bowen’s Viola Concerto in C minor is such a work. Even though the work was composed in 1907, it is firmly planted in a late-Romantic compositional style. The work offers the viola player a substantial amount of music to demonstrate virtuosity, a quality more characteristic of violin pieces. The Concerto is substantial in its compositional prowess and offers many technical challenges to the player. These technical and musical challenges make the piece a wonderful choice for study in lessons and performance in a recital or concert.

Harold in Italy (Berlioz), the concertos by Walton and Bartók, and Der Schwanendreher (Hindemith) are the major viola works everyone knows, they have enjoyed numerous performances. With Bowen’s Viola Concerto in C minor, Op. 25,
violists add to this list a new work which pays a huge return for their time, study and performance.

Purpose of the Study

The primary purpose of this study is to establish a methodology of study of Bowen’s *Viola Concerto in C minor, Op. 25*. The secondary purpose of the study is to bring awareness and attention to the composer himself.

This essay presents a thorough theoretical and formal analysis of the piece. By understanding the structure and layout of the piece, shaping and phrasing can be properly addressed. This essay also addresses eleven technical excerpts of interest, found in the first and third movements of the piece. Each musical challenge will be paired with a corresponding passage of an etude or study. While developing technique with the help of a standard etude, performers can, at the same time, master the passage from the *Concerto*. In addition, the excerpts have been examined by four knowledgeable professional violists, who have contributed valuable input and suggestions. The surveyed violists have either performed the work live in concert, recorded the work, or are knowledgeable in the subject area.

Method

This study provides a theoretical analysis and methodology of study of Bowen’s *Viola Concerto in C minor, Op. 25*. The essay proposes possible reasons why York Bowen’s viola music is not performed more often, why his music is largely neglected both in academic circles and by professional performers. The study also argues that Bowen’s Viola Concerto is a valuable and substantial work in the library of viola
literature. I will present background material on York Bowen, describing his musical influences, his contemporaries and his musical training.

**Review of Literature**

This chapter outlines the research related to the standard viola concertos. It also surveys viola music composed by York Bowen, specifically his viola concerto in C minor.

**Scores**


**Books**

The recent publication of Monica Watson’s *York Bowen – Centenary Tribute* and commemorative reprints of his musical works have resulted in a welcome resurgence of his works. As Joseph Magill postulated, Bowen “lost favor with the public as he maintained his romantic style while various avant-garde styles flourished.”\(^{11}\) This accounts for the absence of his works in standard repertoire. As a former student and family friend of Bowen, Monica Watson gives in-depth, detailed background information

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\(^{11}\) Joseph A. Magill, “Bowen: Viola Sonatas 1+2; Romances; Fantasia for 4 Violas; Phantasy; Allegro de Concert; Melody for the G String; for the C String; Rhapsody; Beethoven: Adagio from Moonlight Sonata,” *American Record Guide*, (January/February 2009): 65
and stories regarding Bowen’s professional and personal life, recounting concert premieres, family outings, and recitals given at school. Besides providing exhaustive performance-related information, Watson describes Bowen’s personality, recounting time spent with her “Uncle York” and his charming sense of humor.

Watson explains that the purpose of her book is to give personal insight and to spotlight a prodigious but neglected composer. “Little of his music is currently in print, and the scandalously brief and inaccurate entry on him in The New Grove is symptomatic of the low regard in which he is held,” writes Watson.\textsuperscript{12} She meticulously details many (if not all) of the composer’s premieres, his time spent teaching at the Royal Academy of Music, and his adjudicator duties at music festivals. As a close family friend, she recounts her memories of him away from school, where at home he exhibited a great sense of humor and hospitality to friends and colleagues. Watson uses old press clippings, concert programs and personal letters from York to help piece together a remarkably complete picture of the man.

\textbf{Essays}

\textbf{York Bowen, Lionel Tertis and English Renaissance/Music Essays}

Kregg Stovner’s “Viola music of York Bowen and Benjamin Dale: Two performances of four works, 1905-1911” focuses on two English composers, Bowen and Dale, who lived and worked during the “English Musical Renaissance.”\textsuperscript{13} Stovner holds that both Bowen and Dale contributed several “quite attractive and well-conceived”

\textsuperscript{12} Monica Watson, \textit{York Bowen – A Centenary Tribute}, 7.

\textsuperscript{13} Stovner, “Viola music of York Bowen and Benjamin Dale: Two performances of four works, 1905-1911,” abstract.
works to the repertoire that have yet to become part of the standard recital repertoire of violists. 

Stovner performed two works by York Bowen, *Sonata No. 1 in C minor, Op. 18*, and *Sonata No. 2 in F Major, Op. 22*, as well as two works by Benjamin Dale, *Suite in D Minor, Op. 2*, and *Phantasy in D Major, Op. 4*. All four works were written for viola and piano. He provided in his essay examinations of the four works, biographical information on Bowen, Dale, and Tertis. Stovner asserted that the high quality of the listed works made them candidates for greater popularity among violists and audiences. Stovner believed that violists would benefit from studying and performing these “virtuosic compositions and would find in them colorful and lyrical melodies combined with vigorous spirit.” His hope was that these works, championed at one time by Lionel Tertis, would once again become part of mainstream viola repertoire. The “Renaissance” and Lionel Tertis’ impressive musical abilities on the viola led to the creation of new and exciting works for the once neglected instrument.

Stovner’s study is helpful in that it helps give background information on York Bowen, Benjamin Dale and the “English Renaissance.” Tertis’ influence is touched upon in this work as well. Stovner’s inclusion of York Bowen’s piece in his recital is important because it supports the view that Bowen’s works are worthy of study and performance.

Another important source is Chia-Ling Hsieh’s essay “An Analytical Study of York Bowen’s Twenty-four Preludes in All Major and Minor Keys, Op. 102.” The

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14 Ibid.

15 Ibid, 3-4.
interest in composing a set of twenty-four preludes for piano in all major and minor keys noticeably declined after the 1920s. Between the preludes of Shostakovich (1932-33) and Richard Cummings (1961), there were only two sets in all major and minor keys written and published: Kabalevsky’s twenty-four preludes (Op. 38, 1943) and Bowen’s *Twenty-four Preludes in All Major and Minor Keys, Op. 102* (composed from 1938 to 1950). This work continued the tradition of preludes in all keys from Bach, Hummel and Chopin. Chia-Ling Hsieh presents a theoretical study of Bowen’s *Preludes* for a better understanding of his “rich and inventive” harmony and compositional style. The analytical document explores many of Bowen’s stylistic traits by analyzing his largest and most diverse collection of works. Hsieh’s “An Analytical Study of York Bowen’s *Twenty-four Preludes in All Major and Minor Keys, Op. 102*” focuses on “Bowen’s ingenious use of rich harmonization, which perpetuates the late Romantic school of Liszt and Wagner (chromatic voice-leading and distant keys), and complements Romantic expression with Impressionistic features (whole-tone scales, parallel chord successions, modal inflections and some tonally ambiguous successions).”¹⁶ Hsieh believes the work to be representative of a culmination and synthesis of post-Romanticism, Impressionism and Russian virtuosity. Hsieh asserts that the variety of “emotional content, diversity of pianistic styles, sophistication of ideas, skillful integration of musical elements, and blending of traditional and contemporary harmony make York Bowen’s *Preludes* worthy of study and performance.”¹⁷

Besides the exhaustive analysis of the *Preludes*, Hsieh includes in his essay a biographical portrait of York Bowen which details not only his personal life but his

¹⁷ Ibid.
professional life as performer (concert pianist), composer and educator, later teaching at
the Royal Academy in London. Hsieh points out Bowen’s preference for the viola over
the violin when mentioning his numerous contributions to the viola repertoire, including
a concerto, two sonatas for viola and piano, a fantasy for viola and organ, a fantasy for
viola and piano, a quartet for four violas, and several shorter works. Hsieh not only gives
background on existing pieces for piano which comprise all major and minor keys, but
also analyzes Bowen’s *Preludes* from a theoretical perspective. This informative, in-
depth theoretical study is the first of its kind for Bowen’s compositions. My own formal
analysis of Bowen’s *Viola Concerto* has been influenced by some of the findings of
Hsieh.

“Leon Goossens’ Impact on Twentieth-century English Oboe Repertoire:
*Phantasy Quartet* of Benjamin Britten, *Concerto for Oboe and Strings* of Ralph Vaughn
Williams, and *Sonata for Oboe* of York Bowen” is the title of Mary Lindsey Campbell
Bailey’s 2010 doctoral essay. Bailey focuses her attention on Goossens, an English
oboist who is considered responsible for establishing the oboe as a prominent solo
instrument. He became the first full-time English oboe soloist and commissioned many
British composers to write for him. Bailey examines the result of Goossens’ impact on
his contemporaries, focusing on the woks by Britten, Vaughn Williams and Bowen. She
also explores how Goossens’ playing style was very different from his predecessors and
how his style shaped the compositions written for him. She explains that the
characteristics of his style can be found in each of the works, creating a lasting effect on
English oboe literature.
In Chapter 5 of her essay, the author focuses her attention on York Bowen’s *Sonata for Oboe and Piano, Op 85*. She begins by detailing that there is not much background information readily available regarding why Bowen wrote the *Sonata* and why it was absent from public concerts for so long. The *Sonata* never made it to the ranks of standard repertoire as did Britten’s *Phantasy for Oboe and String Trio, Op. 2*, or Vaughn William’s *Concerto in A minor for Oboe and Strings*. According to Bailey, Bowen’s compositional style was more closely linked to the Romantic era than the modern era in which he lived, which resulted in a less than remarkable impact on British music in the twentieth century.

Both Bowen and Goossens were virtuosos of their respective instruments and both faculty members at the Royal Academy, making collaboration between the two very likely. Bowen had already been working closely with Tertis, who was busy popularizing the viola, so for Bowen to write an oboe sonata for Goossens, who was working to popularize the solo oboe, seemed a natural chain of events. Goossens was encouraged by Bowen’s Romantically-oriented compositional style, which complemented his own style. He commissioned the *Sonata* from Bowen, resulting in new oboe music to perform in the recital setting. Before this work, the last great oboe sonata was written by Saint-Saëns, who had remarked that Bowen was “the most remarkable of the young British composers.”

Campbell’s essay was enlightening regarding Bowen and his professional relationship with the oboist Goossens. Campbell’s study also addresses Goossen’s distinct playing style and how Bowen’s *Oboe Sonata* was perfectly suited for Goossens.

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In parallel, Tertis’ style and abilities were taken into consideration when Bowen composed viola works for him.

Bernard Kane’s 2007 doctoral essay, “From Manuscript To Publication: Aspects of Lionel Tertis’ Style of Viola Playing As Reflected In His 1936 Edition of Ralph Vaughan Williams’ *Suite for Viola and Orchestra,*” aims “to demonstrate why Lionel Tertis’ 1936 version differs from the manuscript.”19 Between the first performance in 1934 and the publication of the *Suite* in 1936, Tertis made considerable changes to the viola part, such as changes in fingerings, bowings, phrasing, articulation and dynamics. Kane attributes the differences existing between the manuscript and the 1936 edition to Tertis’ idiosyncratic style of performance. His choices regarding articulation and phrasing are the most notable aspects of alteration. Kane believes that Tertis’ “use of articulation to create a bigger sound in passages of a louder dynamic and his use of connected, sustained cantabile phrasing in passages of a softer dynamic”20 are the two aspects of his playing reflected in the differences between the manuscript and the 1936 edition. In addition, the author discusses how Lionel Tertis came to be recognized as one of the greatest violists of all time. He also explains the relationship Tertis had with Ralph Vaughan Williams and how that led to the creation of the *Suite for Viola and Orchestra.* Kane’s essay is helpful because Bowen’s *Viola Concerto* was also written for Lionel Tertis.

In 1976, Thomas Tatton published his doctoral essay, “English Viola Music,” which delves into the subject of music composed for viola during the period of time

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20 Ibid., iii.
known as the “English Renaissance.” Tatton declares that the “original impetus for the resurgence of interest in composition for the viola came in Great Britain in the 1890s.”

During this time, a body of English viola literature was beginning to appear. The rise in popularity of the instrument was first expressed in English chamber music. Renewed interest in composition for the viola was the product of both Great Britain’s musical revitalization and Tertis’ ongoing personal quest to bring attention to the instrument. Tatton examines the “English Renaissance” and the music that was produced for the viola, including chamber music featuring viola. He then goes on to “survey, review and evaluate chamber works for the viola composed during that period.” Tatton focuses his attention on works in which viola has a leading role: viola and piano; viola and organ; flute, viola and harp; violin, viola and piano; violin and viola; and from two to six violas.” The time span for Tatton’s study is from 1890 to 1937.

Tatton’s “English Viola Music” is very relevant to the present study. Tatton’s extensive knowledge of not only the “Renaissance” but Lionel Tertis was very helpful.

Methodology/Study Guide/Pedagogical Essays

Cindy Betancourt wrote her essay “William Walton’s Viola Concerto: A Methodology of Study” in 1997. This study was written as a guide for musicians preparing the Concerto. She provides information regarding “history, technical and musical obstacles, and common alterations to the viola part.” The author provides background information on the composer and the composition. Betancourt’s literature

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21 Thomas Tatton, “English Viola Music” (DMA essay, University of Illinois at Urbana-Champaign, 1976), 3.

22 Ibid.

review examines similar studies pertaining to biographic information, violin and viola technique, performance problems and solutions, and viola repertoire.

Betancourt selects nine excerpts from Walton’s *Concerto* on which to base her methodology of study. Each excerpt chosen represents a different musical or technical challenge. These excerpts are accompanied by a study or etude which closely resembles the specific challenge. These accompanying etudes can be practiced prior to or in conjunction with the study of the Concerto.

The author also solicited a group of professional violists for a survey. Betancourt identifies the survey panelists and provides their opinions on the selected technical excerpts. Their comments and suggestions are included in the essay. In conclusion, she examines the alterations most often made to the viola part, the so-called “William Primrose alterations.” Betancourt gives performance practice suggestions on the alterations.

Betancourt’s study and methodology developed for Walton’s *Viola Concerto* is helpful for many reasons. Her essay contains a concise and informational framework which is a great model for authors seeking to develop their own study guide for other viola concertos, such as the York Bowen *Viola Concerto*. Betancourt chooses useful excerpts from the Walton *Concerto* which can be addressed on a technical level, and provides pertinent and practical advice from noted violists.

In 2009, Jessica Platt wrote her doctoral essay, titled “A Methodology of Study for Samuel Barber’s *Concerto for Violin and Orchestra, Op. 14*.” Her study draws upon the expertise of noted violinists in order to serve as a guide for advanced violinists on how best to prepare, study and perform the Barber *Violin Concerto*. Included in her
essay is a formal analysis of the stylistic elements, pedagogical principles and performance practice techniques appropriate for the study of the Barber *Violin Concerto*. A historical overview of Barber and his concerto, a brief theoretical analysis of the piece, a comprehensive review of the relevant literature and a survey of exceptional professional violinists and pedagogues is provided.\(^{24}\) To aid violinists and teachers in their approach to the performance of the concerto, a methodology is compiled from this survey. Platt’s intention is to give the modern violinist a resource for the study of the Barber *Concerto*. This resource served as a guide for me in formatting some of the pedagogical and performance problems presented by Bowen’s composition. Suggested bowings and fingerings to use when performing the *Concerto* are provided by the author as well.

Platt’s essay is another helpful resource when considering how to construct a methodology of study for Bowen’s *Concerto*. Her approach in surveying respected violinists and pedagogues is a great idea that I have emulated in my own study. I have approached violists that have either performed or recorded the Bowen *Viola Concerto*.

In 2007, Paula Krupiczewicz authored the doctoral essay “A Historical and Pedagogical Guide to Alan Shulman’s *Theme and Variations* (1940) for Viola and Piano with an introduction to *Variations* (1984) for Viola, Harp, and Strings.” Krupiczewicz states that the purpose of her research is “to inform and educate interested musicians, especially violists, about Alan Shulman’s *Theme and Variations* (1940), through historical, analytical, and pedagogical studies, in hopes of reaching a new population of musicians so that it can regain its former popularity as a great musical work for the

\(^{24}\) Jessica Platt, “A Methodology of Study for Samuel Barber’s Concerto for Violin and Orchestra” (DMA essay, Indiana: Ball State University, 2009), 1.
She also utilizes this publication to introduce one of Shulman’s later works, *Variations* (1984), in hopes that readers will become interested in the composition and that it will be adopted into viola repertoire for performance.

Her essay’s research is divided into four categories. In the first section, Krupiczewicz includes a short biographical sketch of Shulman’s life and career, highlighting performance and compositional activities. The second section features a historical background of the *Theme and Variations* (1940) for viola and piano, and its later versions for full orchestra and strings and harp are discussed, as well as the work’s reception following the premiere performances. Krupiczewicz then provides an analysis of the work, emphasizing how the theme is incorporated throughout all of the variations. She also highlights the subtleties of textures and colors found in each of the three orchestrations.

A pedagogical study of the *Theme and Variations*, identifying “the musical and technical challenges of the work, providing musical examples from the viola repertoire as a basis of study for both teaching professionals and interested students,” is included in the third section. In the last section, the author discusses the genesis of the work and ways Shulman integrated the thematic material throughout the composition through a historical and analytical study of *Variations* (1984). Similarities and differences between the *Theme and Variations* (1940) and *Variations* (1984) are shown in a concluding analysis. This essay is helpful as a model of a pedagogical study.

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26 Ibid., 1.
In 2000, SeonJu Kim published his doctoral essay “Challenges Faced By Modern Violists When Preparing The F. Schubert *Arpeggione Sonata* For Performance.” Originally this piece was composed for a newly-invented instrument, the arpeggione. Since then, following the demise of the instrument, the piece has become a popular repertoire piece for violists and cellists. To find a better way to play and adjust the given notes to a modern viola, there has been increased interest in revising the editions of this sonata.

For the performer who tries to express this sonata in Schubert’s style, Kim provides context by including a general biographical background of Schubert and of his works composed in 1824. This essay is meant to be a helpful reference, “detailing specific challenging techniques, covering problematic points in personal editing and discussing other challenges through interviews with leading teachers.” Kim studied and created an analysis from the standpoint of the performer. Some potential solutions to the problems involved in editing and in the use of certain bowings and fingerings are included in the essay as well. In conclusion, the author’s edition of the viola part is provided by Kim.

“The Viola and Piano Music of Rebecca Clarke” is the title of the DMA essay published by Julia Katharine Bullard in 2000. Bullard states that Clarke, herself a violist with an impressive performing career, composed viola works that are idiomatic, showing an intimate knowledge of the instrument. The author declares that Clarke’s viola works also embody many of the early-to mid-1900s major compositional trends. Bullard’s study, through analysis of Clarke’s works for viola and piano, provides insight into

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Clarke’s style of composition. Her work also serves as a guide to performers wishing to learn more about this music.\textsuperscript{28} Bullard hopes that her essay will generate interest and publication for Clarke’s mostly unpublished, short works for viola and piano.

Bullard’s study begins with an introduction that outlines the purpose and methodology for her essay. Clarke’s biographical information is provided in Chapter Two and her compositional style and influences are discussed in Chapter Three. The following viola and piano works are analyzed in Chapters Four through Seven: \textit{Lullaby} (1909), \textit{Lullaby} (1913), \textit{Untitled} (1917-18), \textit{Morpheus} (1917-18), Sonata for Viola and Piano (1919), \textit{Passacaglia on an Old English Tune} (1945), and \textit{I’ll Bid My Heart Be Still} (1945). Along with suggestions for further research, Bullard concludes her study with a summary of these works’ importance in standard viola repertoire. For those interested in further study, the author includes a bibliography with an extensive selection of related literature.

Melissa Castledine authored the DMA essay in 1998 titled “Etudes and Viola Pedagogy.” Castledine’s essay “explores the history of violin and viola etudes, explains the differences between etudes, and the benefits gained from etude study.”\textsuperscript{29} She also delves into the learning process, which is important in both musical and academic study. Standard viola pedagogical etude books are examined and analyzed in terms of their musicality level and the technical issues covered. The author believes that by studying transcriptions of violin etudes, the level of technical facility displayed by virtuosic violinists can be achieved by enterprising violists. She concludes that students and

\textsuperscript{28} Julia Katharine Bullard, “The Viola and Piano Music of Rebecca Clarke,” abstract, (DMA essay, University of Georgia, 2000).

\textsuperscript{29} Melissa Castledine, “Etudes and Viola Pedagogy,” abstract, (DMA essay, University of Cincinnati, 1998).
professional violists can enjoy greater skill, ease of playing and musical growth by using the wealth of available violin material and adapting it to the viola.

In May of 2003, Christine W. Treter published her Doctor of Arts essay, titled “The Significance of Selected Compositions by Ralph Vaughan Williams Which Feature the Viola.” Treter begins by declaring that Vaughan Williams preferred the viola to the violin, which is evidenced by the quality and importance of the writing in works which feature the viola. The author details which pieces by Vaughan Williams highlight the viola, including specific works in the following settings: chamber works for strings, chamber works for voice and string ensemble, orchestral works and viola solo works. Treter supports her viewpoint by citing various credible sources.

She also provides in-depth analysis of each work, in order to increase appreciation of each piece and awareness of its significance. Prior to completing each analysis, Treter learned each of the selected Vaughan Williams compositions. Each piece’s analysis includes a background section of information, which “includes historical information and facts and opinions pertaining to musical significance as well as any value to violists in particular.” Each analysis is followed by a section which explains the pedagogical value that can be attained by studying the piece analyzed. The appendix of her essay provides suggested bowings and fingerings for selected problematic passages in each composition.

**Essays on Specific Pieces**

In 1983 (Copyright 1985), David Sills published his DMA essay, “The *Viola Suite* of Ernest Bloch.” Sills begins his essay with a chapter on the history and criticism of the

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30 Christine Treter, “The Significance of Selected Compositions by Ralph Vaughan Williams which feature the Viola” (DA essay, Ball State University, 1993), 8.
Suite in Chapter 1 and compares the Bloch Suite to other works in standard repertoire: the Bartók Concerto, the Walton Concerto, the Hindemith Sonata and the Clarke Sonata.  

The second chapter focuses on theoretical analysis of the Suite. Sills addresses the tonal organization of the piece, including a section on Bloch’s use of octatonic, modal and pentatonic scales. The author analyzes the harmonic language of the Suite as well.

Chapter 3 includes a performance analysis of the Suite. Sills writes about the following: editing, Bloch’s conception of performance and idiomatic viola writing in the Suite.

**Compact Disc Recordings**

In recent years, there has been a surge of interest in Bowen’s music. With this increased interest have come new recordings of his works. I have focused on recordings of Bowen’s compositions written for viola. I listened and analyzed the recordings to gain broader knowledge of Bowen’s compositional style. Also, listening to the different performers gave me ideas on how to approach and interpret different passages of the Concerto.

The Bridge Duo, Matthew Jones (viola) and Matthew Hampton (piano), released their recording: *Phantasie: English Music for Viola & Piano* in 2006, on London Independent Records. They recorded York Bowen’s *Phantasy for Viola and Piano*, Morpheus by Rebecca Clarke, Frank Bridge’s *Gondoliera, for violin & piano*,

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31 David Sills, “The Viola Suite of Ernest Bloch” (DMA essay, Manhattan School of Music, 1983), iii.

Meditation, for cello & piano, Allegro Appassionato, for viola & piano and Sir Arthur Bliss’ Sonata for viola & piano, Op. 52, F. 91.

Violist Lawrence Power recorded York Bowen: Viola Concerto; Cecil Forsyth Viola Concerto (CDA67546) in 2005, for Hyperion UK. Power is accompanied by the BBC Scottish Symphony, led by conductor Martyn Brabbins.


Magil describes when the various pieces were written and focuses on sound quality of the recordings. He comments that the Fantasia for Four Violas has the broadest tonal palette of all the tracks included on the recording. The other two notable

33 Lawrence Power, Bowen/Forsyth: Viola Concertos, Hyperion UK CDA67546, 2005, compact disc

works on the CD are the *Melody for the G String* (1917) and the *Melody for the C String* (1918).


Violist Doris Lederer recorded *Music by York Bowen* (CRC2786) in 2005 for Centaur Records. The compact disc recording features the following pieces: *Viola Concerto in C Minor, Op. 25* (1907), the *Viola Sonata No. 2 in F Major* (1911) and the *Melody for the C String, Op. 51, No. 2*. Lederer performs the *Viola Concerto* with conductor Paul Polivnick and the Czech Philharmonic Chamber Orchestra. Pianist Bruce Murray accompanies Lederer for *Viola Sonata No. 2 in F Major* and *Melody for the C String, Op. 51, No. 2*.


Professor Lederer also recorded *The Passion of Bliss, Bowen and Bridge* (CRC2692) in 2005 for Centaur Records. The recording includes the following pieces

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Violist Helen Callus recorded *Helen Callus performs Walton, Vaughan Williams, Howells & Bowen* (ASV CD DCA 1181) in 2006 for the ASV Living Era label.39 Included on the CD is the following: Ralph Vaughan Williams’ *Suite* for viola and orchestra (Group I), Herbert Howells’ *Elegy for viola, string quartet and string orchestra*, William Walton’s *Viola Concerto in A minor* and York Bowen’s *Viola Concerto in C minor*, Op. 25. Callus is accompanied by the New Zealand Symphony Orchestra, led by conductor Marc Taddei.

**Lectures**

In the lecture “Music For Tertis,” given in June 1991 at the International Viola Congress held in Ithaca, NY, John White speaks about the music written specifically for Lionel Tertis by the composers Benjamin Dale, York Bowen and Arnold Bax. White provides background on each of the composers as well as on their relationships with Tertis. In particular, the author begins by explaining that Tertis asked Dale to write a new work for him, which resulted in the *Suite in D minor, op. 2 for Viola and Piano*. While teaching at the Royal Academy, Tertis produced a number of first-class viola students. He again asked Dale to compose something for him to play, this time along

with his students. He wrote the *Introduction and Andante* for Six Violas, Op. 5 (1911), later considered Dale’s greatest work.

John White speaks later in the lecture about York Bowen’s Viola Concerto in C Minor.\(^4\) He explains that the premiere performance occurred in a Philharmonic Society Concert in March 1908, with Tertis playing the solo part. The concert was conducted on short notice by Landon Ronald, with wonderful reviews.

**Etudes**

When developing a methodology of study pertaining to the eleven musical challenges selected from the concerto, I utilized various etude and study books. Materials are chosen from the following books: Mazas’ *30 Etudes Speciales, Op. 36, Book I for Viola*, transcribed by Louis Pagels;\(^4\) Paganini’s *24 Caprices for the viola*, transcribed by L. Raby;\(^4\) Fiorillo’s *31 Selected Studies*,\(^4\) Weiniaiswki’s *Etudes-caprices, Op. 10 & 18*, transcription and reduction by Stefan Kamasa;\(^4\) Bruni’s *Twenty-five Melodious and Characteristic Studies for Viola*, edited by W.F. Ambrosio;\(^4\) Kreutzer’s *42 Studies for Viola*, edited by Louis Pagels;\(^4\) Kayser’s *36 Elementary and Progressive*

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CHAPTER 2

Theoretical Charts and Analysis

The following chapter contains charts detailing each of the three movements from the Bowen Viola Concerto. The charts plot the course of the piece by measure number, including thematic development, key relationships, and orchestration: whether it as Solo (S) or Accompaniment (A) or both that were presenting melodic content. The abbreviation for head motif is h.m. After each movement’s charts, there is a brief analysis, giving musical examples along the way to help the reader. For study purposes, I use the piano reduction, not the full score when analyzing the piece. The piano accompaniment is what is being referred to in the following chapter.
### Movement 1

**Exposition: mm. 1-112**

<table>
<thead>
<tr>
<th>Measure</th>
<th>Key</th>
<th>Theme</th>
<th>Orchestration</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>c minor</td>
<td>intro</td>
<td>A</td>
</tr>
<tr>
<td>2-16</td>
<td>c minor</td>
<td>A</td>
<td>A h.m.</td>
</tr>
<tr>
<td>16-17</td>
<td>c minor</td>
<td>A</td>
<td>A</td>
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</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>Key</th>
<th>Theme</th>
<th>Orchestration</th>
</tr>
</thead>
<tbody>
<tr>
<td>18-21</td>
<td>B Major</td>
<td>B1</td>
<td>S</td>
</tr>
<tr>
<td>22-34</td>
<td>B, Major, g minor</td>
<td>B2</td>
<td>S</td>
</tr>
<tr>
<td>34-35</td>
<td>G Major</td>
<td>A h.m.</td>
<td>A</td>
</tr>
</tbody>
</table>

<table>
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<th>Measure</th>
<th>Key</th>
<th>Theme</th>
<th>Orchestration</th>
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</thead>
<tbody>
<tr>
<td>36-37</td>
<td>G Major</td>
<td>A h.m.</td>
<td>S</td>
</tr>
<tr>
<td>38-54</td>
<td>c minor, G Major</td>
<td>arpeggios</td>
<td>S</td>
</tr>
<tr>
<td>54-67</td>
<td>c minor, B, Major</td>
<td>interlude based on A h.m.</td>
<td>A</td>
</tr>
</tbody>
</table>

### Allegro assai

**Theme Group 1: Theme A, B and B1**

<table>
<thead>
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<th>Key</th>
<th>Theme</th>
<th>Orchestration</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>c minor</td>
<td>A</td>
<td>A h.m.</td>
</tr>
<tr>
<td>2-16</td>
<td>c minor</td>
<td>A</td>
<td>A</td>
</tr>
<tr>
<td>16-17</td>
<td>c minor</td>
<td>A</td>
<td>A</td>
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</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>Key</th>
<th>Theme</th>
<th>Orchestration</th>
</tr>
</thead>
<tbody>
<tr>
<td>18-21</td>
<td>B Major</td>
<td>B1</td>
<td>S</td>
</tr>
<tr>
<td>22-34</td>
<td>B, Major, g minor</td>
<td>B2</td>
<td>S</td>
</tr>
<tr>
<td>34-35</td>
<td>G Major</td>
<td>A h.m.</td>
<td>A</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>Key</th>
<th>Theme</th>
<th>Orchestration</th>
</tr>
</thead>
<tbody>
<tr>
<td>36-37</td>
<td>G Major</td>
<td>A h.m.</td>
<td>S</td>
</tr>
<tr>
<td>38-54</td>
<td>c minor, G Major</td>
<td>arpeggios</td>
<td>S</td>
</tr>
<tr>
<td>54-67</td>
<td>c minor, B, Major</td>
<td>interlude based on A h.m.</td>
<td>A</td>
</tr>
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### Theme Group 2: Theme C and D

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<th>Measure</th>
<th>Key</th>
<th>Theme</th>
<th>Orchestration</th>
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</thead>
<tbody>
<tr>
<td>68-80</td>
<td>D Major</td>
<td>C</td>
<td>S</td>
</tr>
<tr>
<td>80-88</td>
<td>D Major, C Major, B, Major</td>
<td>C</td>
<td>A</td>
</tr>
<tr>
<td>82-94</td>
<td>C Major, B, Major</td>
<td>counterpoint to C</td>
<td>S</td>
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### Development: mm. 126-270

<table>
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<tr>
<th>Measure</th>
<th>95-112</th>
<th>112-125</th>
<th>126-135</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>B, Major, D Major, G Major, E Major</td>
<td>B, Major, A Major, C, Major transition</td>
<td>C, Major/F,A; F Major, E Major A developed</td>
</tr>
<tr>
<td>Theme</td>
<td>D</td>
<td>S</td>
<td>S</td>
</tr>
<tr>
<td>Orchestration</td>
<td>S</td>
<td>S</td>
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<table>
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<th>136-141</th>
<th>142-152</th>
<th>153-160</th>
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</thead>
<tbody>
<tr>
<td>Key</td>
<td>F Major bridge</td>
<td>chords: B, Major, d² pre-Theme E</td>
<td>D Major, e minor E</td>
</tr>
<tr>
<td>Theme</td>
<td>S</td>
<td>S</td>
<td>S</td>
</tr>
<tr>
<td>Orchestration</td>
<td>S</td>
<td>S</td>
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<th>Measure</th>
<th>161-168</th>
<th>168-175</th>
<th>176-188</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>chords: f⁵ minor, c⁵ double stops</td>
<td>chords: c#⁵, d minor pre-Interlude</td>
<td>B, Major Interlude A</td>
</tr>
<tr>
<td>Theme</td>
<td>S</td>
<td>S</td>
<td>S</td>
</tr>
<tr>
<td>Orchestration</td>
<td>S</td>
<td>S</td>
<td>S</td>
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<table>
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<tr>
<th>Measure</th>
<th>189-192</th>
<th>192-202</th>
<th>202-206</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>b minor, E Major, f⁵ minor C developed</td>
<td>B, Major, F Major C and A developed</td>
<td>G Major, F Major C fragments A and S</td>
</tr>
<tr>
<td>Theme</td>
<td>C</td>
<td>A and S</td>
<td>S</td>
</tr>
<tr>
<td>Orchestration</td>
<td>S</td>
<td>S</td>
<td>S</td>
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</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>207-239</th>
<th>240-250</th>
<th>251-270</th>
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<tbody>
<tr>
<td>Key</td>
<td>D Major, B, Major, g minor, A Major animato</td>
<td>A Major, G Major, B, Major transition to Theme C developed</td>
<td>F and D Major, d h.d.7 chords, G7 chord C developed and a rising motif</td>
</tr>
<tr>
<td>Theme</td>
<td>S</td>
<td>S</td>
<td>S</td>
</tr>
<tr>
<td>Orchestration</td>
<td>S</td>
<td>S</td>
<td>S</td>
</tr>
</tbody>
</table>
### Recapitulation: mm. 271-380

<table>
<thead>
<tr>
<th>Measure</th>
<th>271-285</th>
<th>285-286</th>
<th>287-303</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>c</td>
<td>c</td>
<td>B, Major</td>
</tr>
<tr>
<td>Theme</td>
<td>A</td>
<td>A h.m.</td>
<td>B1</td>
</tr>
<tr>
<td>Orchestration</td>
<td>S</td>
<td>S</td>
<td>S</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>303-317</th>
<th>317-335</th>
<th>335-348</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>F Major, A Major, C new material</td>
<td>bridge based on new material part 2</td>
<td>C Major</td>
</tr>
<tr>
<td>Theme</td>
<td>S</td>
<td>A</td>
<td>C</td>
</tr>
<tr>
<td>Orchestration</td>
<td>S</td>
<td>S</td>
<td>S</td>
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</tbody>
</table>

### Coda

<table>
<thead>
<tr>
<th>Measure</th>
<th>348-356</th>
<th>363-380</th>
<th>380-419</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>C Major</td>
<td>A, Major, C Major, D Major</td>
<td>C Major, c minor, C Major</td>
</tr>
<tr>
<td>Theme</td>
<td>C</td>
<td>D</td>
<td>closing/coda section</td>
</tr>
<tr>
<td>Orchestration</td>
<td>A</td>
<td>S</td>
<td>S</td>
</tr>
</tbody>
</table>
Bowen’s Viola Concerto can be looked at analytically within the confines of traditional harmonic analysis. The first movement follows the standard sonata allegro form with some slight irregularities in musical form. Difficulty in properly marking boundaries between sections such as exposition, development and recap occur because Bowen is continually producing new musical material as the piece progresses, through the development and also during the recapitulation. Besides not strictly adhering to the norms of sonata allegro in terms of thematic presentation, Bowen prefers quickly changing key areas instead of established and reinforced keys that stay for extended periods of time. Saying this, the movement can be segmented in the following way: the exposition (mm. 1-112), development (mm. 126-270), recapitulation (mm. 271-380) and coda (mm. 380-419).

The exposition contains two main theme groups, Theme Group I (Theme A, B1, and B2) and Theme Group 2 (Theme C, D). The movement begins in C minor with the statement of Theme A, a heroic, dotted rhythm melody.

Example 2.1 York Bowen, Viola Concerto, mvt.1, mm. 2-16, Theme A.
Themes B1 (mm. 18-21) and B2 (mm. 22-34) are smoother in texture. After the head motif from Theme A is recited twice in G Major in mm. 34-37, the movement moves into a section of arpeggios for the solo (mm. 38-54). This arpeggio portion centers around the keys of C minor and G Major. Bowen transitions to D Major during the interlude in mm. 54-67, lessening in momentum. Now in D major, Theme Group 2 begins with the statement of Theme C in mm. 68-80. Theme C is markedly different in character from what has been presented in Themes Group 1. Besides changing the key, Theme C is more cantabile and graceful in character.

Example 2.2 York Bowen, Viola Concerto, mvt. 1, mm. 68-80, Theme C.

Once the viola solo completes the initial statement at m. 80, the accompaniment begins to repeat the cantabile theme in mm. 80-88 before the solo part retakes the melody, leading to a modulation to B♭ Major at m. 94. Measures 95-97 lead into Theme D (mm. 98-112), which has the solo viola continually ascending in register. Theme D can be seen as an extension of Theme C. It is still in the singing style as Theme C, but is continually ascending in register, unlike before. The excitement builds as tempo quickens, the music grows louder and the viola ascends to a high G at the end of the phrase.
Example 2.3  York Bowen, Viola Concerto, mvt. 1, mm. 98-112, Theme D.

During this section of the movement, the music moves through the areas of $B_\flat$ Major and $D$ Major. The second half of Theme D features four measures of $d_\flat^\#6/5$ and $D4/3$ alternating, followed by four measures of $G7$ and $B7$ chords alternating. Once the section reaches its climax at m. 112, the momentum dies away as the connecting material from mm. 112-125 moves through the key areas of $B_\flat$ Major, $A$ Major and $C_\flat$ Major.

The development section of the movement begins at m. 126. Theme A is developed and presented in fragments in mm. 126-135. However, new material still is seen in mm. 136-176. During this section of new material, the soloist is singing in long phrases in the upper reaches of the instrument, on intervals of the sixth. Underneath, the accompaniment flows gently with rolling triplet figures. This gentle section gives way to another push in musical momentum, with the soloist ending with a high $B_\flat$ trill flourish.

After the accompaniment plays an interlude (mm. 176-188), Bowen develops Theme C in mm. 189-207. During this section, roles are reversed: the accompaniment states the theme and the soloist softly and smoothly murmurs overhead, in long-running passages. The animato section (mm. 207-239) also produces new material. The poco allargando transitional section (mm. 240-251) gives way to Theme C being developed once again (mm. 251-267). This passage is similar in tone and personality. Whereas Bowen utilized
rolling triplet figures in the accompaniment to soften the mood and differentiate it from
the Theme A’s heroic dotted rhythm, this time, Bowen achieves a rolling, flowing
classic with ascending sixteenth-note groupings in the accompaniment. This gentle
classic doesn’t stay long before the piece builds in momentum and dynamic, pushing
its way back excitingly to the recapitulation.

Back in C minor, the recapitulation begins in traditional fashion with Theme A
and B1 as before. However, Bowen departs from the usual course, venturing into new
material in mm. 303-317. Another interlude by the accompaniment occurs in mm. 317-
335. Now in C Major, the piece returns to Theme C (mm. 335-348) in the
accompaniment and the soloist with the counterpoint (mm. 350-362). Once the piece
breaks away from its presentation in the exposition, the rush to the movement’s exciting
conclusion begins, with the coda beginning at m. 380 and then proceeding to the end of
the movement in m. 419.
### Movement 2

<table>
<thead>
<tr>
<th>Measure</th>
<th>Introduction: mm.1-15</th>
<th>Section 1: mm. 16-46</th>
<th>Section 2: mm. 46-78</th>
<th>Section 3: mm. 88-106</th>
<th>Transition: mm. 107-114</th>
<th>Section 1A: mm. 115-128</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>G, Major</td>
<td>D, Major</td>
<td>D, Major, f minor, C Major, g h.d. chord</td>
<td></td>
<td></td>
<td>D, Major</td>
</tr>
<tr>
<td>Theme</td>
<td>Motif 1 (mm. 1-2)</td>
<td>Theme A</td>
<td>Connecting material based on Motif 1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Orchestra</td>
<td>A</td>
<td>S</td>
<td>A</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Section 1: mm. 16-46**

- **Key**: D, Major
- **Theme**: Theme A
- **Orchestration**: S
- **Connecting material based on Motif 1**

**Section 2: mm. 46-78**

- **Key**: D Major, E, Major, G Major, interlude based on Motif 2
- **Theme**: A
- **Orchestration**: S

**Section 3: mm. 88-106**

- **Key**: C#7 chords, bridge
- **Theme**: Theme A h.m.
- **Orchestration**: S

**Transition: mm. 107-114**

- **Key**: E, Major, F Major, new material
- **Theme**: e, minor, A, Major, transition
- **Orchestration**: S

**Section 1A: mm. 115-128**

- **Key**: D, Major
- **Theme**: Theme A
- **Orchestration**: S
### New material: mm. 128-148

<table>
<thead>
<tr>
<th>Measure</th>
<th>128-133</th>
<th>134-137</th>
<th>138-144</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>various chords over A, in bass bridge to agitato</td>
<td>various chords over A, in bass agitato</td>
<td>various chords over A, in bass accel</td>
</tr>
<tr>
<td>Theme</td>
<td>S</td>
<td>S</td>
<td>S</td>
</tr>
<tr>
<td>Orchestration</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Coda: mm. 148-179

<table>
<thead>
<tr>
<th>Measure</th>
<th>144-147</th>
<th>148-155</th>
<th>156-165</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>chords: e,6/5, d, h.d.4/3, A,7, rit molto</td>
<td>D, Major Motif 1 and rhythm of Motif 1</td>
<td>E, Major Motif 3</td>
</tr>
<tr>
<td>Theme</td>
<td>S</td>
<td>A</td>
<td>S</td>
</tr>
<tr>
<td>Orchestration</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>166-174</th>
<th>174-179</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>chords: B, b, e,9/7, A, D, Motif 1</td>
<td>D, Major Motif 1</td>
</tr>
<tr>
<td>Theme</td>
<td>A</td>
<td>S</td>
</tr>
<tr>
<td>Orchestration</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Andante cantabile is a multi-sectional movement: Introduction (mm. 1-15), Section 1 (mm. 16-45), Section 2 (mm. 46-60/61-78), Accompaniment Interlude (mm. 78-87), Section 3 (mm. 88-106), Transition (mm. 107-114), Section 1A (mm. 115-128), New material (mm. 128-148) and Coda (mm. 148-179). This movement stands in stark contrast to the first and third bookend movements of the Concerto. Whereas the material in those movements is mostly lively and fast-paced, the middle movement is slow and reflective in nature. Right from the opening of the movement, one can definitely hear the influence of French Impressionism. The use of dissonance, uncommon chords (and chordal combinations) and extreme dynamics sets this movement apart from the other two. The introduction begins with Motif 1 (the first measure and a half). This motif is presented a total of seven times in the first fifteen measures and has a plaintive, longing feeling to it.

Example 2.4  York Bowen, Viola Concerto, mvt. 2, mm. 1-2, Motif 1 (piano accompaniment).

After the piano accompaniment’s opening statement, the first section (mm. 16-46) contains Theme A (mm.16-30) in the solo part. The connecting material in mm. 30-46 features alternating iterations of Motif 1 being cried out in anguish between the solo and accompaniment. The section is mostly in D, Major before moving to the second section (mm. 46-78), a more jovial and light feeling replacing the emotional character from before.
Example 2.5 York Bowen, Viola Concerto, mvt. 2, mm. 16-30, Theme A.

This second section begins in the key of D Major before moving to G Major, then $E_b/D$ Major chords. This section features Motif 2, first in the accompaniment in m. 46, then in the solo part. Theme B takes place in the solo part in mm. 61-78.

Example 2.6 York Bowen, Viola Concerto, mvt. 2, m. 46, Motif 2.
Example 2.7 York Bowen, Viola Concerto, mvt. 2, mm. 61-78, Theme B.

Lessing in momentum, the accompanimental bridge in mm. 78-87 leads to Section 3 (mm. 88-106). The third section begins with the head motif of Theme A (mm. 88-91), followed by material which utilizes not the melody but the rhythm of motif 1 (mm. 92-100). Section 3 concludes with new material in mm. 101-106, beginning in the key of E♭ Major but then finishing in F Major. The transition which occurs in mm. 107-114, leads to Section 1A (mm. 115-128).

At m. 115, the first thirteen bars of Theme A return, making it appear that the piece is composed in A-B-A form. However, Theme A does not repeat verbatim as it appeared originally. The new material moves through the *agitato* (m. 134) and then the *accel.* (m. 138), excitedly pushing towards the movement’s pinnacle at m. 148. Once the section comes to a close at m. 148, Motif 1 is sung again between the solo and accompaniment parts in mm. 148-155. Bowen introduces Motif 3 (a rising interval of a fifth, followed by four descending notes) in mm. 156-157, while the musical momentum
lessens towards the movement’s ending. The movement closes sweetly as it opened, with
a statement of Motif 1, only this time, it is placed first in the accompaniment (mm. 173-
174) before being whispered softly in the solo part (mm. 174-176).

Example 2.8  York Bowen, Viola Concerto, mvt. 2, mm. 156-157, Motif 3.
### Movement 3

**Exposition:** mm. 1-147

<table>
<thead>
<tr>
<th>Measure</th>
<th>1-2</th>
<th>3-10</th>
<th>11-21</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Key</strong></td>
<td>c minor</td>
<td>c minor</td>
<td>c minor</td>
</tr>
<tr>
<td><strong>Theme</strong></td>
<td>intro</td>
<td>Theme A1</td>
<td>Theme A2</td>
</tr>
<tr>
<td><strong>Orchestration</strong></td>
<td>A</td>
<td>S</td>
<td>S</td>
</tr>
</tbody>
</table>

**Theme Group 1:** Theme A1, A2

<table>
<thead>
<tr>
<th>Measure</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Key</strong></td>
<td>c minor</td>
<td>B, Major</td>
</tr>
<tr>
<td><strong>Theme</strong></td>
<td>transition</td>
<td>Theme B1</td>
</tr>
<tr>
<td><strong>Orchestration</strong></td>
<td>A</td>
<td>S</td>
</tr>
</tbody>
</table>

**Theme Group 2:** Theme B1, B2 and B3

<table>
<thead>
<tr>
<th>Measure</th>
<th>20-25</th>
<th>26-29</th>
<th>30-33</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Key</strong></td>
<td>c minor</td>
<td>B, Major</td>
<td>E, Major, G Major</td>
</tr>
<tr>
<td><strong>Theme</strong></td>
<td>transition</td>
<td>Theme B1</td>
<td>Theme B2</td>
</tr>
<tr>
<td><strong>Orchestration</strong></td>
<td>A</td>
<td>S</td>
<td>S</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>34-39</th>
<th>38-53</th>
<th>54-64</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Key</strong></td>
<td>chords: F97, G97, E,97, d, minor</td>
<td>d, minor, G Major, e minor, B, Major, C,</td>
<td>c minor</td>
</tr>
<tr>
<td><strong>Theme</strong></td>
<td>rhythm of Theme B1</td>
<td>upper neighbor figure and leadup to A2</td>
<td>Theme A2</td>
</tr>
<tr>
<td><strong>Orchestration</strong></td>
<td>A and S</td>
<td>A and S</td>
<td>S</td>
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<table>
<thead>
<tr>
<th>Measure</th>
<th>65-72</th>
<th>72-76</th>
<th>76-90</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Key</strong></td>
<td>G Major</td>
<td>g minor</td>
<td>B, Major</td>
</tr>
<tr>
<td><strong>Theme</strong></td>
<td>Theme C1</td>
<td>Theme A1 h.m.</td>
<td>Theme C2</td>
</tr>
<tr>
<td><strong>Orchestration</strong></td>
<td>S</td>
<td>S</td>
<td>S</td>
</tr>
<tr>
<td>Measure</td>
<td>91-94</td>
<td>95-107</td>
<td>107-114</td>
</tr>
<tr>
<td>---------</td>
<td>----------------</td>
<td>----------------</td>
<td>----------------</td>
</tr>
<tr>
<td>Key</td>
<td>D Major</td>
<td>B, Major, g minor</td>
<td>g minor</td>
</tr>
<tr>
<td>Theme</td>
<td>bridge to Theme D</td>
<td>Theme D</td>
<td>interlude</td>
</tr>
<tr>
<td>Orchestration</td>
<td>S</td>
<td>S and A</td>
<td>A</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Measure</th>
<th>114-122</th>
<th>122-142</th>
<th>142-147</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>B, Major</td>
<td>B, Major, F Major</td>
<td>implied C</td>
</tr>
<tr>
<td>Theme</td>
<td>Theme E</td>
<td>new material based on E/ Theme A1</td>
<td>bridge</td>
</tr>
<tr>
<td>Orchestration</td>
<td>S</td>
<td>Theme E in S/ Theme A1 in A</td>
<td>A</td>
</tr>
</tbody>
</table>

### Development: mm. 148-272

<table>
<thead>
<tr>
<th>Measure</th>
<th>148-162</th>
<th>163-186</th>
<th>187-190</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>C aug chords then key of D Major</td>
<td>E, Major, c minor, G Major, a minor, B Maj</td>
<td>B Major, A; Major</td>
</tr>
<tr>
<td>Theme</td>
<td>Theme A1 fragments</td>
<td>Theme B2 fragments</td>
<td>Theme A1</td>
</tr>
<tr>
<td>Orchestration</td>
<td>A</td>
<td>S, A, S</td>
<td>S</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>195-217</th>
<th>217-232</th>
<th>232-239</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>c minor, a minor, G Major</td>
<td>c7, F97, a7(-3)97/c, cF, a, G, g5, E,7</td>
<td>E, E6/4</td>
</tr>
<tr>
<td>Theme</td>
<td>Theme F</td>
<td>interlude</td>
<td>Theme G</td>
</tr>
<tr>
<td>Orchestration</td>
<td>S</td>
<td>A</td>
<td>S</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>239-255</th>
<th>255-258</th>
<th>259-272</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>E, g6, c42, G97,</td>
<td>G97, g-97</td>
<td>E, G7, G97</td>
</tr>
<tr>
<td>Theme</td>
<td>Theme H</td>
<td>Theme B2</td>
<td>closing section/ Theme A1 h.m.</td>
</tr>
<tr>
<td>Orchestration</td>
<td>S</td>
<td>S</td>
<td>S and A</td>
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### Recapitulation: mm. 273-477

<table>
<thead>
<tr>
<th>Measure</th>
<th>273-280</th>
<th>281-291</th>
<th>291-295</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
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<td>c minor</td>
</tr>
<tr>
<td>Theme</td>
<td>Theme A1</td>
<td>Theme A2</td>
<td>transition</td>
</tr>
<tr>
<td>Orchestration</td>
<td>S</td>
<td>S</td>
<td>A</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>296-299</th>
<th>300-303</th>
<th>304-309</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>B, Major</td>
<td>E, Major, G Major</td>
<td>F97, E97, d, min</td>
</tr>
<tr>
<td>Theme</td>
<td>Theme B1</td>
<td>Theme E2</td>
<td>Theme B3</td>
</tr>
<tr>
<td>Orchestration</td>
<td>S</td>
<td>S</td>
<td>S</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>324-334</th>
<th>335-342</th>
<th>342-346</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>c minor</td>
<td>G Major</td>
<td>g minor</td>
</tr>
<tr>
<td>Theme</td>
<td>Theme A2</td>
<td>Theme C1</td>
<td>Theme A1 h.m.</td>
</tr>
<tr>
<td>Orchestration</td>
<td>S</td>
<td>S</td>
<td>S</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>346-360</th>
<th>361-376</th>
<th>376-383</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>B, Major</td>
<td>chords: C7, B6, E97, F65, A97, D97, C64</td>
<td>a minor</td>
</tr>
<tr>
<td>Theme</td>
<td>Theme C2</td>
<td>new material</td>
<td>interlude</td>
</tr>
<tr>
<td>Orchestration</td>
<td>S</td>
<td>S</td>
<td>A</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>383-391</th>
<th>391-395</th>
<th>395-403</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>G Major</td>
<td>G Major</td>
<td>chords: g, c\textsuperscript{#}43</td>
</tr>
<tr>
<td>Theme</td>
<td>Theme E</td>
<td>new material based on E1/ Theme A1</td>
<td>new material based on E1</td>
</tr>
<tr>
<td>Orchestration</td>
<td>S</td>
<td>S and A</td>
<td>S</td>
</tr>
<tr>
<td>Measure</td>
<td>404-412</td>
<td>412-415</td>
<td>415-438</td>
</tr>
<tr>
<td>---------</td>
<td>--------------------------------------------------------------------------</td>
<td>--------------------------------------------------------------------------</td>
<td>--------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Key</td>
<td>C6/4, G7, f♯7, g♯7, b♭7, f♯7, g♯7</td>
<td>D7, d♭7</td>
<td>A Major, G Major</td>
</tr>
<tr>
<td>Theme</td>
<td>rapid sixteenth note passage</td>
<td>break</td>
<td>high register theme</td>
</tr>
<tr>
<td>Orchestra</td>
<td>S</td>
<td>A</td>
<td>S</td>
</tr>
<tr>
<td>Measure</td>
<td>438-477</td>
<td>478-555</td>
<td>555-558</td>
</tr>
<tr>
<td>Theme</td>
<td>run-up to cadenza</td>
<td></td>
<td>Theme A1 h.m.</td>
</tr>
<tr>
<td>Orchestra</td>
<td>A</td>
<td></td>
<td>A</td>
</tr>
<tr>
<td>Measure</td>
<td>559-562</td>
<td>563-565</td>
<td>566-569</td>
</tr>
<tr>
<td>Key</td>
<td>C Major</td>
<td>d9/7, b♭4/3, C6, G4/3, e♭7</td>
<td>chords: F4/3, A♭, b♭, F♯7, G♭/5, e♭4/3, A7</td>
</tr>
<tr>
<td>Theme</td>
<td>Theme A1 h.m.</td>
<td></td>
<td>Theme A1 h.m.</td>
</tr>
<tr>
<td>Orchestra</td>
<td>S</td>
<td></td>
<td>S</td>
</tr>
<tr>
<td>Measure</td>
<td>570-571</td>
<td>572-575</td>
<td>576-579</td>
</tr>
<tr>
<td>Key</td>
<td>D6, B♭4/3, E7, C7 scales</td>
<td>F6, a(−7), a h.d. 7, D4/3 sextuplet scalar figures</td>
<td>d7, f♯ h.d. 7, D6/5 arpeggios</td>
</tr>
<tr>
<td>Theme</td>
<td>S and A</td>
<td>Sextuplet scalar figures</td>
<td>S</td>
</tr>
<tr>
<td>Orchestra</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Measure</td>
<td>580-583</td>
<td>583-588</td>
<td>588-599/599-592</td>
</tr>
<tr>
<td>---------</td>
<td>---------</td>
<td>---------</td>
<td>-----------------</td>
</tr>
<tr>
<td>Key</td>
<td>C Major</td>
<td>C Major</td>
<td>C Major</td>
</tr>
<tr>
<td>Theme</td>
<td>broken chord rolling passage</td>
<td>d minor, D, Major, C Major</td>
<td>S: d. stops, scales/ A: Theme A1 h.m.</td>
</tr>
<tr>
<td>Orchestration</td>
<td>S</td>
<td>triplet figures S</td>
<td>S and A</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Measure</th>
<th>599-603</th>
<th>604-608</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>chords: D,6, E, G, G</td>
<td>C Major</td>
</tr>
<tr>
<td>Theme</td>
<td>fanfare</td>
<td>scales, chords at end</td>
</tr>
<tr>
<td>Orchestration</td>
<td>A</td>
<td>S and A</td>
</tr>
</tbody>
</table>
The third movement, *Allegro scherzando*, is composed in sonata allegro form. While the first movement is maestoso in character and the second movement is sorrowful, the third movement is jocular and light-hearted. It can be argued that this movement is the most difficult of all three. Theme A1 and A2 are brought back more than once, giving credence to the labeling of this movement being in a quasi-rondo form as well. The movement can be divided as such: exposition (mm. 1-142), transition (mm. 142-147), development (mm. 148-272), abbreviated recapitulation (mm. 273-477), cadenza (mm. 478-555) and coda (mm. 555-608). Similar to the first movement, new material is introduced well into the development, as well as in the recapitulation.

After establishing the key of C minor in the introductory two bars, the first theme group appears in mm. 1-21: Themes A1 (mm. 3-10) and A2 (mm. 11-21), both appearing twice during the movement. One consistent quality in this movement is the unsettled feeling which permeates the entire proceedings, there is a certain edge to the character. The solo part is constantly ascending and descending, never staying for an extended period of time in one position.
Example 2.9 York Bowen, Viola Concerto, mvt. 3, mm. 3-21, Themes A1 and A2.

The movement transitions to B♭ major with the second theme group in mm. 26-53: Theme B1 (mm. 26-29) and Theme B2 (mm. 30-33). During Theme B1 and Theme B2, the key never settles for long, cycling through the key areas of B♭ major, E♭ major, G major and A♭ major. The rhythm of Theme B1 is utilized in mm. 34-39. In mm. 38-53, an upper-neighbor figure leads to Theme A2’s reappearance (mm. 54-64). Theme C1 (mm. 65-72) centers around G major and Theme C2 centers around B♭ and E 9/7 chords (mm. 76-90). Measures 91-94 act as a bridge to Theme D (mm. 95-107). The majority of the material from mm. 1-94 is perpetually running sixteenth-note passages. Another interlude takes place in mm. 107-114, leading to the statement of Theme E (mm. 114-122). Theme E stands in contrast to what has come before, summoning forth an almost regal presence. New material based on Theme E and Theme A1 takes place in mm. 122-142. The development is preceded by a six-bar bridge.
In the development, the solo part works with fragments of the first theme (mm. 148-163), second theme (mm. 163-170) and the first theme again (mm. 187-190). Underneath, the accompaniment excitedly chirps along with eighth-note figures. As was the case before, new material appears in mm. 195-217. Similar to the first two movements, the musical momentum surges forward and the solo part ascends in tessitura, leading to an interlude. After an accompanimental interlude in mm. 217-232, new solo material centered around E♭ Major appears in mm. 232-239. The new material continues in mm. 239 to 255, centering around the key areas of E and G9/7. The thrilling closing section in mm. 259-272 features the soloist ascending, then descending in a technical show of virtuoso technique, which leads to the recapitulation, which begins at m. 273.

At first, the recapitulation follows routine procedure, presenting the material as it was in the exposition: first theme, second theme and third theme. The piece departs from this and enters into new material in mm. 361-376. The piece then proceeds as it did in the exposition: the interlude (mm. 376-383) and the beginning fragment of Theme E (mm. 383-395). New material not seen originally in the exposition presents itself in mm. 395-412. The soloist performs a high register section in mm. 415-438 before the final accompaniment interlude in mm. 438-477. The interlude leads to the beginning of the cadenza.

Measures 478-555 contain the cadenza. Each of the three movement’s primary themes is utilized as musical material during this section. Once the cadenza comes to a close, the piece moves to the coda (mm. 555-608), showcasing the soloist in a virtuoso display of technical brilliance.
CHAPTER 3

A METHODOLOGY OF STUDY

The methodology of study for Bowen’s Viola Concerto is based on sixteen technical difficulties found in the first and third movements of the piece. Some of the difficulties include: rapid ascension and descents, awkward intervals and large shifts, double-stops, octaves at a quick tempo, octaves in a slow cantabile style, broken chords, quickly descending sextuplet figures and difficult, continuous passage work. In the Corresponding Studies section, the technical hurdles are addressed with appropriate exercises and etudes found in standard etude repertoire.

In addition to the selection of helpful studies, I have sought the counsel of knowledgeable professional violists who have either performed the work live, recorded the piece or have extensive knowledge in the subject area. The Practice Strategies section contains contributed information from these violists, related to the study and performance of Bowen’s Viola Concerto. The contributors each approach the piece from a different point of view, giving multiple perspectives and strategies based on their knowledge and experience. They provide insightful suggestions which help improve performance of the eleven selected examples from the Bowen Concerto.

I first reached out to the four contributors: Professor Helen Callus, Professor Doris Lederer, Dr. Thomas Tatton and Mr. Paul Silverthorne. I explained the purpose of the study and asked if they were interested in participating. Once I received confirmation from each of them, I sent the violists the selected passages, soliciting information regarding the practice and study of the specific technical difficulties. To enhance the particular technical aspects chosen, the respondents were asked to identify pre-existing, published studies from standard repertoire. These studies can be used prior to or in
conjunction with the study of the Concerto. The violists also were asked to identify personal practice strategies that aided in building better technique for the execution of technical selections.

The Josef Weinberger edition which was published in 1998 includes the original Lionel Tertis fingerings in the solo part. Currently, it is the sole published edition of the piece. Also, the piano reduction was compiled by the composer himself.

**Examples 3.1 and 3.1A rapid ascension**

The first technical example, Example 3.1, features a rapid ascension to A♭ at rehearsal 3. At m. 50, the top of the phrase is reached with a high E♭. After the high E♭, the descent is treacherous and must be approached with a solid fingering as well as understanding of how the viola part fits in with the harmony. Afterward, the solo part descends, outlining a C minor chord, with the use of repeated two note figures in mm. 50-52. Example 3.1A features another difficult quick ascension.

Example 3.1 York Bowen, Viola Concerto, mvt. 1, mm. 44-54 (rapid ascension, chords built on descent).
Example 3.1A  York Bowen, Viola Concerto, mvt. 3, mm. 255-259
(difficult quick ascension).

Corresponding Technical Studies

Example 3.1B is an example from a collection of technical studies by Rudolphe Kreutzer entitled 42 Studies For Viola. The majority of the musical material in Exercise #31 is devoted to the building of implied chords through the usage of both upper and lower neighbors, in the form of arpeggios. The exercise is also helpful to performers in that it is marked Allegro, similar to the tempo in the Concerto: Allegro assai. Intonation and technique for the passage from the Concerto can be improved with the study of this particular Kreutzer etude.

Example 3.1B  Rudolphe Kreutzer, 42 Studies For Viola, ed. Louis Pagels, No. 31, mm. 1-550 (chords built on upper neighbor figures).

Practice Techniques for Example 3.1

Professor Doris Lederer

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Prof. Lederer believes that one should think of the E₇ at m. 50 enharmonically as a Dₑ then down an interval of a major third to the B. By thinking of the E₇ as a Dₑ, one can better prepare the hand for a more familiar descending major third. From there, shift to the familiar third position F#. Lederer thinks most of Tertis’ fingerings in the Weinberger edition are very helpful. She suggests practicing this section with a “stop/set” staccato stroke, playing the tied quarters as four eighth notes.

Prof. Lederer’s “stop/set” method involves the following: first, take the time to place each finger in the right place (for correct intonation) and place the bow at the right contact point and string plane (for optimum tone production) while taking the time to figure out how much bow is required for each note for wise bow distribution. After this is accomplished, go on to the next note in the passage being practiced. Lederer believes that stopping between notes momentarily gives the player just enough time to think and prepare properly. This strategy helps with bow distribution, bow arm planes, rhythm and left hand finger placement.

Professor Helen Callus

As often as possible, Callus likes to try and fit difficult passages into some kind of frame in the left hand. She finds that it creates a great connection between the ear and the physical movement a little bit better. One of her life’s goals is to play as legato and smoothly as she can. Callus defines the term “frame” to be “the position of the left hand when all fingers are touching the fingerboard, down and ready to play. This is how you find your frame, how the hand must be for all the fingers to be down: 1, 2, 3 and 4. A frame shape is retained for best effect even when fingers come up slightly when not being used. The best frame can allow fingers to reach two or three strings (as in double stops
but not limited to just chords). This idea of the frame creates the best set up for intonation, chordal work and legato playing.”

For Example 3.1, she remembers practicing the first notes of each triplet group, so that she had a sort of path down without full position shifting, using extensions instead. The extensions included: third finger on the top E♭ in m. 50, second finger on B♭, first finger on F, third finger on D♭ and finally first finger on B♭. She prefers this method of utilizing extensions instead of outright shifts, when moving up or down the fingerboard. The other notes are right “next door” and do not need as much practicing. Professor Callus believes a well-placed extension covers the line better and helps prevent stopping the flow as much, even if you practice shifting a lot! Callus suggests adding to this passage accents with the right hand, which will help your left hand to articulate and move with a little better clarity.

Paul Silverthorne

Mr. Silverthorne suggests an alternate fingering which could help in Example 3.1. He differs from Tertis’ fingerings in this passage. He suggests a combination of third position and second position in m. 45. On the top A♭ of the rising melody, he prefers to play the first A♭ in m. 46 with the fourth finger before shifting up to first finger in seventh position on the second A♭ for the remaining section in the higher register. His suggestion is to stay in that position until the last part of m. 49, shifting up to ninth position, using the first finger on the high C. On the descent, he differs from Tertis, shifting down to fifth position on the third beat of m. 50, instead of third position. Silverthorne then shifts down to third position on the downbeat of m. 51 and onward to second position on the third beat. His choice of bowing in this passage also differs slightly from what Tertis
suggests in the Weinberger edition. Silverthorne prefers changing the third note of m. 46 to an up bow, instead of the Tertis edited down bow. This change affects the rest of the passage’s original path of bowing. To accommodate this change in bowing, Silverthorne also amends the bowing in m. 49. He plays the first two notes of the third triplet on an up bow, the third note of the triplet on a down bow and finally the last triplet on a hooked up bow. At mm. 53 and 54, he also finishes the musical thought differently than Tertis. Silverthorne plays the last three beats of m. 53 as down, up and down, instead of up, down and up. He plays the rolled chord at m. 54 with the bottom two notes of the chord down, as a grace note before playing up bow on the upper two notes of the chord. This change in bowing gives a different emphasis and sound.

Example 3.1C  York Bowen, Viola Concerto, mvt. 1, mm. 44-54, Silverthorne editing of Example 3.1 (rapid ascension, chords built on descent).
Practice Strategies for Example 3.1A

Professor Callus

Prof. Callus follows the Tertis fingerings that are printed in the Weinberger edition in m. 255 and m. 256. In mm. 257-259, she plays the following fingerings: 4 323, 123, 23-3, and 23-3. She prefers to remove the lower first octave choice when completing the phrase ending/arrival pivot point.

Paul Silverthorne

Mr. Silverthorne suggests tuning the high notes with the D string. Also tuning with octaves is suggested. He suggests staying in first position until shifting up to fourth position on the E in m. 256. Stay in fourth position until shifting up to fifth position with a first finger on the F#. The final shift occurs on the second beat of m. 258. Shift from fifth to eighth position with the utilization of the second finger on the high C (second beat of m. 258). This puts you in perfect position for the high E octave in m. 259.

Examples 3.2, 3.2A and 3.2B: Shifting Large/Difficult Intervals

The second technical problem which presents itself in the first movement is the use of difficult large shifts reaching up into the high register of the instrument. The difficulty is compounded by the fact that the shifts involve unusual intervals. The performer must hear the intervals with correct intonation, while shifting into higher, difficult positions. Example 3.2 is an example of this technical challenge. Example 3.2B, seen later in the movement’s recapitulation, takes place in mm. 363-380. The material in Example 3.2B is derived from Example 3.2, but this time the solo part is down a half step. After the
high E natural is reached, the passage continues into different material not seen in Example 3.2, and it contains more difficult shifts. Between Example 3.2 and Example 3.2B, there is a third passage containing large, difficult shifts. This passage, Example 3.2A, takes place in mm. 251-270 and is based on the beginning headmotif of the other two passages.

Example 3.2  York Bowen, Viola Concerto, mvt. 1, mm. 98-112
(overlaying large/difficult intervals).

Example 3.2A  York Bowen, Viola Concerto, mvt. 1, mm. 251-270
(overlaying large/difficult intervals).
Example 3.2B York Bowen, Viola Concerto, mvt. 1, mm. 363-388
(shifting large/difficult intervals).

Example 3.2C is an example also from Kreutzer’s 42 Studies For Viola. Study #1 focuses on shifting smoothly into upper positions, in a cantabile style. This particular exercise can help performers because it is marked *Adagio sostenuto*, which builds technique for improving accuracy in shifting as well as consistent, quality tone production in the upper registers of the instrument.

Example 3.2C Rodolphe Kreutzer, 42 Studies For Viola, ed. Louis Pagels
Kreutzer No. 1 (mm. 1-8)\(^{51}\).

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Technical Approaches

Professor Lederer

Lederer states that with most lyrical passages, she first just plays the notes without vibrato, bowings or rhythms. This is done to cleanly hear pitches and intervallic relationships. If it is difficult to hear the pitches so high up, one can always take the passage down an octave to hear it or even play it on the piano. The shifts will then need to be isolated and practiced.

Prof. Lederer suggests using “destination practice.” She defines “destination practice” as the means of finding the destination note and playing it for a long time while memorizing the total feel of that note in the body. Then when you approach it, you know what it feels like when you get there.

She then suggests playing the phrase without the left hand, just the corresponding open strings, incorporating all the gestures: bow direction, pressure, bow speed, bow distribution, contact points, bow planes, rhythms and phrasing. In other words, play it as you hear it in your head with the bow (your voice) but without the left hand to distract you. Prof. Lederer recommends you play it that way until you can do it in your sleep, then add the left hand notes but without vibrato. Make the vibration (spin) with the bow while leading with the bow arm at all times. Finally, add the left hand vibrato to “ride the wave” that you’ve already created with the bow.

Professor Helen Callus

Prof. Callus considers herself fortunate to feel at most times very comfortable sliding to high passages and being in high passages. She owes this all to her teacher, Paul Coletti, who required her to practice scales which ascend up the entire length of the
string. Once Callus got started on this, she realized it freed her on the fingerboard and in her words, “she went really overboard.” However, she still teaches these scales to this day and has found all kinds of new ways to accomplish the same effect.

One way of practicing is the one step scales on every string: using one finger for each of the ascending thirteen half steps of a scale. In this strategy, you would first play each pitch with the first finger. Play the first pitch twice: with the first note played down bow, by itself, followed by the second iteration slurred up bow with the next pitch of the scale, and so on. For instance, play on the A string as follows: open A string (down bow), A and B♭ (up bow), B♭ and B♭ (down bow) and so on up the scale in thirteen half steps. Prof. Callus states that she has a whole scale pattern, which she uses often, to cover the entire fingerboard with this method, which addresses double stops, octaves and other patterns.

Prof. Callus’ method of scale patterns also covers double stops applied to different intervals. Ascending the breadth of the fingerboard, she practices thirds with the alternating fingering 3/1 and 4/2. Keeping the same frame, the fingers in reverse accomplish sevenths. In this manner, the alternating fingering would be 1/3 and 2/4. Sixths are played with the fingering: 1/2, 2/3 and 3/4, repeated as one ascends the fingerboard. In reverse, this makes fourths: 2/1, 3/2, 4/3, repeated as well up the fingerboard. For practicing octaves, use the fingering 1/4 all the way up the fingerboard, on one string. In reverse, this makes seconds, with the fingering 4/1.

Once you have done that, you play all the double stops, like 1 & 3, 2 & 4 (thirds, sixths, octaves, seconds, sevenths, fourths) all the way up and back in the same manner. Once that is done, she suggests doing a sequence with all four fingers involved, doing
that up and back too! She feels that by doing all the above suggestions you are learning how to shift and how to feel absolutely comfortable in any position on any string with your entire frame.

Prof. Callus feels that because she developed comfort from practicing the above strategies, she was more comfortable in the passages at both mm. 52-53 and also at mm. 98-112. Saying that, in her opinion, this is still overall one of the most challenging parts of this concerto; what she calls the “super high passages”. “Finding a way to vibrate up there, sound warm and expressive is hard but as long as your left elbow is around as far as it can be and you are not squeezing, it can work,” says Callus. She also believes that “giving yourself as much preparation for high passages is key but also finding a way to feel relaxed while up there is the real work.”

Paul Silverthorne

Mr. Silverthorne suggests learning the intervals first. Helpful also is to play on the piano the corresponding supporting chords either yourself or with a pianist along with you playing the viola part. One should understand how the viola notes fit into the overall chord.

Mr. Silverthorne prefers alternate fingerings and bowings in mm. 98-112. He begins the first melodic ascent in m. 99 with a shift up to sixth position on the fourth beat instead of the Tertis suggested seventh position. This alternate fingering by Silverthorne allows for a smoother ascent. In the second melodic ascension he plays the shifts as written in m. 101, going from third to sixth position, and finally extending the third finger up to the high C on the downbeat of m. 102.
One can assume, with the inclusion of the roman numeral II above the E# in m. 108, that everything written before that in this particular example from m. 99 onward should be played on the A string. Tertis’ fingerings in this passage suggest ascending the fingerboard in five successive small rising motifs (mm. 99-108). At m. 108, he adds the Roman numeral II, signaling the soloist to stay up in position and not to shift down, as was previously suggested.

Example 3.2D  York Bowen, Viola Concerto, mvt. 1, mm. 98-112, Silverthorne editing of Example 3.2.

However, interestingly, except for the 1 above the G♮ in m. 101, all the fingering numbers above the numbers can be interpreted a second way. The numbers can be used as fingerings when staying up in position once you ascend the fingerboard at m. 100. Once up in seventh position on the downbeat of 101, stay there, but modify the 1 above the G♮ in m. 101 to a 4. The remaining numbers all fit fingering the passage in seventh position before the extension of the third finger on the high D, at m. 108. From the E# onward, Tertis explicitly states to stay up in position with the inclusion of the Roman numeral II, signaling the soloist to play the E# and F# on the D string.
Silverthorne prefers the method of shifting up and down the A string during the first four small rising motifs (mm. 99-106). However, even though he does shift up and down on the A string during this passage, he sometimes utilizes alternate fingerings that he feels are easier and less cumbersome for his own handshape. Silverthorne stays up in position, writing in his solo part a Roman numeral two in m. 106, above the D♯. The two small phrase sequences seen in mm. 106-109 are played more easily and cohesively as a long phrase by starting up in position earlier than Tertis suggests.

To make the viola solo line project as much as possible, Mr. Silverthorne suggests breaking some of the slurs and ties written during this example from the Concerto. Bowen begins at m. 95, asking the soloist to play sweetly and tenderly, and at a soft dynamic \( (p \text{ dolciss. e tenerezza}) \). At m. 98 he adds a crescendo and a forte at m. 100. Bowen asks for more passion and for the sound to grow louder at m. 104 \( (\text{piu appass. e crescendo}) \). To accommodate the composer’s request for more passion and volume, Silverthorne decided not to slur as written, but slur over the barlines. In mm. 104-107, this change in bowing allows for the top high C♯s to sing on their own bowing before changing to a slurred bowing for the following quarter notes. Silverthorne also plays the high D in m. 110 separately before slurring together the next two quarter notes of E♯ and F♯.

In mm. 251-270, Silverthorne suggests slurring across the barline. His main goal in this section is to be able to play as smoothly as possible.
Example 3.2E  York Bowen, Viola Concerto, mvt. 1, mm. 251-270, Silverthorne editing, Example 3.2A.

Example 3.3: Double Stops placed in Sixths and Thirds

The third obstacle encountered in the first movement are the double stops centered around the key of F♯ minor, found in mm. 159-176. Similar to the second example, this passage requires smooth bowing with the right hand while performing difficult technical demands in the left hand. During this passage, the performer faces the challenge of not only playing the double stops in major and minor sixths but of playing with a smooth, even tone. The difficulty is compounded with the double stops placed in the upper range of the instrument. The double stops are placed in thirds intermittently during the passage, in mm. 165 and 167.
Example 3.3  York Bowen, Viola Concerto, mvt. 1, mm. 159-176
(double stops placed in sixths and thirds).

Corresponding Technical Studies

Dr. Thomas Tatton

Dr. Thomas Tatton recommends the study of etudes #32, 33, 34 and 35 from Rodolphe Kreutzer’s 42 Studies For Viola. These particular etudes help develop and refine the necessary technique needed to perform the material found in Example 3. Etude #33 focuses on double stops placed in thirds. Much of the material found in this etude has multiple double stops within one slurred bowing. This is helpful for improving the performer’s technique in smooth phrasing: performing multiple double stops in a single bowing. Etude #34 further addresses improving technique required for playing multiple double stops under one bowing, this time eight double stops within one bowing.
Technical Approaches

Professor Lederer

Prof. Lederer suggests playing the melody line first to get it in the ear, for double-stop practice. Then play the harmony line by itself, again to hear it. Afterward, play both lines together with the left hand but one line at a time with the bow. She believes we are the most “left hand centric” when playing double stops. To address this matter, she finds that practicing the corresponding open strings alone is extremely useful. Lederer states that this mode of practicing is helpful, because the left hand will not distract the player from focusing on phrasing, rhythmic impulses, dynamics, bow distribution, bow speed and bow weight. By playing with the bow alone, you can get a free and beautiful sound with the bow. Then when you add the left hand, the lovely free feeling in the bow transfers to the left hand and makes shifting and double stopping much lighter and consequently more controlled in the left hand. With this practice strategy, “one learns everything without the actual notes,” says Lederer, “it would be like singing a song without the words—just focusing on the voice. When you add the left hand; suddenly everything falls into place and you’ve trained yourself to lead with your bow (your voice).”

Professor Helen Callus

Prof. Callus believes that even with the background in practicing double stops and extensions, this passage is difficult but not impossible. She suggests keeping things “in frame” where possible (mm. 161-165) and then using extensions in this section. The arrival note which follows the triplet in m. 167 is achieved by the helpful 1-3 fingering she employs for each of the pitches ascending in the triplet figure. For mm.
168 -170, she suggests aiming for the “frame arrival notes” so that, again, one has a pathway of accuracy. With that in place, the passing notes around those anchor notes are easier to find.

Paul Silverthorne

Mr. Silverthorne suggests practicing sixths in the key of $F_{b}$ minor for this section. This can be found on page 90 of the Carl Flesch *Scale System*. The sixths are presented first in scale form, up and down the instrument’s register in section 7. Afterward, sixths are presented in broken thirds after the sixths in scale form.

Example 3.3A  Carl Flesch, *Scale System*, sixths in the key of $F_{b}$ minor.$^{52}$

In the Bowen passage (mm. 161-166) which features double stops, Silverthorne uses alternate fingerings which differ from the suggested fingerings of Tertis. He

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suggests playing all the double stops in mm. 161 and 162 with the third finger on the upper note and the second finger on the bottom note of each double stop. In m. 163, Silverthorne suggests using the second finger on the upper note and first finger on the lower note of each double stop. Following Silverthorne’s advice, the player will be in second position by the end of m. 163. Instead of playing the double stops in m. 164 in third position, as written by Tertis, Silverthorne prefers to stay in second position, playing the first double stop of m. 164 with the fourth finger on the upper note and the third finger on the lower note of the double stop.

Later in the example, Silverthorne differs from the printed Tertis fingerings in mm. 170-173. Tertis originally suggests playing all of m. 170 and the first three beats of m. 171 in third position, before shifting up to fifth position on the last beat of m. 171. However, at m. 170, Silverthorne suggests playing the descending scale and the first beat of m. 171 in second position. The rest of the measure should be played as Tertis suggests. Silverthorne suggests stretching to play the high B♭ with the third finger, at m. 172. At m. 172, instead of staying up in position and rolling over to the D string for the ascending scale, Silverthorne chooses to shift down to second position to begin the rising scale, shifting up on the G♭ to sixth position. Silverthorne uses the combination of both second and sixth positions for the scale, both times the scale occurs in m. 172 and m. 173. He finishes the section as Tertis suggests from mm. 174-176.

**Example 3.4 and 3.4A: Octaves**

Example 3.4 is a passage featuring multiple octaves in the solo part. In mm. 222 and 224, the octaves are placed in triplet figures, rising in tessitura. Afterward, the octaves are situated throughout the more cantabile melody, in mm. 225-238.
Example 3.4A is the second difficult passage from the Concerto which contains many octaves in succession. This example is taken from the third movement (mm. 101-107) and requires the left hand to be flexible to achieve the quick changes in pitch, with the octaves placed in sixteenth notes, ascending in register.

Example 3.4 York Bowen, Viola Concerto, mvt. 1, mm. 219-238 (octaves placed in triplets, then cantabile).

Example 3.4A York Bowen, Viola Concerto, mvt. 3, mm. 101-107 (octaves at a quick tempo).
Corresponding Technical Studies

Dr. Thomas Tatton

Dr. Tatton suggests practicing Kreutzer Etudes #7, #24 and #25 for assistance on improving technique required for successive octaves. Etude #23 from Jacques-Féréol Mazas’ 30 Etudes Speciales, Op. 36, Book I for Viola, addresses short detached strokes and octaves. Also, Etude #9 entitled “Morbidezza” (Andante), from Lillian Fuchs’ 16 Fantasy Etudes For Viola Solo helps players improve their octave technique. This particular etude requires the player to ascend up to sixth position for some of the pitches. It is similar to the Bowen passage (Example 3.4) because it uses octaves in a cantabile, smooth setting.

Example 3.4B Lillian Fuchs, 16 Fantasy Etudes, No. 9, mm. 1-853 (octaves).

Also, etude No. 36 (Allegro), from Kayser’s 36 Elementary and Progressive Studies, Op. 20, would be helpful to performers. This etude contains octaves grouped in sixteenth-note pairs, slurred. Fiorillo 31 Selected Studies also has studies featuring octaves: No. 5 “Allegro,” No. 18 “Allegretto,” No. 23 “Allegro.”

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Practicing octaves in the key of G minor and E minor also can help build octave technique. Slowly play the scale on quarter notes, being careful not to pick up the fingers between each note. This will aid in the smoothness of the bowing. Employ what Professor Lederer calls “destination practice” in m. 225 of Example 3.4. The jump from octave G to octave B₃, up a minor third, can be daunting. Practice the jump with just the first finger (the bottom of the octave), starting in third position rising to fifth position. Slide the finger up, letting your hand memorize how far the interval is. Practice the same with the fourth finger (the top of the octave). Once the hand acclimates to the interval shift, try both fingers together, going from G to B₃, in octave.

Studying the third caprice from Paganini’s *24 Caprices for the viola*, can help develop a flexible left hand, which enables one to comfortably play many octaves in sixteenth notes correctly. The caprice also features slower moving phrasing, employing half-note and quarter-note values with the octaves. This slower, more cantabile section of the etude could be helpful for Example 3.4 (mm. 225-7, 232-3, and 235-8).

Example 3.4D  Niccolo Paganini, *24 Caprices for the viola*, ed. L. Raby, Caprice #3, mm. 1-855 (slow and quick pitch changes with octaves).

Technical Approaches

Professor Lederer

Lederer believes having a light left hand, and thumb specifically, is crucial for octaves. She suggests practicing the octave shifts as a very light glissando, imagining there’s butter on your fingerboard. For Example 3.4A, Prof. Lederer practiced those octaves many times as a glissando to teach her left hand to move quickly and lightly.

Professor Helen Callus

For this section featuring consecutive octaves, Prof. Callus believes “there are no tricks except practice on the usual techniques employed in all other concertos like Bartók.” The 1-1-1 exercise she mentioned in the first Bowen example’s comments is crucial for octaves. Start with this, because even in the interval leaps you are still using first and fourth fingers (unless you are employing the method of fingered octaves). Once the lower note path is learned, Callus believes the top note path should know where it is supposed to be from a solid frame.

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For Example 3.4A, Prof. Callus bowed the last two bars of octaves, four notes to a bow (mm. 105 and 106) “to help with flourish, speed and smoothness.” The previously mentioned fingering exercises (1-1-1-1), with four to a bow, which she practiced in her youth came in handy for this passage.

Paul Silverthorne

Mr. Silverthorne suggests playing the octaves as legato as possible. To produce as much as sound as possible, he does not slur the notes as written in mm. 225-227. Instead, he breaks the slurs but is careful to still play as legato as possible. Silverthorne also noted that the printed Weinberger edition has an error in it at m. 220. There is no A₃ eighth note on the first beat as there was in the previous measure. Instead, there is a quarter rest on the first beat of the measure.

When we spoke via Skype, Silverthorne noted my apprehension with octaves. He pointed out that the left hand should naturally be able to come to the fingerboard with a shape conducive to an in-tune octave. If it naturally doesn’t sit that way when you bring the hand to the fingerboard, more octave practice is needed until it feels natural and correctly in tune.

For Example 3.4A, Mr. Silverthorne suggests a “pulsed glissando” for this section of ascending octaves. In his opinion, timing the ascent and keeping a light touch are very important.

Examples 3.5 and 3.5A: Broken Chords

Examples 3.5 and 3.5A focus on broken chords. Example 3.5 features the alternation of a falling third and the open A string, repeatedly. Example 3.5A alternates between the open G string and double stops.
Example 3.5  York Bowen, Viola Concerto, mvt. 1, mm. 213-218.

Example 3.5A  York Bowen, Viola Concerto, mvt. 1, mm. 401-409
(broken chords built with the open G string).

Technical Approaches for Example 3.5

Paul Silverthorne

In the rising melodic line in Example 3.5, in m. 213 and m. 214, Silverthorne suggests playing the G♯, G# and A♯ pitches all with the fourth finger. When Bowen begins the melodic ascent the second time at m. 215, on the pp dynamic, Silverthorne plays the four note groupings differently: he bows the first two notes slurred and the last two notes of each grouping separate. At m. 218 (rehearsal 16), he believes descending the fingerboard from the high D♯ is slightly easier when you come down from seventh position to third position on the second beat’s G♯. He prefers this method to Tertis’
fingering of using the first finger on the G₂ before shifting down to third position on the next pitch, D₂.

**Technical Approaches for Example 3.5A**

**Professor Lederer**

For Example 3.5A, Prof. Lederer recommends starting up bow, slurring 2 and 2 for the eighth-note patterns. She finds it a bit easier and this bowing helps bring out the harmony changes as well. One can achieve richer tone with this method too. At m. 407, practice by isolating the double stops and practice them first. Then play all the triplets with the bow on open strings only. She suggests “destination practice” (see page 60 for an explanation of “destination practice”) for achieving the high C.

**Professor Helen Callus**

Example 3.5A reminds Prof. Callus of the material and technique required for Hindemith *Solo Sonata, Op. 25, #1*. Both this Bowen example and the Hindemith piece feature string crossings and double stops combined. She believes that crossing open strings is not difficult but that your right hand has to learn the different levels and bow planes. Callus thinks just practicing the open string parts of the entire passage will help with this. The next step is to find a “walking way” to play the double stops so they sound melodic.

**Paul Silverthorne**

To accommodate the quick tempo, Mr. Silverthorne chooses to start the ascending line at m. 400 in half-position: 1 for the G#, 2 for the A₂, 3 for the B₂ and 4 for the C₂.
He switches back to first position immediately thereafter, with the first finger on the pitch of E\# on the D string.

**Example 3.6: C Major arpeggios**

The sixth example from the Concerto is taken from the closing of the first movement. The movement is mostly in C minor before finishing in C Major at the movement’s end. The example focuses on the arpeggiation on C major, from the very lowest register of the instrument (open C string) to the upper tessitura (high C).

**Example 3.6** York Bowen, Viola Concerto, mvt. 1, mm. 413-419 (C Major arpeggios).

**Corresponding Technical Studies**

The sixth example is taken from the first movement of the Concerto, mm. 413-419. Dr. Tatton recommends practicing Kreutzer etude #12 for enhancing arpeggio technique and intonation. The majority of the material found in this etude relates to rising arpeggios, similar to the Bowen Concerto passage. The etude requires the performer to ascend into the upper register, at the tempo marked *Allegro moderato.*
Example 3.6A  Rodolphe Kreutzer, *42 Studies For Viola*, ed. Louis Pagels, No. 12, mm. 1-6.\(^56\)

Technical Approaches

Paul Silverthorne

Mr. Silverthorne suggests holding the C\(_\sharp\) that begins m. 416 as a quarter-note and not playing the G\(_\sharp\) eighth-note. This aids in the clarity and projection of the solo part, he finds. During this last solo passage which begins at m. 413, Silverthorne differs from Tertis’ suggestion of moving to third position on the last note of m. 413. Instead, Silverthorne stays in first position until the third note of m. 415. This postponement of advancing in position gives the violist a little more time to stay in the lower position, which naturally projects audibly better than third position.

Professor Helen Callus

For Excerpt 3.5b (mm. 413-419), she prefers the *ossia* (alternate passage which may be played instead of the original passage) over the original because the original is too high, too close to the end of the movement, which in her mind, “should sound strong and beefy.” The original melody builds on C major arpeggios up to C above high C. The *ossia* part only goes up to high E (fourth ledger line above the staff, in treble clef) In

recording sessions, there isn’t time to do multiple takes of a passage. She says you have to go in really able to play everything. Her mindset for the recording was to shift as infrequently as possible and to stay in position in this section. This meant no extensions, no risks—just sit in place. She compares this to how you would finger an orchestral excerpt for precision.

**Example 3.7 and 3.7A: Ascending Into Higher Position**

Examples 3.7 and 3.7A feature the solo part ascending into the upper register of the instrument’s range. Example 3.7A is a slight variation of Example 3.7, beginning in the same manner for the first few measures before being repeated, a whole step above.

Example 3.7 York Bowen, Viola Concerto, mvt. 3, mm. 123-142 (ascending into higher position).
Example 3.7A  York Bowen, Viola Concerto, mvt. 3, mm. 392-403
(ascending into higher position).

Technical Approaches

Professor Lederer

Prof. Lederer suggests trying different bowings. She finds that certain shifts work better in certain parts or ends (frog or tip) of the bow. Experimentation is very useful here. Prof. Lederer believes that bringing the left elbow around is necessary as you climb up in position and it is important to remember to bring the elbow back to “neutral” position when descending. She also suggests utilizing substantive open string work in this section because she believes it to be extremely helpful. Lederer uses different fingerings for mm. 392-403.

Professor Callus

Prof. Callus finds this particular passage rather tricky because there are no anchor notes for a firm frame arrival. Instead, it is more of a move into a new position, play a few notes and then a move on to the next position. Because one wants to sound continually melodic, she suggests the use of a lot of 2-2, 3-3, rather than a bigger shift, in the hopes of obtaining a smoother sound. This decision is made also to create frames linked to each other. In her words, “it’s like a decorated scale ascending, and that made
sense to me within the context of thinking in frames.”

Callus varies somewhat from the printed fingering suggestions made by Tertis in mm. 392-403. She thinks styles have changed somewhat and that we shouldn’t feel bound by fingerings once we have really considered them. Here again, Callus feels the need to move in small increments up the fingerboard. In m. 393, she uses the third finger for the note tied over, then 2, 3 shift, 1, 3, 2-3, and 1, before going back to the score’s fingerings on the sixteenth notes. She hopes that, with these alternate fingerings, the melody would be presented in a better, smoother way.

Example 3.8: Etude-like passage

Example 8 can be segmented into two parts: mm. 404-407 and mm. 408-412. The solo part in the first segment is a repeated two-bar phrase, ascending and descending in melodic shape. Measures 404 and 406 utilize an upper-neighbor figure. The second segment (mm. 408-412) resembles writing that could be found in an etude, quickly outlining, through arpeggios, a different chord on each beat, before coming to a conclusion on the downbeat of m. 412.

Example 3.8  York Bowen, Viola Concerto, mvt. 3, mm. 404-412
(Etude-like passage).
Corresponding Technical Studies

This example is taken from the third movement of the *Concerto*, mm. 404-412. Study No. 1 from Bruni’s *Twenty-five Melodious and Characteristic Studies for Viola* can help performers prepare for the passage work seen in this example. The passage work in the Bowen at mm. 404-412 is similar in character to the writing in the Bruni study. Approach the Bowen passage first by playing the implied chords on the piano. Play the pitches separately as written in the viola part, then stack them to hear the chord.

Example 3.8A  Antonio Bartolomeo Bruni *Twenty-five Melodious and Characteristic Studies for Viola*, ed. W. F. Ambrosio, Study No. 1, mm. 1-4[^57].

The Bruni study will help the player develop the ability to keep a firm bow stroke. The music in both the study and the Bowen passage require the bow to be held tightly to the string, while also performing string crossings at a fast pace. One can practice the Bruni study with the changes in bowing style from *spiccato* to a more firm stroke, if wanted. However, play the Bruni study with all the notes on the string, with what some call a “sticky bow”.

Technical Approaches

Professor Lederer

Prof. Lederer suggests the same practice techniques as explained earlier for mm. 404-412.

Professor Callus

Prof. Callus sees this fast passage in mm. 404-412 as more about the frame than extensions. She uses the fingerings in the score for this section, with several accents to help her move from group to group. In the last bar, she differs from the Tertis fingerings, using 202, 1-shift 2, 42 (on the D string), 1 (extension back) 2.

Example 3.9: Quickly Descending Sextuplet Figure

The ninth example is taken from mm. 572-576 of the first movement. The example features a quickly descending sextuplet figure. The example is difficult to perform for a few reasons: the quick tempo, the constant shifting downward and the necessity of playing multiple notes smoothly in a single bowing.

Example 3.9  York Bowen, Viola Concerto, mvt. 3, mm. 572-576 (quickly descending sextuplet figure).

Corresponding Technical Studies

Studying the third etude from Weinianwski’s *Etudes-caprices, Op. 10, 18 for viola* can help the violist improve the technique required to perform the material in Example 9.
successfully. This etude is similar in phrasing to the Bowen example. Practicing this etude will enhance the player’s bow control and distribution. In addition to bowing issues, both the etude and the *Concerto* include multiple shifting challenges.


**Technical Approaches**

**Professor Lederer**

Prof. Lederer suggests left-hand practice of various rhythms with the slurs as written.

**Professor Callus**

Prof. Callus suggests beginning in sixth position at m. 572, in agreement with Tertis’ original edit. However, she prefers to stay in sixth position until shifting down into third position on the last note of the measure. This approach differs from Tertis’ editing of starting in sixth position before shifting down twice during the second beat of the measure: first, shifting down to fifth position on the G♯ and then shifting down again, on the last note of the bar, to third position. Callus’ method leaves less room for error

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with the utilization of only one shift compared to two. Callus again suggests sequenced frame work for this passage.

Paul Silverthorne

Mr. Silverthorne differs from Tertis in fingering choices for Example 9. Silverthorne chooses to begin the melodic descent in m. 572 with a third finger on the high C instead of Tertis’ suggestion of fourth finger. By using third finger on the high C, one can shift cleanly down to fifth position with the G# being played with the second finger. Silverthorne prefers this method, instead of using the fourth finger on the high C. In Tertis’ fingering, one has to use the second finger on both the A and G#. Silverthorne believes his method is slightly less cumbersome and creates a cleaner sound.
Example 3.10: Arpeggios, Quick Descent and Double Stops

The final example from the Bowen Concerto features multiple technical hurdles including an arpeggio passage, quick descents from the upper range of the instrument to the lower, and a series of double stops.

Example 3.10. York Bowen, Viola Concerto, mvt. 3, mm. 580-599 (arpeggios, quick descent and double stops).

Corresponding Etudes

Example 3.10A is a short excerpt from Etude #21 from Mazas’ 30 Etudes Speciales, Op. 36, Book I for Viola. Performers can develop the technique necessary for the chords in mm. 588, 590, 592-597 with the study of this etude. If one chooses to play the passage as edited, with the chords always starting down bow, this etude will not be
necessary. However, if one chooses to play the passage with each chord up bow, a light and flexible right wrist is needed. The Mazas etude, titled “Flexibility of the Wrist,” helps the player achieve flexibility by playing through multiple string crossings in succession. Mr. Silverthorne prefers playing the passage in mm. 588-597 with every double stop on an up bow and every open G string afterward on a down bow, the opposite of the original Tertis editing.


Technical Approaches

Professor Lederer

Prof. Lederer suggests practicing the poco stretto section, which begins at m. 580, as double stops for intonation and then stop/step for the bow planes, bow distribution and finger placement.

Professor Callus

Measures 583 and 584 remind Professor Callus of trills found in the third movement of the Bartók Viola Concerto. The Bowen passage and the Bartók trills

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require similar technique, in her opinion. Her approach for this part of the Bowen Concerto is to find the anchor note (in this case, the first note, the high C's) and the others are just passed by quickly rather than “played.” In this manner, one would not tense in the ascent but aim rather for tension and release. She notes that repetitive patterns are always helpful in the left hand, using the same fingering for both beats of m. 585: 121312, 121312. Regarding the material in mm. 592-594, Callus states in her own words that “a better advertisement for those one step double stop scale patterns I used to practice couldn’t be found! This is almost exactly those kinds of exercises.” She admits that this sort of practice isn’t easy but that the approach helps.
CONCLUSION

York Bowen’s Viola Concerto in C minor offers violists a large-scale work in the Romantic style of composition. The Concerto is worthy for study and performance for students and professionals alike. The piece contains technical demands which must be addressed in order to master and perform the Concerto successfully. One must have knowledge of the work, taking into account the following: historical background, music and technical difficulties.

This study provides background on the time period in which the composer lived, information on the composer and the person for whom he wrote the Concerto. It also presents a review of literature which supplies the reader with information regarding the composer, his other works and additional studies related to the subject. A chapter is devoted to the structural and thematic analysis of the Concerto, including charts which lead the reader through analytical aspects of the piece.

The methodology of study for Bowen’s Concerto focuses on sixteen technically challenging excerpts found within the first and third movements. The sixteen excerpts are addressed with the assistance of corresponding etudes and studies from standard etude repertoire. In addition, the ten chosen excerpts were sent to four professional violists who have either performed the work live, recorded the piece or are knowledgeable in the subject area. They were asked for their advice on how to practice the excerpts from a technical standpoint. The violists also were asked to suggest any helpful etudes, scales or exercises.
Bibliography

Books


**Recordings**


**Essays**


Lectures


Journals


**Online Articles**


**Musical Scores**


APPENDIX A: BIOGRAPHIES

Professor Doris Lederer

Currently an associate professor of viola and chamber music at Shenandoah Conservatory in Winchester, VA, Ms. Lederer also serves on the faculties of the Kneisel Hall Chamber Music Festival in Blue Hill, Maine, the Idyllwild Arts Summer Program in Idyllwild, California, and the Chautauqua Institution in New York. She has also served on the faculties of The International Festival at Round Top, Texas and The Apple Hill Center for Chamber Music, as well as the annual Audubon Quartet's Intensive String Quartet Seminars.

Ms. Lederer has presented viola and chamber music Master Classes at the Cleveland Institute of Music, Oberlin Conservatory, Indiana University, the Yale School of Music, the Eastman School of Music, the Kansas City Conservatory of Music, Kneisel Hall, the Chautauqua Institute, Idyllwild Arts, the Marrowstone Music Festival in Washington State and the Beijing and Shanghai Conservatories in China.

As the only jury member representing the United States, Ms. Lederer was honored to be a jury member at the Eighth Banff International String Quartet Competition in Canada. She has also been delighted to serve as a jury member of the Coleman Chamber Music Competition in Pasadena, California.

As the violist of the Audubon Quartet since 1976, Ms. Lederer has performed throughout the world and has recorded extensively on the RCA, Telarc, Centaur and Opus One labels.

On the web at www.dorislederer.com
**Professor Helen Callus**

Hailed by American Record Guide as "one of the world's greatest violists," British violist Helen Callus has recorded extensively for ASV, Boston Records, ECM, and others. As a recitalist, chamber musician and concerto soloist she has delighted audiences in major cities around the world including those of Russia, Europe, New Zealand, Australia and Canada, and extensively throughout the US. Ms. Callus has performed at chamber music festivals including the Seattle Chamber Music Festival, the Palaces of St. Petersburg (Russia) Chamber Music Festival and the Dilijan Chamber Music Series at Zipper Hall, Los Angeles to name a few, and has collaborated with such world class ensembles as the Tokyo and Juilliard String Quartets. Her 2006 recording of the Walton Viola Concerto, with the New Zealand Symphony Orchestra conducted by Marc Taddei, was named "orchestral disc of the month" by Classic FM Magazine, and "most beautiful Walton on disc" by the 2006 Penguin Guide to Compact Discs. Her debut recording for ASV, Portrait of the Viola with Robert McDonald, piano, released in 2002, was met with the highest of critical acclaim. Strings magazine described Ms. Callus as "a violist of the highest caliber." The American Record Guide wrote "The night I wrote this review, I found her performance so moving, so addicting, that I kept listening to it over and over before I could bring myself to finish the review. Very rarely have I felt a need to listen to a recording over and over. Only really great artistry can hold a listener in thrall like that, and that is the artistry of Helen Callus." Upcoming recording projects include a disc of concerti recorded in London with the BBC Concert Orchestra next season, as well as a new collaboration with award-winning
independent Canadian record company Analekta with a multiple CD set of Bach, beginning in summer of 2010.

Ms. Callus is a regular solo artist on radio and TV and can be heard regularly on such programs as Performance Today and in interviews on National Public Radio, Public Radio International and Radio New Zealand. She was heard for the second time on National Public Radio's broadcast Saint Paul Sunday in 2005 as solo guest with pianist Phillip Bush in a program called Hidden Treasures, a compilation of previously unknown works for viola and piano and most recently in studio for Performance Today with Fred Child. Both shows broadcast to an audience of over 1 million listeners round the globe.

Ms. Callus currently serves as Professor of Viola at the University of California, Santa Barbara. Her first teaching appointment at the age of 26 was to the faculty of The University of Washington, where she taught for seven years. Ms. Callus was also the Artistic Director of the Centrum Chamber Music Festival situated on the Olympic Peninsula in Port Townsend. She has written numerous articles for both the international STRAD magazine and national STRINGS magazine. Herself the subject of numerous feature articles, the STRINGS magazine stated in its 2005 article titled 'The Advocate' that Ms. Callus might just be "the best friend the viola world ever had."

A native of Kent, England, Ms. Callus graduated from The Royal Academy of Music in London as a student of Ian Jewel and was bestowed an Honorary ARAM (Associate of the RAM) for her achievements in the field. She continued her graduate studies at the Peabody Conservatory in Maryland where she was the teaching assistant to Paul Coletti. Ms Callus plays on a viola made by Gabrielle Kundert made for her and is a
copy of the ex-Primrose Amati.

www.HelenCallus.com

Mr. Paul Silverthorne

Paul Silverthorne is one of the UK’s foremost viola players. He holds the principal positions in both the London Symphony Orchestra and the London Sinfonietta and appears regularly as a soloist with these and other major orchestras around the world. Throughout his career he has worked closely with some of the leading composers of our time, this relationship inspiring many of them to write for him, enlarging a repertoire that already encompasses all the major viola works as well as his own transcriptions and lesser known pieces from all periods.

He has recorded a wide range of repertoire for EMI, Black Box, Naxos, Chandos, Koch International Classics, Meridian, Toccata Classics and others to much critical acclaim.

Dr. Thomas Tatton

Thomas Tatton recently retired as string specialist with the Lincoln Unified School District in Stockton, California. His previous positions include Associate Professor at Whittier College and the University of the Pacific. He holds a Master of Musical Arts degree from Emporia State University, Kansas, and a Doctor of Musical Arts degree from the University of Illinois. Dr. Tatton has performed, lectured and conducted clinics and youth orchestras in North America, Canada, South Africa and several European countries; is listed in the International Who’s Who in Music, Who’s Who Among America’s Educators, the Outstanding Educators of America, and is the
2005 recipient of the California Music Educators Association Leblanc Award. In 2001 Dr. Tatton was selected as the first Master Teacher for the California State University Sacramento String Project. His public school string pedagogy, “Connecting the Dots”, was published in 2003. He is an active clinician and adjudicator on the west coast for orchestra and solo/ensemble festivals, as well as making appearances at conferences at west coast school in-service training seminars. Tatton served as Vice President for the International Viola Society from 2004 to 2007, President of the American Viola Society from 1994 to 1998, Vice President of the AVS from 1992 to 1994. He also served as President of the American String Teachers Association (California) from 1980 to 1983 and Secretary of ASTA (Los Angeles) from 1978 to 1980.

Dr. Tatton has written articles on string pedagogy, viola, string literature, reviews of new literature and concerts performances for the American String Teacher journal, MENC Journal, The Instrumentalist, the Journal of the American Viola Society and the California Music Educators Association magazine. He recently recorded each of the six Bach cello suites (on viola) with an article on a comparison of the viola editions of the Bach suites in used today for the Journal of the American Viola Society (summer 2011.)

Dr. Tatton is a leading authority on viola ensemble literature and 20th century English viola music. His article on Kenneth Harding was ground breaking and brought English viola performance and composition into focus. Dr. Tatton contributed a history of viola ensemble literature and history in a chapter in “Playing and Teaching the Viola” published by ASTA in 2005. He has inspired the composition for that instrumentation, organized and performed in the premiers of several ensemble works, and has edited for publication works in that genre.
APPENDIX B: EMAIL

Email Correspondence with Professor Lederer

Subject: York Bowen Concerto
Date: 2/1/2011 8:38:23 P.M. Eastern Standard Time
From: JoshuaDShepherd@aol.com
To: DorisML@comcast.net

Hello Ms. Lederer,

My name is Joshua Shepherd and I'm a doctoral viola performance student here at the University of Miami, Florida. For my dissertation, I'm developing a study of methodology for the York Bowen Viola Concerto. This methodology will feature various excerpts of technical challenges from the Concerto and possible solutions such as particular etudes, exercises or studies to help the player address the challenges. Suggestions on bowings and fingerings would be great also. Since you recorded the piece so beautifully, I thought to ask if you'd be interested in contributing your opinions regarding the technical challenges. Your comments and suggestions would be included in my essay. Of course, you'll get the transcripts of how this input would look for approval before being handed in to my professors. If this sounds promising, I can send the exact spots I'm focusing on, taken from the Weinberger edition. Thanks for your time and help, I appreciate it.

Sincerely,

Joshua Shepherd

Subject: Re: York Bowen Concerto
Date: 2/6/2011 10:53:50 P.M. Eastern Standard Time
From: DorisML@comcast.net
To: JoshuaDShepherd@aol.com

Hello Joshua,

Thank you so much for your email! I'm thrilled that you are doing your dissertation on the study of the Bowen Viola Concerto. I will be happy to do whatever I can to help you pursue this wonderful project. :) Please feel free to send me the spots you would like me to address.

All best wishes to you,

Doris Lederer
Associate Professor of Viola, Chamber Music
Shendandoah Conservatory, Winchester, VA
Hello Professor Lederer,

Thanks so much for agreeing to help, it means a lot. I believe this a great piece of music that is highly under appreciated. Hopefully my essay will bring some notice to Bowen's contributions. I've chosen excerpts from the piece of different technical difficulty which can be addressed in terms of a helpful etude, exercise, study. Also, alternative fingerings or bowings different from the ones provided by Tertis (in the Weinberger edition) are greatly appreciated as well. If you don't have the concerto handy, I scanned the spots I'm referring to below and am sending them to you:

First movement

1. measures 46-54 (or rehearsal 3-4) (starting at rehearsal 3 to give context, mainly trying to address measures 50 to 54)
2. measures 98-112, 251-270, 363-388. Each of these excerpts is similar in that it is in the upper register of the instrument and the writing for the soloist sounds similar.
3. measures 159-176 (doublestop section and ascending to higher register)
4. measures 219- 238 (octaves)
5. two parter: m. 401-409/413-419 (the pattern of double stops then open Gs) and (arpeggiating up to the high C)

Third movement

1. measures 101-107 (fast octaves)
2. pickup into measure 123- measure 142 (continually climbing, then descending)
3. measures 255-259. (what fingering to do you use to ascend from measure 254 to 259?)
4. two parter: pickup to measure 392 to measure 403 (do you use different fingerings than what's in the Weinberger edition?) and m. 404- 412 (is there an etude that is similar that you would suggest or exercise?)
5. measures 572 (rehearsal 76) to m. 575
6. measures 583 to 599

Thank you again for your input for this project. I realize that you're a very busy person, if you only have time to address some of the technical areas, I totally understand. I didn't
choose any from the
Second movement because I felt the others needed more attention. However, if you have
something in mind that should be brought up from that movement, please feel free to add
your comments.

Most sincerely,

Joshua

Subject: Re: York Bowen Concerto
Date: 2/10/2011 5:35:01 P.M. Eastern Standard Time
From: dlederer@su.edu
To: JoshuaDShepherd@aol.com

First movement

1. measures 46-54 (or rehearsal 3-4) (starting at rehearsal 3 to give context, mainly trying
to address measures 50 to 54)
* Thinking of the Eb at M. 50 as a D#- then down a major 3rd to the B; then shifting to
familiar 3rd position to the F#. I think most of Mr. White's fingerings in the Weinberger
edition are very helpful. I would practice this section with a "stop/set" staccato stroke-
playing the tied quarters as 4 8th notes. This helps with bow distribution, bow arm planes,
rhythm, and LH finger placement.

2. measures 98-112, 251-270, 363-388. Each of these excerpts is similar in that it is in
the upper register of the instrument and the writing for the soloist sounds similar.
* As with most lyrical passages, first I like to just play the notes without vibrato, bowings
or rhythms- just to hear the clean pitches and intervalic relationships. If it's difficult to
hear the pitches so high up there one can always take it down an octave to hear it or even
play it on the piano. The shifts will then need to be isolated and practiced. I like to use
"destination practice" for shifts: finding the destination note and playing it for a long time
while memorizing the total feel of that note in the body. Then when you approach it - you
know what it feels like when you get there. Next I would play the phrase without the left
hand- just the corresponding open strings incorporating all the gestures: bow direction,
pressure, bow speed, bow distribution, contact points, bow planes, rhythms and phrasing-
in other words play it like you hear it in your head with the bow (your voice) without the
left hand to distract you. Play it that way until you can do it in your sleep- then add the
LH notes but without vibrato and make the vibration (spin) with the bow while leading
with the bow arm at all times. Then add the LH vibrato to "ride the wave" that you've
already created with the bow.

3. measures 159-176 (doublestop section and ascending to higher register)
* For double stop practice- play the melody line first to get it in the ear. Then play the
harmony line- again to hear it. Then play both lines together with the LH but one line at a
time with the bow.
I also find practicing the corresponding open strings alone extremely useful for double stops.
I think double stops are when we are the most "left hand centric" (of course- because they're hard!!) so to get a free and beautiful sound with the bow can be achieved by doing the bow alone.
Then when you add the left hand the lovely free feeling in the bow transfers to the LH and makes the shifting and double stopping so much lighter and consequently more controlled in the left hand.

4. measures 219-238 (octaves)
* Light left hand (thumb!) for octaves is crucial. Maybe practice the octave shifts as a very light glissando and imagine there's butter on your finger board (or olive oil- maybe healthier- hahahaha)

5. two parter: m. 401-409/413-419 (the pattern of double stops then open Gs) and (arpeggiating up to the high C)
* I actually slur 2 and 2 for the 8th note patterns starting up bow. I find it a bit easier and this bowing helps to bring out the harmony changes, as well.
M. 407 - practice by isolating the double stops and practice them first. Then do all the triplets for the bow on open strings only. In regards to finding the high C- praying helps :) and of course, destination practice.

Third movement

1. measures 101-107 (fast octaves)
* I practiced those pesky octaves a lot as a glissando to teach my LH to move quickly and lightly

2. pickup into measure 123- measure 142 (continually climbing, then descending)
* Try different bowings. I find that certain shifts work better in certain parts or ends (frog or tip) of the bow. Experimentation is very useful here. Bringing left elbow around is necessary as you climb up but don't forget to bring the elbow back to "neutral" position when descending. Lots and lots of open string work is extremely helpful here too.

3. measures 255-259. (what fingering do you use to ascend from measure 254 to 259?)
* M. 256- 1 starting on d- then 224 212 1122 113 233

4. two parter: pickup to measure 392 to measure 403 (do you use different fingerings than what's in the Weinberger edition?) and mm. 404- 412 (is there an etude that is similar that you would suggest or exercise?)
* I use different fingerings...
Use the same practice techniques as explained earlier...
5. measures 572 (rehearsal 76) to m. 575  
   * LOTS of LH alone and LOTS of various rhythms with the slurs as written

6. measures 583 to 599  
   * Arpeggiated place (poco stretto) practice as double stops for intonation and then stop/set for the bow planes, bow distribution and finger placement.

Hope this is helpful!!!
Best wishes to you,

Doris Lederer

Subject: Re: York Bowen Concerto
Date: 2/12/2011
From: joshuadshepherd@aol.com
To: dlederer@su.edu

Dear Professor Lederer,

Thank you so much for these great insights you've provided for the Bowen excerpts. I will begin transferring your thoughts to my paper and send a rough draft ASAP for your approval. Thanks again, have a great weekend!

Sincerely,

Joshua

Subject: Re: Hello again
Date: 3/22/2011 9:12:45 P.M. Eastern Daylight Time
From: dorisml@comcast.net
To: JoshuaDShepherd@aol.com

Dear Professor Lederer,

I received in the mail both your consent and your solo part, THANK YOU SO MUCH! The paper is shaping up nicely and I'm doing some editing now on suggestions of my professors here at UM. I had a few questions:

1. Would you mind if I included your fingerings in some of the excerpts chosen for study in this paper? Like I said previously, I would like to give those reading this dissertation and who are studying the piece, as many options as possible when preparing for performance. Since everyone's handshape is different, your fingerings may work better than Tertis', in some aspects.
   No problem-
2. Regarding Excerpt 1 (m. 46-54), I was wondering if you could shed some light on what you meant with a "stop/set" staccato stroke. I think I might know what you mean, but if you could put into words (if possible), your intention, that would be great. I will include an appendix of terms found in the paper, "stop/set", being one of them. Also, for that excerpt, you mentioned to practice the tied quarters as 4 eighth notes. Would playing those 4 eighth notes, then the triplets as written; all with the stop/set stroke, be the goal for practicing this section, in your approach? I'm having trouble understanding, sorry. By stop/set, I just mean to take the time to place each finger in the right place and place the bow at the right contact point and string plane while taking the time to figure out how much bow is required for each note for wise bow distribution- then on to the next note-stopping in between notes just gives the player time to think and prepare everything.

3. For Excerpt 3 (m. 159-176), you mention practicing the corresponding open strings alone being helpful to you. I'm trying to understand your meaning, are you suggesting playing one of the lines (either the melody or harmony) of the double stop at the same time as an open string, to help tune? Practicing the open strings alone indicates just that- so- no left hand at all to distract the player from focusing on phrasing, rhythmic impulses, dynamics, bow distribution, bow speed, bow weight, etc. This way one learns everything without the actual notes- it would be like singing a song without the words- just focusing on the voice.... then when you add the left hand- suddenly everything falls into place and you've trained yourself to lead with your bow (your voice).

Best of luck as you complete this magnum opus. :))
Doris Lederer

Email Correspondence with Professor Callus

Subject: Re: Hello Professor Callus
Date: 2/1/2011 9:08:19 P.M. Eastern Daylight Time
From: JoshuaDShepherd@aol.com
To: hcallus@music.ucsb.edu

Hello again,

Hi, how are you? To refresh your memory, we spoke awhile back about your fantastic recording of the York Bowen Viola Concerto recording and your cadenza included. This semester I'm actually writing the essay. For my doctoral essay, I'm developing a methodology of study for the concerto. I'm selecting 10 short excerpts of varying technical demands. Addressing each of the tough spots with particular etudes/studies/exercises/fingerings/bowings is what I'm going for. Besides my thoughts, I'm asking for thoughts and opinions from those who have recorded the piece. Would you be interested in contributing your valuable input to this project? If so, I can send the spots I'm considering (from the Weinberger edition).
Sincerely,

Joshua Shepherd

Subject: Re: Hello Professor Callus
Date: 2/1/2011 10:01:43 P.M. Eastern Standard Time
From: hcallus@music.ucsb.edu
To: JoshuaDShepherd@aol.com

Hi Joshua!

Nice to hear from you and hear your news!

I would be happy to help but I am swamped for the month of Feb and then in Europe for a month in March. Would April be too late?

best

HC

Helen Callus
Web Site - http://HelenCallus.com
http://www.facebook.com/HelenCallus

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Cell: 805 252 8110

Subject: Re: Hello Professor Callus
Date: 2/2/2011 5:38:20 P.M. Eastern Daylight Time
From: JoshuaDShepherd@aol.com
To: hcallus@music.ucsb.edu

Hi Professor Callus,

Thanks for responding so quick. I would love to get your take on some of these spots, even if it was just a brief, cursory comment or simple advice. You recorded the piece so beautifully, that your thoughts included in the essay would be really great. If it makes it (slightly) easier, I can send you the spots I'm focusing and instead of wasting your time
typing something to me, my professors suggested a phone interview where you can tell me your thoughts, as a possibility. I wouldn't ask this but by April the paper has to be done, sent in; graduation is May 13. Please consider helping, this piece is highly underappreciated and I hope that my paper will bring some much needed attention to Bowen and the great concerto. I look forward to hearing from you, if you think of any other way we can work this out, I'm all ears!

Sincerely,

Joshua

Subject: Re: Hello Professor Callus
Date: 2/2/2011 7:42:49 P.M. Eastern Standard Time
From: hcallus@music.ucsb.edu
To: JoshuaDShepherd@aol.com

I think if you send excerpts I will just do my best to have something articulate to say when you need it. When is the last possible date you would need to speak or have something in writing?

best HC

Subject: Re: Hello Professor Callus
Date: 2/3/2011 4:11:12 P.M. Eastern Standard Time
From: JoshuaDShepherd@aol.com
To: hcallus@music.ucsb.edu

Hello Professor,

Thanks again for considering taking the time to give some helpful comments. If you only have time for some of these, I totally understand considering your busy schedule. I would need this by the end of the first week of March since I need to transcribe your comments, edit; send back to you, get approval, and then make a final version for my professors for the essay defense.

First movement

1. measures 46-54 (or rehearsal 3-4) (starting at rehearsal 3 to give context, mainly trying to address measures 50 to 54)
2. measures 98-112, 251-270, 363-388. Each of these excerpts is similar in that it is in the upper register of the instrument and the writing for the soloist sounds similar.
3. measures 159-176 (doublestop section and ascending to higher register)
4. measures 219-238 (octaves)
5. two parter: m. 401-409/413-419 (the pattern of double stops then open Gs) and (arpeggiating up to the high C)

Third movement
1. measures 101-107 (fast octaves)
2. pickup into measure 123- measure 142 (continually climbing, then descending)
3. measures 255-259. (what fingering to do you use to ascend from measure 254 to 259?)
4. two parter: pickup to measure 392 to measure 403 (do you use different fingerings than what's in the Weinberger edition?) and m. 404- 412 (is there an etude that is similar that you would suggest or exercise?)
5. measures 572 (rehearsal 76) to m. 575
6. measures 583 to 599

Thank you again for your input for this project. I realize that you're a very busy person, if you only have time to address some of the technical areas, I totally understand. I didn't choose any from the Second movement because I felt the others needed more attention. However, if you have something in mind that should be brought up form that movement, please feel free to add your comments.

Most sincerely,

Joshua

Subject: Re: Hello Professor Callus
Date: 2/7/2011 11:46:10 P.M. Eastern Standard Time
From: hcallus@music.ucsb.edu
To: JoshuaDShepherd@aol.com

Hi Joshua - I must admit that I am totally swamped at the moment and don’t see time in the next three weeks when I can do this for you! It might have been possible whilst in London (Early March) but that is too late correct? HC

Helen Callus
Web Site - http://HelenCallus.com
http://www.facebook.com/HelenCallus

Professor of Viola, University of California, Santa Barbara
Post-President, American Viola Society // www.AmericanViolaSociety.org

Department of Music, University of California
Santa Barbara, CA 93106-6070
Studio Room: 0343 Music Department, UCSB Campus
Music Dept Fax: 805 893 7194
Hello again Professor,

I'm sorry to come off as bugging you, it's just that I think this could be really great. Bowen's work is highly neglected and deserves some scholarly attention. Early March could work if you can get to it then. Since you'll be in London, it would make sense to email me your thoughts. I can transcribe them into my paper, I'll send you a rough draft of how it looks in the essay, you can sign off on it and then I can hand it in to my profs here in Miami! Fantastic! This can work, I'll just type quickly when I get word from you!!

Sincerely,

Joshua

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Yes - sending me musical excerpts I can access from my laptop or take with me hard copy could be a way to do it. I shall check your email attachment soon to make sure I can open them. best HC

Helen Callus
Web Site - http://HelenCallus.com
http://www.facebook.com/HelenCallus

Professor of Viola, University of California, Santa Barbara
Post-President, American Viola Society // www.AmericanViolaSociety.org

Department of Music, University of California
Santa Barbara, CA 93106-6070
Studio Room: 0343 Music Department, UCSB Campus
Subject: Re: Hello Professor Callus  
Date: 2/27/2011 1:09:23 P.M. Eastern Standard Time  
From: hcallus@music.ucsb.edu  
To: JoshuaDShepherd@aol.com  

Joshua - is there any way to scan in the specific pages so I can refer to those while in London? HC

Helen Callus  
Web Site - http://HelenCallus.com  
http://www.facebook.com/HelenCallus  

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Music Dept Fax: 805 893 7194  
Home Tel: 805 569 3855  
Home Fax: 805 563 2031  
Cell: 805 252 8110

Subject: Re: Hello Professor Callus  
Date: 2/27/2011 7:45:37 P.M. Eastern Daylight Time  
From: JoshuaDShepherd@aol.com  
To: hcallus@music.ucsb.edu  

Hello,  

I'll attach the excerpts again, they're in PDF form. The descriptions are below, let me know if you have any questions:  

First movement  

1. measures 46-54 (or rehearsal 3-4) (starting at rehearsal 3 to give context, mainly trying to address measures 50 to 54)  
2. measures 98-112, 251-270, 363-388. Each of these excerpts is similar in that it is in the upper register of the instrument and the writing for the soloist sounds similar.
3. measures 159-176 (doublestop section and ascending to higher register)
4. measures 219-238 (octaves)
5. two parter: m. 401-409/413-419 (the pattern of double stops then open Gs) and (arpeggiating up to the high C)

Third movement
1. measures 101-107 (fast octaves)
2. pickup into measure 123- measure 142 (continually climbing, then descending)
3. measures 255-259. (what fingering to do you use to ascend from measure 254 to 259?)
4. two parter: pickup to measure 392 to measure 403 (do you use different fingerings than what's in the Weinberger edition?) and m.404-412 (is there an etude that is similar that you would suggest or exercise?)
5. measures 572 (rehearsal 76) to m. 575
6. measures 583 to 599

Thank you again for your input for this project. I realize that you're a very busy person, if you only have time to address some of the technical areas, I totally understand. I didn't choose any from the Second movement because I felt the others needed more attention. However, if you have something in mind that should be brought up from that movement, please feel free to add your comments.

Most sincerely,

Joshua

Subject: Re: Hello Professor Callus
Date: 2/27/2011 10:47:39 P.M. Eastern Daylight Time
From: hcallus@music.ucsb.edu
To: JoshuaDShepherd@aol.com

BRILLIANT!

I am going to do my best to make time to do this at the end of this week or early next.

best HC

Subject: Bowen Concerto
Date: 3/10/2011 6:44:52 P.M. Eastern Daylight Time
From: JoshuaDShepherd@aol.com
To: hcallus@gmail.com, hcallus@music.ucsb.edu

Hi Professor,
Hello! Just a short note to see how you are doing and to ask if you had a spare moment to look at the Concerto spots I sent? I don't mean to bother you but I'm running up against my deadline soon and thought to ask if you might have any input I can add to the paper. Thanks again for considering helping, I look forward to hearing from you.

Sincerely,

Joshua

Subject: Re: Bowen Concerto
Date: 3/11/2011 3:36:53 P.M. Eastern Daylight Time
From: hcallus@music.ucsb.edu
To: JoshuaDShepherd@aol.com

I shall try to do this tonight or tomorrow. best HC

Helen Callus
Web Site - http://HelenCallus.com
http://www.facebook.com/HelenCallus

Professor of Viola, University of California, Santa Barbara
Post-President, American Viola Society // www.AmericanViolaSociety.org

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Home Tel: 805 569 3855
Home Fax: 805 563 2031
Cell: 805 252 8110

Subject: Some thoughts
Date: 3/12/2011 1:16:46 P.M. Eastern Standard Time
From: hcallus@music.ucsb.edu
To: JoshuaDShepherd@aol.com

I HOPE this is not too late Joshua! I have had tremendous trouble with internet access in my hotel, and my father is very ill, making free time to do this almost impossible! But here we are. Please correct any spellings - I am writing really fast to get it down! Let me know what you think! HC
First movement

1. measures 46-54 (or rehearsal 3-4)  (starting at rehearsal 3 to give context, mainly trying to address  measures 50 to 54)

M50 - I always like to try and fit difficult passages into some kind of frame in the left - I find it creates a great connection between the ear and the physical movement a little bit better and my lifes goal is to play as legato and smoothly as I can. So for this passage I remember practising the first notes of each duple group, so I had a sort of path down without full out position shifting. I used extensions which some people like and some dont - so 3rd finger on the top note, then 2 on b natural,1 on f sharp, 3 on d and 1 on b natural so I am sort of crawling my way down. Then all the other notes are right next door and dont need as much practicing or at least - shouldnt be a bit more reliable in that moment. In general I like to avoid shifting if I can crawl my way up or down – I believe a disguised shift covers the line better and prevent stopping the flow as much - even if you practise your shifting alot! Then for this passage add to it the right with some good accents, that will help your left hand to articulate and move with a little better clarity. More on this passage below..

2. measures 98-112, 251-270, 363-388. Each of these excerpts is similar in that it is in the upper register of the instrument and the writing for the soloist sounds similar.

I happen to be very lucky to feel at most times very comfortable sliding to high passages and being in high passages. I owe this all to my teacher, Paul Coletti, who required of me to practise alot of a certain kind of scales. Once I got started on this, I realised it freed my on the fingerboard and I went really overboard but I teach it to this day and found all kinds of new ways to accomplish the same effect. One step scales on every string, on every finger up to the octaves and back in each of the 13 half steps. So 1-1-1-1-1, 2-2-2-2, 3-3-3-3 etc. and once you have done that, you do all the double stops, like 1 & 3, 2 & 4 - (3rds, 6ths, octs, 2nds, sevenths, 4ths) all the way up and back in the same manner. Once that is done, then do a sequence with all four fingers involved and do that up and back too! This way you are earning how to shift and how to feel absolutely comfortable in any position on any string with your entire frame.

So for both the M52 and 53 and here at 98-112 - having that comfort helped but this is still overall one of the most challenging parts of this concerto - the super high passages. Finding a way to vibrate up there, sound warm and expressive is hard but as long as your left elbow is around as far it can be and you are not squeeing, it can work. Giving youself as much preparation for high passages is key but also finding a way to feel relaxed while up there is the real work.
3. measures 159-176 (doublestop section and ascending to higher register)

Again - with the above groundwork in double stop and extensions this is very challenging but not impossible. Keeping things in frame where possible (M 161-165) and then using extensions- or that 1-1-1 such as in M167 where my fingering for the triplet was 1/3, 1/3, 1/3 and 1/3 on the arrival note helped! In the long triple passage (M 168 and on), I would aim for the frame arrival notes so that again, I had a pathway of accuracy and then the passing notes around those anchor notes were easier to find.

>> 4. measures 219-238 (octaves)
For this there are not tricks except practise on the usual techniques we employ in all other concertos like Bartok. The 1-1-1 exercises I mentioned above are crucial for octaves and so you start here with this, even in the interval leaps - you are still using 1 and 4 (unless you are fingring the octaves). So once the lower note path is learnt, the top should know where it is from a solid frame. You lean on the lower notw and use the bow to cover what are shifts on every single note!

5. two parter: m. 401-409/413-419 (the pattern of double stops then open Gs) and (arpeggiating up to the high C)

This first excerpt reminds me of the work you do on Hindemith OP 25 #1, solo sonata. So string crossings and double stops combined. The string crossing open strings are not hard but your right hand has to learn the level so practising just the opens of the entire passage help with this. Then finding a walking way to play the double stops so they sound melodic is your next step. For M 413-419 I choose the ossia as its too high, too close to the end of the mvt which should sound strong and beefy. I also know recording sessions as there isn’t really time to do over. You have to go in really able to play everything. I choose to shift as infrequently as I could here and stay in position - no extensions, no risks, nothing melodic - just set in place - rather like how you would finger an orchestral excerpt for precision.

Third movement
1. measures 101-107 (fast octaves)
I bowed the last two bars of octaves, 4 to a bow (M 105 & 106) to help with flourish, speed and smoothness. Then it’s the above exercises I told you about 1-1-1-1, with four to a bow which I also practiced in my youth! Came in handy!

2. pickup into measure 123- measure 142 (continually climbing, then descending)
This passage was rather tricky because there are no anchor notes for a frame arrival and position of a few notes and then moving on, and you want to sound continually melodic...I used alot of 2-2, 3-3 rather than a bigger shift in the hopes to help that problem and create frames linked to each other. For me it’s like a decorated scale ascending and that made sense to me within the context of thinking in frames.

3. measures 255-259. (what fingering to do you use to ascend from measure 254 to 259?)

M255 and 256 I am in first using what is printed then in M 257 as they come, 4 323, 123, 23-3, 233. So here I choose to remove the lower first octave choice to complete the phrase ending/arrival pivot point.

4. two parter: pickup to measure 392 to measure 403 (do you use different fingerings than what's in the Weinberger edition?) and m.404- 412 (is there an etude that is similar that you would suggest or exercise?)

M392-403 Yes I do vary somewhat from the printed suggestions. I think styles have changed somewhat and we shouldn’t feel bound to fingerings once we have really considered them first. Here again - I wanted to crawl about a bit more, so for instance, M393 3 (from tie before) then 2, 3 shift, 1, 3, 2-3, 1 (then back to the score on the 16ths.) I hoped this would make abetter melody.

In M 404-412, as this is a fast passage more frame than extensions. I used what’s in the score with lots of accents to help move me from group to group. last bar difference: 202 1-shift 2 42)on d string) 1(extension back) 2.

5. measures 572 (rehearsal 76) to m. 575

43212321(3hift) 234321 234321 0 (sequence frame work as described above)

6. measures 583 to 599

583&4 - reminds me of Bartok trills in 3rd mvt -similar technique approach of finding the anchor note (here the first) and the others are just passing quickly rather than 'played' so you don’t tense as you go but tension and release.

585 - repetitive patterns are always helpful in left hand so fingering for both beats here 121312 121312

586-591-as it seems

592-594 - a better advertisement for those one step double stop scale patterns I used to practise couldn't be found! This is almost exactly those kinds of exercises. Doesn’t mean it’s easy but this approach helps!

Hope that’s what you need! best HC
Subject: Re: Some thoughts
Date: 3/12/2011 4:04:43 P.M. Eastern Daylight Time
From: JoshuaDShepherd@aol.com
To: hcallus@music.ucsb.edu

Dear Helen (if I may),

Thank you so much for your invaluable input for this essay. I know you are quite busy and it means a lot to me that you took the time to give me your thoughts on the 11 spots of the Bowen. I'm sorry again if it came off as me pestering you, it wasn't my intention! Please give my best to your father, I will keep him in my prayers. When you have a free moment (!), if you could just sign and either scan/email back to me the consent form attached or just snail mail it back to me once you're back in the country, I'd appreciate it much! I'll send a rough draft of the paper with everyone's comments ASAP for perusal. Hope you're having a great time across the pond!!

Sincerely,

Joshua

Subject: Re: Some thoughts
Date: 3/22/2011 4:16:39 P.M. Eastern Daylight Time
From: JoshuaDShepherd@aol.com
To: hcallus@music.ucsb.edu

Dear Professor Callus,

Thank you again for adding your insights re: the Bowen. The paper is shaping up and I'm working on the suggestions made by my professors on some editing issues. I received the form via fax, thanks! I had a couple questions regarding some of the thoughts you shared. I wanted to clarify so that your thoughts are presented as they should be, as intended.

In Excerpt 2, you mention practicing shifting on 1-1-1-1, 2-2-2-2, 3-3-3-3, etc. To clarify, with the 1-1-1-1, you mean to play an entire 13 half step scale, all the way up, all on the 1st finger? Right? And do the same with the 2nd finger; each pitch with the 2nd finger, then again with the 3rd?

Also, you mention to play double stops in same manner, so to clarify; 1-3 on thirds all the way up the string, then 2 and 4 (also in 3rds)?

Also, I'll be including an appendix with terms found in the paper. I was wondering if you could put in your words and define what "in frame" means. I have an idea, but thought to ask you how you would define it.
Thank you again for your assistance, I will forward you the paper once I get it into a readable form asap.

Sincerely,

Joshua

Subject: Re: Some thoughts
Date: 3/23/2011 12:59:25 P.M. Eastern Daylight Time
From: hcallus@music.ucsb.edu
To: JoshuaDShepherd@aol.com

In Excerpt 2, you mention practicing shifting on 1-1-1-1, 2-2-2-2, 3-3-3-3, etc. To clarify, with the 1-1-1-1, you mean to play an entire 13 half step scale, all the way up, all on the 1st finger? Right? And do the same with the 2nd finger; each pitch with the 2nd finger, then again with the 3rd?
That’s exactly right. The bowing is hard to explain over email but would be the first pitch played twice, so on A string, b, c, d, e flat, f, with the first note a down, the second slurred to the third and then continued slurring of the note below to the note next to it through the scale. I have a whole scale pattern to cover the entire fingerboard with this method, d stops, octaves, patterns etc. (what teacher doesn’t!?) that I use a lot.

Also, you mention to play double stops in same manner, so to clarify; 1-3 on thirds all the way up the string, then 2 and 4 (also in 3rds)?

Yes I do as follows:
3rds: 3/1, 4/2
and then keeping frame same reverse fingers to do 7ths:
1/3, 2/4

6ths
1/2, 2/3, 3/4
reverse makes 4ths:
2/1, 3/2, 4/3

8ths 1/4
reverse makes 2nds
4/1

Also, I'll be including an appendix with terms found in the paper. I was wondering if you could put in your words and define what "in frame" means. I have an idea, but thought to ask you how you would define it.

Frame is the position of the left hand when all fingers are touching the fingerboard, down
and ready to play. This is how you find your frame, how the hand must be for all the fingers to be down - 1-2-3-4. A frame shape is retained for best effect even when fingers come up slightly when not being used, and the best frame can allow fingers to reach two or three strings (like in double stops but not limited to just chords). This idea creates the best set up for intonation, chordal work and legato playing too.

Thank you again for your assistance, I will forward you the paper once I get it into a readable form asap.

Sincerely,

Joshua

Subject: Callus Bio (fwd)
Date: 3/28/2011 11:56:50 P.M. Eastern Daylight Time
From: hcallus@music.ucsb.edu
To: joshuadshepherd@aol.com

Joshua - this is the shortest one I have. If you need smaller - let me know word count (approx.) and I will edit for you.

best HC

Helen Callus, viola

Hailed by American Record Guide as "one of the world's greatest violists,"
British violist Helen Callus has recorded extensively for ASV, Boston Records, ECM, and others. As a recitalist, chamber musician and concerto soloist she has delighted audiences in major cities around the world including those of Russia, Europe, New Zealand, Australia and Canada, and extensively throughout the US. Ms. Callus has performed at chamber music festivals including the Seattle Chamber Music Festival, the Palaces of St. Petersburg (Russia) Chamber Music Festival and the Dilijan Chamber Music Series at Zipper Hall, Los Angeles to name a few, and has collaborated with such world class ensembles as the Tokyo and Juilliard String Quartets. Her 2006 recording of the Walton Viola Concerto, with the New Zealand Symphony Orchestra conducted by Marc Taddei, was named "orchestral disc of the month" by Classic FM Magazine, and "most beautiful Walton on disc" by the 2006 Penguin Guide to Compact Discs.

Her debut recording for ASV, Portrait of the Viola with Robert McDonald, piano, released in 2002, was met with the highest of critical acclaim. Strings magazine described Ms. Callus as "a violist of the highest caliber." The American Record Guide wrote "The night I wrote this review, I found her performance so moving, so addicting, that I kept listening to it over and over before I could bring myself to finish the review."
Very rarely have I felt a need to listen to a recording over and over. Only really great artistry can hold a listener in thrall like that, and that is the artistry of Helen Callus."

Upcoming recording projects include a disc of concerti recorded in London with the BBC Concert Orchestra next season, as well as a new collaboration with award-winning independent Canadian record company Analekta with a multiple CD set of Bach, beginning in summer of 2010.

Ms. Callus is a regular solo artist on radio and TV and can be heard regularly on such programs as Performance Today and in interviews on National Public Radio, Public Radio International and Radio New Zealand. She was heard for the second time on National Public Radio's broadcast Saint Paul Sunday in 2005 as solo guest with pianist Phillip Bush in a program called Hidden Treasures, a compilation of previously unknown works for viola and piano and most recently in studio for Performance Today with Fred Child. Both shows broadcast to an audience of over 1 million listeners round the globe.

Ms. Callus currently serves as Professor of Viola at the University of California, Santa Barbara. Her first teaching appointment at the age of 26 was to the faculty of The University of Washington, where she taught for seven years. Ms. Callus was also the Artistic Director of the Centrum Chamber Music Festival situated on the Olympic Peninsula in Port Townsend. She has written numerous articles for both the international STRAD magazine and national STRINGS magazine. Herself the subject of numerous feature articles, the STRINGS magazine stated in its 2005 article titled 'The Advocate' that Ms. Callus might just be "the best friend the viola world ever had."

A native of Kent, England, Ms. Callus graduated from The Royal Academy of Music in London as a student of Ian Jewel and was bestowed an Honorary ARAM (Associate of the RAM) for her achievements in the field. She continued her graduate studies at the Peabody Conservatory in Maryland where she was the teaching assistant to Paul Coletti. Ms Callus plays on a viola made by Gabrielle Kundert made for her and is a copy of the ex-Primrose Amati.

www.HelenCalus.com

Subject: Re: Callus Bio (fwd)
Date: 4/1/2011 9:38:11 P.M. Eastern Daylight Time
From: joshuaDShepherd@aol.com
To: hcallus@music.ucsb.edu

Hi Professor Callus,

Thanks a bunch, would it be possible to edit the bio to about 250 words or less?

Joshua

Subject: callus bio 250
Date: 4/3/2011 8:51:30 P.M. Eastern Daylight Time
HELEN CALLUS - Viola

Helen Callus has been described by critics as "One of the world’s greatest violists...her playing so deeply felt that the music's message goes straight to the heart." American Record Guide. As a recitalist, chamber music collaborator and concerto soloist, Ms. Callus has performed around the world and has collaborated with such world class ensembles as the Tokyo and Juilliard String Quartets. Her recordings have won critical praise and awards including 'Portrait of the Viola' The Music of Rebecca Clarke with pianist, Robert McDonald, 'Prokofiev' with pianist, Phillip Bush and 'Walton' with the New Zealand Symphony Orchestra, conductor Marc Taddei. Gramophone writes "Helen Callus gives the most beautiful account I have ever heard of the Walton Concerto". The recording was also named the most beautiful Walton on disc by the 2006 Penguin Guide.

Ms. Callus currently serves as Professor of Viola at the University of California, Santa Barbara and was the President of the American Viola Society accepting the honor of being the first women elected to that title. She is much in demand across the country as a visiting professor and has taught over 40 master-classes and given residencies at some of the nation’s leading schools of music. She has also appeared for national organizations such as the American String Teachers Association and the Suzuki Association of the Americas and has served as an adjudicator for ASTA and was Chair of the jury for the Primrose International Viola Competition in 2003.

She has written numerous articles for both the STRAD Magazine and STRINGS magazine. Herself the subject of numerous feature articles, the STRINGS magazine stated in its 2005 article titled 'The Advocate' that Ms. Callus might just be "the best friend the viola world ever had."

A native of Kent, England, Ms. Callus graduated from The Royal Academy of Music in London and continued her graduate studies at the Peabody Conservatory in Maryland where she was the teaching assistant to Paul Coletti. Ms Callus plays on a viola made by Gabrielle Kundert made for her and is a copy of the ex-Primrose Amati

Email Correspondence with Paul Silverthorne

Subject: York Bowen Viola Concerto
Date: 2/1/2011 10:04:00 P.M. Eastern Daylight Time
From: JoshuaDShepherd@aol.com
To: mail@paulsilverthorne.com

Hi Mr. Silverthorne,
My name is Joshua Shepherd and I'm a doctoral viola performance student here at the University of Miami, Florida, USA. For my essay, I'm developing a study of methodology for the York Bowen Viola Concerto. This methodology will feature various excerpts of technical challenges from the Concerto and possible solutions such as particular etudes, exercises or studies to help the player address the challenges. Suggestions on bowings and fingerings would be great also. Since I read online that you performed the piece this past July, I thought to ask if you'd be interested in contributing your opinions regarding the technical challenges. Your comments and suggestions would be included in my essay. Of course, you'll get the transcripts of how this input would look for approval before being handed in to my professors. If this sounds promising, I can send the exact spots I'm focusing on, taken from the Weinberger edition. Thanks for your time and help, I appreciate it.

Sincerely,

Joshua Shepherd

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Subject: Re: York Bowen Viola Concerto
Date: 2/2/2011 3:32:11 A.M. Eastern Standard Time
From: mail@paulsilverthorne.com
To: JoshuaDShepherd@aol.com
CC: mail@paulsilverthorne.com

Happy to help - send me your questions.
best wishes
Paul Silverthorne

Paul Silverthorne
Principal viola - London Symphony Orchestra
Principal viola - London Sinfonietta
Professor of viola - Royal Academy of Music, London
www.paulsilverthorne.com
Skype paul.silverthorne

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Subject: Re: York Bowen Viola Concerto
Date: 2/7/2011 4:13:28 P.M. Eastern Daylight Time
From: JoshuaDShepherd@aol.com
To: mail@paulsilverthorne.com

Hello again Mr. Silverthorne,

Just thought I'd write a short note to follow up and see if the excerpts I sent you opened OK, sometimes email attachments don't always work the first time. I look forward to your ideas on the passages I'm focusing on for the paper. Again, I know it's a lot and that
you're a very busy person; if you need to limit your responses, I understand totally. Thanks again!

Sincerely,

Joshua

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**Subject:** Re: York Bowen Viola Concerto  
**Date:** 2/7/2011 4:08:40 P.M. Eastern Standard Time  
**From:** mail@paulsilverthorne.com  
**To:** JoshuaDShepherd@aol.com  
**CC:** mail@paulsilverthorne.com

Hi Joshua,  
Yes everything opened fine, however I've put it aside for a little while. I'm busy preparing a new concerto for next week and dashing around trying to get my US visa organized for the performances in Texas. I've looked out my part and will take it with me for the long flights and the lonely jet-lagged sleepless hours in Dallas. If you felt like coming up to Dallas then we could chat directly and I could show you what I do - I shall be there 15-20th.

Best wishes  
Paul

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**Paul Silverthorne**  
Principal viola - London Symphony Orchestra  
Principal viola - London Sinfonietta  
Professor of viola - Royal Academy of Music, London  
[www.paulsilverthorne.com](http://www.paulsilverthorne.com)  
Skype paulsilverthorne

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**Subject:** Re: York Bowen Viola Concerto  
**Date:** 2/10/2011 1:31:09 A.M. Eastern Daylight Time  
**From:** JoshuaDShepherd@aol.com  
**To:** mail@paulsilverthorne.com

Hello Mr. Silverthorne,  

The new concerto sounds exciting! I would love to come hear it and speak with you re: the Bowen, however, I live over 1300 miles away and am in the middle of the semester here at school. Thank you so much for the invitation but maybe I could call you at a phone number when you get to Dallas, when you have time or maybe we could speak via Skype call or video conference?

Sincerely,
Subject: Re: York Bowen Viola Concerto  
Date: 2/16/2011 2:47:55 A.M. Eastern Daylight Time  
From: JoshuaDShepherd@aol.com  
To: mail@paulsilverthorne.com  

I hope you had a safe and pleasant flight over to the States. As I mentioned previously, I am unable to make the trek to Texas for the premiere and to discuss the Bowen Concerto, unfortunately. The distance is over 1300 miles and I can't miss school or work, sadly. If there is some time between rehearsals, I would love to speak with you on the phone regarding the Concerto and hearing your thoughts on the excerpts I sent you earlier. Please let me know a good time to call you while you are here in the US and I will be sure to contact you ASAP. Many thanks again, I look forward to speaking with you!

Sincerely,

Joshua

Subject: Re: York Bowen Viola Concerto  
Date: 2/16/2011 2:57:05 A.M. Eastern Daylight Time  
From: mail@paulsilverthorne.com  
To: JoshuaDShepherd@aol.com  
CC: mail@paulsilverthorne.com  

Thanks for the reminder - I'll look out my solo part so I can see what fingerings etc I did. I also have a photocopy of Tertis' part which may be of interest to you though that is mainly the source for the published version and therefore has few differences.

I shall be staying at  
Crowne Plaza Suites Hotel, Arlington Tx (817) 394-5000. Feel free to call me there from tomorrow morning.

I'm flying in a few hours, delayed two days by visa problems. Fortunately I'll arrive in time for the last rehearsal this evening.

Best wishes  
Paul

Paul Silverthorne  
Principal viola - London Symphony Orchestra  
Principal viola - London Sinfonietta
Hi Mr. Silverthorne,

That's great that you have a copy of Tertis' part, they didn't have that at the Royal Academy. They were only able to help me with the full orchestra score when I contacted them. I called the hotel and attempted to leave a message on your room's voicemail but it said it wasn't activated yet. I left a message at the front desk with my number. However, I wouldn't expect you to call since it is long distance. I couldn't call earlier today because I was in orchestra rehearsal. What time specifically would be good for you? Do you need me to activate a skype account so we can see each other via video conference, in case you'd like to show me visibly what you have in mind for the Concerto excerpts or you'd rather just speak via regular phone call? I look forward to hearing from you. Hope the premiere's rehearsal went well!

Sincerely,

Joshua

Skype would be good - try me from mid morning as I'll want a lie in. I flew today from London and had a rehearsal this evening,

Paul

Paul Silverthorne
Principal viola - London Symphony Orchestra
Principal viola - London Sinfonietta
Professor of viola - Royal Academy of Music, London

www.paulsilverthorne.com
Skype paul.silverthorne

Subject: York Bowen
Joshua,  

I very much enjoyed talking to you the other day, and I wish you success in your project. I've scanned my part for you - I didn't write out my version of the cadenza but I may do at some time in which case I'll send it to you.  
Keep in touch  
All very best  
Paul  

Subject: Re: York Bowen  
Date: 2/24/2011 6:29:31 P.M. Eastern Daylight Time  
From: JoshuaDShepherd@aol.com  
To: mail@paulsilverthorne.com  
CC: mail@paulsilverthorne.com  

Mr. Silverthorne,  

Thanks again for taking the time to speak with me re: the Bowen. Also, the time spent scanning this is most appreciated! How did the premiere go?  

Sincerely,  
Joshua  

Subject: Re:  
Date: 3/29/2011 3:24:19 A.M. Eastern Daylight Time  
From: mail@paulsilverthorne.com  
To: joshuadshepherd@aol.com  
CC: mail@paulsilverthorne.com  

Hi Joshua, feel free to take the bio from the 'About' page of my website.  
All best  

Paul  
Paul Silverthorne  
Principal viola - London Symphony Orchestra  
Principal viola - London Sinfonietta  
Professor of viola - Royal Academy of Music, London  
www.paulsilverthorne.com  
Skype paul.silverthorne
Hi Dr. Tatton,

How are you? I'm writing to let you know that I'm in the process of writing my essay this semester. I'm focusing solely on the Bowen Concerto, with a brief background included on the rest of the pieces he wrote for viola as well. For my essay, I'm developing a methodology of study for the Concerto. I'm focusing on approx. 10 spots of technical/musical difficulty and pairing them with particular etudes/studies/exercises that can help the player with the piece. Also, helpful bowings and fingerings can be useful. I'm asking you and a few others for their contributions and advice regarding these technical spots. Your comments will be included in the essay, given your approval. Let me know if you're interested, I can send the excerpts. Thanks and I look forward to hearing from you.

Sincerely,

Joshua

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I'll be happy to help - if I am able. Just let me know.

Thank you,

Dr. Tatton

Hi Dr. Tatton,

I can scan and send you the spots I'm focusing on if you don't have the concerto sheet music already. Your English Viola Music paper was most helpful, I'd really like your
input, thanks!

Sincerely,

Joshua

Subject: Re: York Bowen Concerto
Date: 2/2/2011 5:32:09 P.M. Eastern Standard Time
From: ttatton@comcast.net
To: joshuadshepherd@aol.com

Boy, you’re quick. I'm not nearly that fast - you do know I'm old- right? I'd be delighted to see the sections you are working on.

Tom

Subject: Re: York Bowen Concerto
Date: 2/2/2011 7:52:06 P.M. Eastern Daylight Time
From: joshuadshepherd@aol.com
To: ttatton@comcast.net

Hello again,

I've attached the scanned excerpts as PDFs, let me know if you have any problem opening them. I know there's a lot of them, if you can look at just a few and give your thoughts, it'd be great! What I'm going for is your advice on what would be helpful to address the technical concern of each "tough spot", maybe a particular exercise, study or etude. Also, if you think of an alternate fingering or bowing which is different than what’s printed, let me know, thanks! I've listed below the exact measures I'm focusing on:

First Mvt
1. measures 46-54
2. 98-112, 251-270 and 363-388 (these three address the same issue)
3. 159-176 (double stops)
4. 219-238
5. 401-409 and 413-419

Third Mvt
1. 103-107
2. 122-142
3. 255-259
4. 391-403 and 404-412
5. 572-575
Subject: Re: York Bowen Concerto
Date: 2/2/2011 8:19:11 P.M. Eastern Standard Time
From: ttatton@comcast.net
Reply To: joshuadshepherd@aol.com

Thanks Joshua - everything printed out wonderfully. I will have the opportunity to look at this, ponder and make suggestions next week sometime. I hope that's O.K.

Dr. Tatton

Subject: Re: York Bowen Concerto
Date: 2/2/2011 9:49:58 P.M. Eastern Standard Time
From: ttatton@comcast.net
To: joshuadshepherd@aol.com

Hi, you have a recording of Lionel Tertis playing or Powers? I didn't think that Tertis recorded the Bowen. You have the Weinberg edition, correct? The fingerings/edition were done by John White – generally should be excellent. Have you a copy of the holograph of the concerto - I think it is in the RAM library. Well anyway, my suggestions for getting a good feel for Tertis's fingering is get John Whites edition of: Lionel Tertis - The Early Years" two volumes. John was ingenious - he put many of Tertis's original fingerings found in his personal parts in the piano part viola line. Not like we play at all - more like Elman and Kreisler.

Anyway - I'll look at the material next week - I think I have time.

Dr. Tatton

Subject: Re: York Bowen Concerto
Date: 2/7/2011 4:00:34 P.M. Eastern Daylight Time
From: JoshuaDShepherd@aol.com
To: ttatton@comcast.net

I have recordings of Doris Lederer and Helen Callus playing the concerto and I have heard Power playing it as well. I was able to contact the RAM library and get ahold a copy of the original holograph, thanks. I will definitely look at the book you suggested as well re: Tertis, thanks!

Joshua
Hello Joshua,

I'm sure you are going to get a lot of input on this project - should be excellent. I have some general thoughts I'll share with you now and then I'll get back to you with some more specific recommendations.

General thoughts:

1) One shouldn't even begin a major concerto, including the Bowen, without first having a good command of the technical requirements. With that in mind I would think the Kreutzer, Sevcik op. 8 (There is a Tertis edition available, I think), Dont, op. 37 and the Flesch scales or their equivalents are a basic foundation for the Bowen! With that in mind, unless there is something very special in the literature that requires a special exercise I usually create exercises from the difficult passages in that piece - for myself or students. I can't remember a time when I assigned an exercise because the technique was found in the piece being learned. That's too late. Technique comes before literature.

2) If we are looking for an "authentic" performance experience then we should have a thorough idea of the style and technique of the players of the day - specifically Tertis. The sound idea was Kreisler, Elman, Ysaye, Thibaud and others. This would necessarily include more pronounced portimentos, continuous vibrato and slower, more flexible tempos. This all changed with the next generation - Heifitz and the Oistrakh's and others 1940's and 1950's. We musicians fight over Bach, Mozart, Beethoven and Schubert interpretation because we don't have recordings. For Bowen and the 20th century composers and players - we do!

I mentioned the salon music collection - two volumes "Tertis - The Early Years" Comus Edition.
John White has put in Tertis's fingerings in the upper viola line of the piano part. Most of these pieces are recorded by Tertis, re-mastered and are available on CD's "The Complete Columbia Recording" and "The Complete Vocalion Recordings" available by Biddolph (sp?)

3) When we think of Tertis we should keep in mind his height - he was only 5'4" or 5'5" - I think. And the size of his viola - he played on the Spanish Montagnana viola 17 1/8". Amazing! He didn't get this instrument until 1924 or so. First performance of the Bowen was 1908. I'd check John White's book to see what instrument Tertis was playing on at the time - I just don't know.
Oh well, just some thoughts.

Tom

Correspondence with Kathy Adamson, Head Librarian of RAM

Subject: Dear Ms. Adamson
Date: 5/20/2010 10:35:25 A.M. Eastern Daylight Time
From: JoshuaDShepherd@aol.com
To: k.adamson@ram.ac.uk

Dear Ms. Adamson,

My name is Joshua Shepherd. I am a doctoral music student in viola performance at the University of Miami, Florida (USA). I have chosen to research the York Bowen Viola Concerto in C Minor for my essay. I am interested in studying the holograph score of Bowen’s concerto at your library. I saw that the viola concerto score is in your collection in microfilm (call number RAM MF139) as well as the holograph itself (call number MS1364). Is there a possibility I could obtain a copy of the score via PDF or a physical paper copy by mail for study purposes? If that is not an option, could I make an appointment to visit the library to study the score? While there, would it be possible to make by photocopy of the piece? This would be for purely academic reasons and not for commercial gain in any way. I would be most grateful for any assistance in the matter and would make clear acknowledgements in my final published essay.

Sincerely,

Joshua Shepherd

Subject: RE: Dear Ms. Adamson
Date: 5/20/2010 12:09:28 P.M. Eastern Daylight Time
From: k.adamson@ram.ac.uk
To: JoshuaDShepherd@aol.com

Dear Joshua, (if I may),

Thank you for your enquiry. We should be able to send you a pdf of the score, but first you must obtain permission from the estate of York Bowen, which is held by a firm of solicitors.

Please contact Rose Kennett Rose.Kennett@bunkers.co.uk and Clare Finn Clare.Finn@bunkers.co.uk to ask for permission; please copy your request to me, so it makes it easier for them to copy their answer to me.

Best wishes,

Kathy
Dear Ms. Adamson,

Thank you much for your quick response. I emailed both of them and copied you as you asked. Hopefully they will give permission, because it's a fantastic piece and it would really help my research; as well as let others know about the composer and his works.

Sincerely,
Joshua

Hi Kathy,

I've finally gotten approval from the lawyers. Thank you for giving me the proper info earlier back in May. Attached is a letter from Ray Garrod, sent from Rose Kennett. He's given permission to send a copy of the manuscripts. If you can manage to send via PDF not only the orchestral conductor score but also a copy of the original solo viola part that Tertis played from; that'd be much helpful. Both seem to be at your library. Thanks in advance for your assistance in this matter. I look forward to seeing the originals and help share this great music with musicians and audiences hear in the US.

Sincerely,
Joshua
Dear Joshua,

Thanks for this, we should certainly be able to provide you with the copies you request, but there is a slight problem in that we are trying to ascertain whether or not the copyright was actually assigned to Weinberger, in which case the permission to make copies must come from them, rather than the solicitors, Bunkers. (This has been a long-standing problem, and I'm hoping that your enquiry will be the catalyst to get us to a final conclusion!)

I will keep you posted as to the outcome.

Best wishes,

Kathy

Kathryn Adamson
Librarian
Royal Academy of Music
tel. 020 7873 7323

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Subject: RE: York Bowen Viola Concerto
Date: 8/10/2010 5:33 P.M. Eastern Daylight Time
From: joshuadshepherd@aol.com
To: k.adamson@ram.ac.uk

Hi again,

Since the piece was written before 1923, it is public domain I believe. Permission doesn't need to be granted from either the estate or the publisher for access. I should have said something to this effect earlier but I just confirmed this with a professor friend here in the States who makes trips frequently to study manuscripts. I'm not asking to look at the version released by Weinberger so I don't see why they would have say over whether or not I can see the manuscripts. In any case, thank you for your kind help and I look forward to hearing from you.

Sincerely,
Joshua

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Subject: RE: York Bowen Viola Concerto
Date: 8/10/2010 1:00:46 P.M. Eastern Daylight Time
From: k.adamson@ram.ac.uk
To: joshuadshepherd@aol.com

Dear Joshua,
The Copyright Act doesn't work in the same way over here. The piece is copyright until the composer has been dead for 70 years, which means it will be protected until 2031.

In the meantime, just today, I have had confirmation from Bunkers that the copyright is held by Weinberger, so I'm afraid that you will need to ask permission from them for us to make you a copy of the manuscript.

The address to write to is general.info@jwmail.co.uk, and I suggest you use a subject line of "FAO the Copyright Department", since I was unable to see any reference to that department on their website.

I hope this helps, and I'm sorry there's another hurdle to cross, but I'm sure Weinbergers will be happy to know that you'll be promoting this piece in the US!

Best wishes,

Kathy

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Subject: Re: York Bowen Viola Concerto  
Date: 8/10/2010 1:59:23 P.M. Eastern Daylight Time  
From: joshuaDShepherd@aol.com  
To: k.adamson@ram.ac.uk

Thank you for the clarification. I just sent the email to the address you supplied. When I hear something, I'll let you know. Again, thank you for the assistance!

Sincerely,  
Joshua

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Subject: Fwd: FAO the Copyright Department  
Date: 8/12/2010 5:58:49 P.M. Eastern Daylight Time  
From: JoshuaDShepherd@aol.com  
To: k.adamson@ram.ac.uk

Hi Mrs. Adamson,

Thank you for your patience and help so far! I've been in contact with a gentleman from Weinberger; his name is Lewis Mitchell. According to him, sending me an electronic copy via PDF should be no problem, he gives permission. I've attached our correspondence so you can see for yourself what has transpired so far. He's offered to write an official letter stating permission has been granted, if you need that. Thanks again for your help!

Sincerely,
I think this form of permission will be fine for us to use.

I'm going to hand you over to a colleague, since I'm not at work next week, so please expect an e-mail from Andrew Morris in order to complete the transaction.

Best wishes,

Kathy

Hi Kathy,

Hope your vacation is going well. I didn't hear anything from your colleague Andrew Morris re: the Bowen concerto this week. Are you back in the office or should I keep waiting for him. Thanks again for your assistance!

Sincerely,
Joshua

Sorry Joshua, this one slipped through the cracks, which is entirely my fault. We'll get on to it today though.

Kathy

Subject: Re: FAO the Copyright Department
Date: 8/30/2010 11:38:57 P.M. Eastern Daylight Time
From: JoshuaDShepherd@aol.com
Hi Kathy,

I’m so sorry to bother you once again, I just wanted to drop a note to see how things are progressing. I have no idea how long something like this takes so I don't know if I should keep waiting to hear from you or drop another email to inquire the status of the Bowen concerto. Either way, thanks for your help, I hope to hear from you soon.

Sincerely,
Josh

Subject: RE: FAO the Copyright Department
Date: 8/31/2010 3:11:30 A.M. Eastern Daylight Time
From: k.adamson@ram.ac.uk
To: JoshuaDShepherd@aol.com

Dear Joshua,

I’m so sorry, these things shouldn’t take this long, and neither should you have to chase for them, but we’ve had an additional problem in that the microfilm reader (from which the images will be taken) is no longer talking to the computer it is connected to following an upgrade of operating systems. Our IT department is working on it, and know that it is a priority, but I’m afraid our hands are tied until that is done. I really should have told you about this last week, but was distracted by getting the Library ready to open again after the summer break.

Once we know how many images there will be, I’ll be able to send you an invoice.

Best wishes,
Kathy

Subject: RE: FAO the Copyright Department
Date: 9/15/2010 4:07 P.M. Eastern Daylight Time
From: joshuadshepherd@aol.com
To: k.adamson@ram.ac.uk

Hi Kathy,

Hello again! Just writing to see how things are progressing re: the Bowen concerto. The last word I heard from you was that the IT department was working on the computer. Are we any further along? Thanks again and I apologize in advance if I’m coming across as bugging you, I'm just contacting to see the current status. Thanks
again!!

Sincerely,
Joshua

Subject: RE: FAO the Copyright Department
Date: 9/15/2010 5:23:44 A.M. Eastern Daylight Time
From: k.adamson@ram.ac.uk
To: joshuadshepherd@aol.com

Joshua, I wish more people would chase us for answers, it acts a welcome reminder, and sometimes as a means of how we prioritise things! Especially now term is starting and timetables are filling up. I’m glad to say that the IT department has fixed the problem (it took a while, but then it wasn’t a problem they anticipated and took a little time to diagnose).

Please find, attached, a copy of our manuscript declaration form, and an invoice, once we receive the form back (electronic copy is fine), and payment, I can send you the copy. If you’d like to pay by credit card, that’s fine too, just fax the card number, expiry date, security code (on the back of the card) to us on +44 20 7873 7322, or send the same information in at least 3 e-mails (for security reasons).

I have to report that we don’t, in fact, have the solo viola part of this concerto, but I can tell you that all Tertis’ markings from the solo part were incorporated into the published edition by Weinberger.

Best wishes,

Kathy

Subject: RE: FAO the Copyright Department
Date: 9/16/2010 3:51:03 P.M. Eastern Daylight Time
From: JoshuaDShepherd@aol.com
To: k.adamson@ram.ac.uk

Hi Kathy,

Thanks for the update! I have a couple questions. I have obviously American credit cards that draw upon US dollars. I've never entered into an international monetary transaction. Do I need to do something to convert to pounds somehow? I can send the info through fax or email, either is fine. I'm a bit wary of faxing sensitive info via fax, but if not many people are there to look at the info and do unauthorized shopping on my dime, haha; I'm ok with it. Thanks again, let me know about conversion info. I can send info to you ASAP.
Don’t worry, you don’t need to concern yourself with converting from dollars to sterling, the credit card company does that for you.

Fax is actually much safer than e-mail, as the way a fax works is to break the message up into thousands of bits of information which all take a different route and then get reconstituted at this end (no, I don’t know how it works either, but always imagine a sort of Star Trek ‘beam me up’ thing is going on).

E-mail is fine as long as you split the elements up and send them in more than one message; and e-mail might be preferable to fax if you’re going to send it outside of our office hours (although I don’t suppose the cleaners who come in overnight ever look at the fax machine).

Hope that helps,

Kathy

Hi Kathy,

I faxed over the three pages yesterday: the form filled out, the invoice and a third page with the credit card info. I printed out a fax report afterward that said the fax got to you. Let me know if it did or did not get to you, when you have a moment, thanks!!

Sincerely,

Joshua
Now that’s spooky, I was just about to e-mail you to let you know I got the fax! I’ll put the payment through on Monday, and all being well I’ll put the disc in the post to you on the same day. Have a nice weekend.

Best wishes,

Kathy

Subject: RE: RE: FAO the Copyright Department
Date: 9/22/2010 1:24 A.M. Eastern Daylight Time
From: joshuadshepherd@aol.com
To: k.adamson@ram.ac.uk

Did my cc go through? Or does it take time to process? Just curious, looking forward to seeing the score!!

Josh

Subject: RE: RE: FAO the Copyright Department
Date: 9/22/2010 4:39:07 A.M. Eastern Daylight Time
From: k.adamson@ram.ac.uk
To: joshuadshepherd@aol.com

Yes, the CD should be on its way to you with 174 pages of score on it, please let me know when it gets there, and if you can view the pages successfully.

Best wishes,

Kathy

Subject: RE: RE: FAO the Copyright Department
Date: 9/22/2010 10:04 P.M. Eastern Daylight Time
From: joshuadshepherd@aol.com
To: k.adamson@ram.ac.uk

Hi Kathy,

I received the cd in the mail. I opened each pdf to see if they were readable and viewable. Everything is great, except the page 7 is actually page 50 with the bottom left part smudged. Page 6 is also smudged, a bit in the bottom right section, but at least the number 6 is actually page 6, does this make sense? Thanks again for the help!

Sincerely,
Joshua

Subject: RE: RE: FAO the Copyright Department
Date: 10/8/2010 12:38:55 P.M. Eastern Daylight Time
From: k.adamson@ram.ac.uk
To: joshuadshepherd@aol.com

Thanks for letting me know, and I’m sorry the pages weren’t correct, (it was actually a repeat of page 5, rather than page 50), but thanks for pointing it out, we’ve been able to make a correction, which will hold good for future requests of this work.

Try this attachment.

Best wishes,

Kathy

Subject: Re: FAO the Copyright Department
Date: 10/26/2010 11:27:49 A.M. Eastern Daylight Time
From: JoshuaDShepherd@aol.com
To: k.adamson@ram.ac.uk

Hi Kathy,

As I was printing out the score at the library here in Miami yesterday finally (school has been insanely busy), I noticed that pages 143-146 are missing from the cd you sent me. I thought it was just missing from my flash drive that I copied them over from, but I don't see them either on the cd you sent me. Sorry I'm just now noticing it, I didn't see it when I saw the error with the other page. When you have a moment, can you attach and send over those pages please? Thanks in advance!

Sincerely,
Joshua

Subject: RE: FAO the Copyright Department
Date: 10/26/2010 11:42:20 A.M. Eastern Daylight Time
From: k.adamson@ram.ac.uk
To: JoshuaDShepherd@aol.com

Dear Joshua,
I should have mentioned this: pages 143-146 are actually cut from the score, so they never existed (well, they did, but the composer thought better of including them and cut them out!).

Best wishes,

Kathy

Subject: Re: FAO the Copyright Department
Date: 10/26/2010 12:08:40 P.M. Eastern Daylight Time
From: joshuaDShepherd@aol.com
To: k.adamson@ram.ac.uk

Thanks for letting me know. Looking at the Weinberger edition, they include that material and mark it as an optional cut. Interesting that it doesn't exist at all in the manuscript?! Where would have John White seen the material if not from the version you have at the library?

Josh

Subject: RE: FAO the Copyright Department
Date: 10/26/2010 11:19:39 A.M. Eastern Standard Time
From: k.adamson@ram.ac.uk
To: JoshuaDShepherd@aol.com

I didn’t say it doesn’t exist at all in the manuscript (in fact, I don’t know if it does, not having the ms to hand); just that we don’t include cut material when supplying manuscripts. Editors, are, of course, at liberty to include all material, if they wish.

Kathy

Subject: Hello again from Joshua Shepherd
Date: 1/10/2011 2:24:06 A.M. Eastern Daylight Time
From: JoshuaDShepherd@aol.com
To: k.adamson@ram.ac.uk

Hi Kathy,

Happy New Year! Hope you're doing well. I was wondering if you might be able to help me. I'm in the process of writing my essay and need to use excerpts from the Bowen Viola Concerto in the body of my paper. I'm guessing I need to get permission from someone at Weinberger, since they published the piece. Would I need to contact someone via email in London or someone on this side in New York? Any help would be
very much appreciated. Thanks again for helping with the manuscript. If I need to use an excerpt from the manuscript, would I also need to speak to someone from their company for that too?

Sincerely,

Joshua

Subject: RE: Hello again from Joshua Shepherd
Date: 1/10/2011 3:32:09 A.M. Eastern Standard Time
From: k.adamson@ram.ac.uk
To: JoshuaDShepherd@aol.com

Dear Joshua,

Happy New Year to you too, I’m glad you’re progressing so well with your essay. I think that using excerpts from a piece in the body of the paper is allowable under what is termed ‘educational fair use’. Since laws on this differ from country to country, and since the law which is applicable to you is that of your own country, I think you should refer this question to someone from your institution who deals with educational copyright.

As a matter of courtesy, however, it would do no harm at all to acknowledge Weinberger for their help in allowing you to use the manuscript material.

Best wishes,

Kathy

Subject: Re: Hello again from Joshua Shepherd
Date: 1/10/2011 10:44:30 A.M. Eastern Daylight Time
From: JoshuaDShepherd@aol.com
To: k.adamson@ram.ac.uk

Hi Kathy,

Thanks for the advice. The reason I was asking was because I came across an essay written last year that focused on Bowen's piano works. In the acknowledgments, the author of the paper thanked Josef Weinberger LTD. for their permission in reproducing the musical excerpts as part of their study. I’ve seen the permission sought and granted for other papers as well. I think it'd be a good idea to do the same thing, since this essay will be published when finished. Could you possibly refresh my memory and tell me which person/email I spoke to previously (maybe the lawyers representing and holding the rights)?
Sincerely,

Joshua

Subject: RE: Hello again from Joshua Shepherd  
Date: 1/10/2011 10:03:09 A.M. Eastern Standard Time  
From: k.adamson@ram.ac.uk  
To: JoshuaDShepherd@aol.com

Ah, I see, you’re certainly right to do this if the paper will be published. From my records I see that you dealt with someone called Lewis LewisM@jwmail.co.uk.

Hope that helps and good luck!

Best wishes,

Kathy

Subject: Re: Hello again from Joshua Shepherd  
Date: 1/10/2011 11:04:24 A.M. Eastern Daylight Time  
From: JoshuaDShepherd@aol.com  
To: k.adamson@ram.ac.uk

Thanks Kathy, I just went back and found his email! ;)

Sincerely,

Joshua

Correspondence with the Lawyers

Subject: York Bowen Viola Concerto  
Date: 5/20/2010 2:44:21 P.M. Eastern Daylight Time  
From: JoshuaDShepherd@aol.com  
To: Rose.Kennett@bunkers.co.uk, Clare.Finn@bunkers.co.uk  
CC: k.adamson@ram.ac.uk

Hello Ms. Kennett and Ms. Finn,

My name is Joshua Shepherd. I'm a doctoral viola student at the University of Miami, FL. I was given your name and contact information by Ms. Kathryn Adamson, Librarian at the Royal Academy of Music. I will be focusing my doctoral essay on the Viola
Concerto in C Minor by York Bowen and need your permission. I would like to study the original holograph score of the piece for my research. I asked if it'd be possible to get a PDF via the internet of the score from the Library with the help of Ms. Adamson and the Royal Academy Library, and she referred me to the two of you. Just to be clear, this would be for purely scholarly purposes, nothing commercial in nature. I would make sure to clearly give acknowledgement in my final published essay. Thank you for your time and consideration, I appreciate it much.

Sincerely,
Joshua Shepherd

Subject: York Bowen manuscripts
From: Rose.Kennett@bunkers.co.uk
To: joshuadshepherd@aol.com

Please find attached letter from Ray Garrod of this office
joshuadshepherd@aol.com

Our Ref: RG/CMF/10904
Direct email: ray.garro@bunkers.co.uk

10th June 2010

Dear Mr Shepherd

York Bowen Manuscripts
Viola Concerto in C Minor

Thank you for your email.

Whilst we are happy for you to have copy of the original holograph score we would be grateful if you would provide us with details of when and where the performance will take place.

I look forward to hearing from you with this information.

Yours sincerely,

R. Garro
Subject: York Bowen Viola Concerto
Date: 6/11/2010 11:06:12 A.M. Eastern Daylight Time
From: JoshuaDShepherd@aol.com
To: ray.garro@bunkers.co.uk

Dear Mr. Garrod,

Thank you for your response. As part of my doctoral research, I plan to compare the original manuscripts of the piece to the edited version currently published by Weinberger, which I already have in my possession. Here in the US, Bowen's music isn't as well-known as it should be so I plan to write my essay explaining it's value to overall viola repertoire and also provide a performer's guide to preparing for the piece. Since the university is currently closed for the summer, I can't schedule a performance date for my final doctoral recital which will include the piece until school reopens in the Fall at the end of August. However, the recital will be in the upcoming Spring semester, somewhere in the months of January 2011-May 2011 at the University of Miami, Coral Gables, Florida. The purpose of contacting your company wasn't mainly regarding a performance of the piece but the study of the original conductor's score and viola part at the Royal Academy library, for my essay which I'm now working on currently. Thanks again and I look forward to your response.

Sincerely,
Joshua Shepherd

Subject: York Bowen Viola Concerto
From: Rose.Kennett@bunkers.co.uk
To: joshuadshepherd@aol.com

Please find attached letter from Ray Garrod
Our Ref: RG RK 10904  
Your Ref:  
Direct email: ray.garrod@bunkers.co.uk  
5th August 2010

Dear Joshua

York Bowen Viola Concerto

Thank you for your enquiry concerning the manuscript of York Bowen's Viola Concerto.

As you realise, the work is currently published by Weinberger but I note that you have a copy of their edited version.

I am happy for you to be supplied by Royal Academy of Music with a copy of the original manuscript for the purposes of comparison with the edited version and I am advising the Academy accordingly. However, your performance must be subject to the agreement of Weinberger.

Yours sincerely,

Ray Garrod
Correspondence with Publisher

Subject:    York Bowen Viola Concerto
Date:       9/3/2010 12:15:23 A.M. Eastern Daylight Time
From:       JoshuaDShepherd@aol.com
To:         usrental@boosey.com

To Whom It May Concern,

My name is Joshua Shepherd. I'm a DMA viola performance student writing my doctoral essay on York Bowen's Viola Concerto. I was referred to you by your colleague, Joe Rubenstein (Promotion Assistant). He mentioned I might be able to obtain a perusal score via the Rental Library for study purposes.

Sincerely,
Joshua Shepherd

Subject:    RE: York Bowen - Viola Concerto (Weinberger ed.) perusal
Date:       9/7/2010 10:10:41 A.M. Eastern Standard Time
From:       usrental@boosey.com
To:         JoshuaDShepherd@aol.com

Dear Joshua,

Thank you for your request, this work is available through Boosey. To order a perusal score, please see the terms below and reply with your confirmation, your shipping and billing addresses, your credit card information and orchestra or school affiliation (if applicable). We can bill the charges to your account if you prefer, please advise.

There is a $35.00 service charge plus shipping for the total of scores and recordings on your perusal order, the fee is $25.00 plus shipping for colleges and universities. Orders ship five business days from the date you confirm your order. Rush service is available for an additional $10.00; you MUST make your request in writing.

The perusal loan period is two months. A single two month extension of the perusal loan period is available upon written request at no extra charge. Additional two month extensions of the perusal loan period may be granted at our discretion, but each such additional two month extension will require payment of an additional fee equivalent to the first perusal fee. If you wish to extend your perusal rental, you must notify us in writing before the end of your perusal rental period.

Perusal materials may not be used as rental materials. If you wish to perform the work, you must obtain a performance license and rental materials. We reserve the right to recall
perusal materials in the event they are needed for rental purposes.

Please provide the following:

1) REQUIRED VIA EMAIL: Name, shipping address and telephone number

We accept MasterCard and Visa. If you prefer to call in with the credit card info we can be reached during business hours EST. Please provide the following:

2) Credit Card: Name on card, billing address, account number, expiration date, and CVN number

Regards,

Laura Thompson, librarian
Boosey & Hawkes, Inc., an Imagem Company
(212) 358-5300 x.2

Web Contact Request ID (please do not delete in any correspondence with us): 317181

Subject: Re: York Bowen - Viola Concerto (Weinberger ed.) perusal
Date: 9/7/2010 10:01:06 P.M. Eastern Daylight Time
From: JoshuaDShepherd@aol.com
To: usrental@boosey.com

Hi Ms. Thompson,

Thanks for your response re: the Bowen Viola Concerto. Just to clarify, I'm looking to obtain a perusal score for the full orchestral conductor's score for the piece NOT the piano reduction. If this is what you have to offer, I'm very interested. My info is as follows below, I will call tomorrow to give the credit card information, I don't like giving it out over the internet.

Joshua Shepherd
5791 SW 59 St
Miami, FL 33143

Subject: RE: Re: York Bowen - Viola Concerto (Weinberger ed.) perusal
From: usrental@boosey.com
To: JoshuaDShepherd@aol.com

Yes, the full score. We'll keep the order on hold until we receive your credit card information.
Regards,

Laura Thompson, librarian
Boosey & Hawkes, an Imagem Company
(212) 358-5300 x.2

Web Contact Request ID (please do not delete in any correspondence with us): 317404
APPENDIX C: Lederer and Silverthorne edited Methodology Examples

Lederer editing

Example 3.1  York Bowen, Viola Concerto, mvt. 1, mm. 44-54
(rapid ascension, chords built on descent).

Example 3.1A  York Bowen, Viola Concerto, mvt. 3, mm. 255-259
(difficult, quick ascension).

Example 3.2  York Bowen, Viola Concerto, mvt. 1, mm. 98-112
(shifting large/difficult intervals).
Example 3.2A York Bowen, Viola Concerto, mvt. 1, mm. 251-270
(shifting large/difficult intervals).

Example 3.2B York Bowen, Viola Concerto, mvt. 1, mm. 363-388
(shifting large/difficult intervals).
Example 3.3  York Bowen, Viola Concerto, mvt. 1, mm. 159-176
(double stops placed in sixths and thirds).

Example 3.4  York Bowen, Viola Concerto, mvt. 1, mm. 219-238
(octaves placed in triplets, then cantabile).
Example 3.4A  York Bowen, Viola Concerto, mvt. 3, mm. 101-107 (octaves at a quick tempo).

Example 3.5  York Bowen, Viola Concerto, mvt. 1, mm. 213-218.

Example 3.5A  York Bowen, Viola Concerto, mvt. 1, mm. 401-409 (broken chords built with open Gs).

Example 3.6  York Bowen, Viola Concerto, mvt. 1, mm. 413-419 (C Major arpeggios).
Example 3.7  York Bowen, Viola Concerto, mvt. 3, mm. 123-142
(ascending into higher position).

Example 3.7A  York Bowen, Viola Concerto, mvt. 3, mm. 392-403
(ascending into higher position).

Example 3.8  York Bowen, Viola Concerto, mvt. 3, mm. 404-412 (Etude-like passage).
Example 3.9  York Bowen, Viola Concerto, mvt. 3, mm. 572-576
(quickly descending sextuplet figure).

Example 3.10. York Bowen, Viola Concerto, mvt. 3, mm. 580-599
(arpeggios, quick descent and double stops).
Silverthorne editing

Example 3.1  York Bowen, Viola Concerto, mvt. 1, mm. 44-54
(rapid ascension, chords built on descent).

Example 3.1A  York Bowen, Viola Concerto, mvt. 3, mm. 255-259
(difficult, quick ascension).

Example 3.2  York Bowen, Viola Concerto, mvt. 1, mm. 98-112
(shifting large/difficult intervals).
Example 3.2A York Bowen, Viola Concerto, mvt. 1, mm. 251-270
(shifting large/difficult intervals).

Example 3.2B York Bowen, Viola Concerto, mvt. 1, mm. 363-388
(shifting large/difficult intervals).
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(double stops placed in sixths and thirds).

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(octaves placed in triplets, then cantabile).
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(octaves at a quick tempo).

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(broken chords built with open Gs).

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(C Major arpeggios).
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(ascending into higher position).

Example 3.7A York Bowen, Viola Concerto, mvt. 3, mm. 392-403
(ascending into higher position).

Example 3.8 York Bowen, Viola Concerto, mvt. 3, mm. 404-412 (Etude-like passage)
Example 3.9  York Bowen, Viola Concerto, mvt. 3, mm. 572-576
(quickly descending sextuplet figure).

Example 3.10.  York Bowen, Viola Concerto, mvt. 3, mm. 580-599
(arpeggios, quick descent and double stops).
Appendix D: Consent Forms
“York Bowen’s Viola Concerto – A Methodology of Study”

INFORMED CONSENT FORM

PURPOSE:
The goal of this research is to bring awareness of York Bowen and his contributions to the repertoire of violists, in particular his Viola Concerto. The research will include short biographies of the composer as well as on Lionel Tertis, for whom he wrote the piece. The researcher has chosen eleven excerpts from the Concerto to be approached for a pedagogical standpoint. Four respondents have been chosen who have either performed the work live, recorded the piece or are knowledgeable in the subject area.

PROCEDURE:
The informed consent and the questionnaire will be attached to an email and sent out to the participants. All participants are asked to answer this questionnaire regarding the selected excerpts from the Bowen Concerto. The participants will be asked to state in their email response whether they agree that their names will be published or not. Each participant acknowledges through his/her responses to the questionnaire (via email) that he/she has read and understood the informed consent form and further agrees to its terms. The responses will be used for research and will be included in the investigator’s doctoral essay. Through participation by responding to the questionnaire, each participant also agrees that his/her responses will be published in the essay.

RISKS:
No foreseeable risks or discomfort are anticipated for you by participating.

ALTERNATIVES:
You have the alternative to not participate in this study. You may stop participating any time or you can skip any questions you do not want to answer. Nothing will happen to you as a result of halting participation.

BENEFITS:
Although, no benefits can be promised to you by participating in this study, the information gathered and distributed later is intended to be used to broaden the awareness of Bowen’s Concerto.

COSTS:
No costs are anticipated for you to participate in this study.

PAYMENT TO PARTICIPATE:
No monetary payment will be awarded due to participation in this study.

CONFIDENTIALITY:
The investigators and their assistants will consider your records confidential to the extent permitted by law. The US department of Health and Human Services (DHHS) may request to
review and obtain copies of your records. Your records may be reviewed for audit purposes by authorized University employees or other agents who will be bound by the same provisions of confidentiality. The participants’ names and responses will be made public in my dissertation, which will be submitted to the faculty of the University of Miami this Spring semester and will be available for educational purposes unless he/she indicates to the principle investigator that they would like their information to be kept confidential. Please state your preference in your email response on whether you want your name to be published or not.

RIGHT TO WITHDRAW:
Your participation is voluntary; you have the right to withdraw from the study.

OTHER PERTINENT INFORMATION:
The researcher will answer any questions you may have regarding the study and will give you a copy of the consent form after you have signed it. If you have any questions about the study please contact Joshua Shepherd, investigator, at 786-877-2801 or joshuadshepherd@aol.com. If you have any questions about your rights as a research participant, please contact the Human Subjects Research Office (HSRO) at 305-243-3195.

Please print a copy of this consent document for your records.
The investigators and their assistants will consider your records confidential to the extent permitted by law. The US department of Health and Human Services (DHHS) may request to review and obtain copies of your records. Your records may be reviewed for audit purposes by authorized University employees or other agents who will be bound by the same provisions of confidentiality. The participants’ names and responses will be made public in my dissertation, which will be submitted to the faculty of the University of Miami this Spring semester and will be available for educational purposes unless he/she indicates to the principle investigator that they would like their information to be kept confidential. Please state your preference in your email response on whether you want your name to be published or not.

RIGHT TO WITHDRAW:
Your participation is voluntary; you have the right to withdraw from the study.

OTHER PERTINENT INFORMATION:
The researcher will answer any questions you may have regarding the study and will give you a copy of the consent form after you have signed it. If you have any questions about the study please contact Joshua Shepherd, investigator, at 786-877-2801 or joshuadshepherd@aol.com. If you have any questions about your rights as a research participant, please contact the Human Subjects Research Office (HSRO) at 305-243-3195.

Please print a copy of this consent document for your records.

[Signature]
3-12-11
Re: Some thoughts (fwd)

message

Helen S. Callus <hcallas@gmail.com>
Helen Callus

Professor of Viola, University of California, Santa Barbara
Post-President, American Viola Society // www.AmericanViolaSociety.org

Department of Music, University of California
Santa Barbara, CA 93106-5070
Studio Room: 0343 Music Department, UCSB Campus
Music Dept. Fax: 805 893-7194
Home Tel: 805 569 3855
Home Fax: 805 563 2031
Cell: 805 242 6110

--------- Forwarded message ---------
Date: Sun, 13 Mar 2011 00:34:34 EST
From: JoshuaDShepherd@aol.com
To: hcallas@music.ucsb.edu
Subject: Re: Some thoughts

I will find out the fax number at the University's School of Music office on Monday since I don't have a fax number myself. Sorry the form seems to have problems opening, don't know why, it's just a simple Word doc. Here's the info, (please sign below where it says to print a copy for your own records):

"York Bowen's Viola Concerto – A Methodology of Study"

INFORMED CONSENT FORM

PURPOSE:
The goal of this research is to bring awareness of York Bowen and his contributions to the repertoire of violists, in particular his Viola Concerto. The research will include short biographies of the composer and his work, Lionel Tertis, for whom he wrote the piece. The researcher has chosen eleven excerpts from the Concerto to be approached for a pedagogical standpoint. Four respondents have been chosen who have either performed the work live, recorded the piece or are knowledgeable in the subject area.

PROCEDURE:
The informed consent and the questionnaire will be attached to an email

https://mail.google.com/mail/u/0?ui=2&ik=7a8e3f9c6&view=pt&search=all&inbox&th=1c2e5e86c5e03c62
and sent out to the participants. All participants are asked to answer this questionnaire regarding the selected excerpts from the Bowen Concerto. The participants will be asked to state in their email response whether they agree that their names will be published or not. Each participant acknowledges through his/her responses to the questionnaire (via email) that he/she has read and understood the informed consent form and further agrees to its terms. The responses will be used for research and will be included in the investigator’s doctoral essay. Through participation by responding to the questionnaire, each participant also agrees that his/her responses will be published in the essay.

RISKS:
No foreseeable risks or discomfort are anticipated for you by participating.

ALTERNATIVES:
You have the alternative to not participate in this study. You may stop participating at any time or you can skip any questions you do not want to answer. Nothing will happen to you as a result of halting participation.

BENEFITS:
Although, no benefits can be promised to you by participating in this study, the information gathered and distributed later is intended to be used to broaden the awareness of Bowen's Concerto.

COSTS:
No costs are anticipated for you to participate in this study.

PAYMENT TO PARTICIPATE:
No monetary payment will be awarded due to participation in this study.

CONFIDENTIALITY:
The investigators and their assistants will consider your records confidential to the extent permitted by law. The US department of Health and Human Services (DHHS) may request to review and obtain copies of your records. Your records may be reviewed for audit purposes by authorized University employees or other agents who will be bound by the same provisions of confidentiality. The participants’ names and responses will be made public in my dissertation, which will be submitted to the faculty of the University of Miami this Spring semester and will be available for educational purposes unless he/she indicates to the principle investigator that they would like their information to be kept confidential. Please state your preference in your email response on whether you want your name to be published or not.

RIGHT TO WITHDRAW:
Your participation is voluntary; you have the right to withdraw from the study.

OTHER PERTINENT INFORMATION:
The researcher will answer any questions you may have regarding the study and will give you a copy of the consent form after you have signed it. If you have any questions about the study please contact Joshua Shepherd, investigator, at 786-877-2801 or joshuadeshpherd@aol.com. If you have any questions about your rights as a research participant, please contact the Human Subjects Research Office (HSRO) at 305-243-3195.

Please print a copy of this consent document for your records.

In a message dated 3/12/2011 7:57:28 P.M. Eastern Standard Time,
haralux@music.ucsb.edu writes:

I also couldn't download the attachment. Can you put in body of email that I sign electronically or print and fax? best HC

https://mail.google.com/mail/u/0?ui=2&ik=78dc31f7c6&view=pt&search=inbox&tid=1229ad139e69c09f2
INFORMED CONSENT FORM

PURPOSE:
The goal of this research is to bring awareness of York Bowen and his contributions to the repertoire of violists, in particular his Viola Concerto. The research will include short biographies of the composer as well as on Lionel Tertis, for whom he wrote the piece. The researcher has chosen eleven excerpts from the Concerto to be approached for a pedagogical standpoint. Four respondents have been chosen who have either performed the work live, recorded the piece or are knowledgeable in the subject area.

PROCEDURE:
The informed consent and the questionnaire will be attached to an email and sent out to the participants. All participants are asked to answer this questionnaire regarding the selected excerpts from the Bowen Concerto. The participants will be asked to state in their email response whether they agree that their names will be published or not. Each participant acknowledges through his/her responses to the questionnaire (via email) that he/she has read and understood the informed consent form and further agrees to its terms. The responses will be used for research and will be included in the investigator’s doctoral essay. Through participation by responding to the questionnaire, each participant also agrees that his/her responses will be published in the essay.

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reviewed for audit purposes by authorized University employees or other agents who
will be bound by the same provisions of confidentiality. The participants’ names and
responses will be made public in my dissertation, which will be submitted to the
faculty of the University of Miami this Spring semester and will be available for
educational purposes unless he/she indicates to the principle investigator that they
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joshuadshepherd@aol.com. If you have any questions about your rights as a research
participant, please contact the Human Subjects Research Office (HSRO) at 305-243-
3195.

Please print a copy of this consent document for

your records. Signed

[Signature]

Dated 7th March 2011
The investigators and their assistants will consider your records confidential to the extent permitted by law. The US department of Health and Human Services (DHHS) may request to review and obtain copies of your records. Your records may be reviewed for audit purposes by authorized University employees or other agents who will be bound by the same provisions of confidentiality. The participants' names and responses will be made public in my dissertation, which will be submitted to the faculty of the University of Miami this Spring semester and will be available for educational purposes unless he/she indicates to the principle investigator that they would like their information to be kept confidential. Please state your preference in your email response on whether you want your name to be published or not.

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