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# THE LATE-ROMANTIC ENGLISH CELLO SCHOOL -

## Whitehouse, Walenn, Squire, Such, Mukle, James, Trowell, Salmon, Sharpe, Harrison, Kennedy, Pini, Kilby, Cameron, Clark, Reiss, Butler, Hampton, Hooton, Joseph and Pleeth

*written by David Johnstone*

Information on Arnold Trowell is included with the permission of Martin Griffiths (original author)

Also full credit should be given to Joseph Stevenson for information on Thelma Reiss, and to Margaret Campbell for information on Antonia Butler

Also a big thank you to Jonathan Hunt for making a number of most useful further comments, and *cough* for pointing out a few small silly errors!

# THE LATE-ROMANTIC ENGLISH CELLO SCHOOL

**There have been very few attempts to collate information on a wide variety of English/British late-romantic age cello performers, and I was prompted to do so believing that both established artists and cellists of the younger generation might welcome extra information on some of their illustrious predecessors.**

**Our story starts with ROBERT LINDLEY, born in 1775 (Rotherham, England) and died in 1855 (London), and who may be considered the first truly great English cellist. Within his lifetime he was not equalled as a cello performer within these shores; in fact, he was surely the greatest Englishman seen up to that point in history - his technique was strong and his tone was rich and strong, and he was distinguished for the extreme purity of his tone. Lindley's orchestral playing was also excellent. In particular it was noted that his performance of the accompaniment to Recitative from figured bass was most "elaborate and ingenious." He became the first cello professor at the new 'Royal Academy of Music', London, when it opened. However, he was an isolated talent, without obvious successors. *Please the separate article on him in johnstone-music.***

**Amongst Lindley's pupils, perhaps CHARLES LUCAS (born 1808 in Salisbury), was perhaps the most able. He was orchestral conductor at the Royal Academy of Music, and succeeded Cipriani Potter as Principal there in 1859. He had already taken the place of his master, Lindley, as first violoncellist of the Italian Opera, but it can hardly be said that he became a remembered name in the following generation, and in the course of further time he largely became forgotten.**

**Therefore, after the death of Lindley, in 1855, the void in the English cello scene became admirably filled, not by an Englishman, but by ALFREDO PIATTI, an Italian virtuoso whom the English considered as almost nationalized as one of their own!**

**That is not to say that there were no home talents before the end of the 19th century however. One important 'exception' was EDWARD HOWELL. He was born in London in 1846 (5th February) and was a pupil of Piatti at the Royal Academy of Music. He became a member of the Italian Opera Orchestra and then, from 1872, of the the Covent Garden Theatre Orchestra from 1872 (and in this he was probably the principal cello). One of his greatest claims to fame was being chosen for the premiere of the David Popper Requiem for three Cellos and orchestra, sharing the limelight with Jules Delsart and Popper himself (in 1891). His prominent role was reflected in being made Musician in Ordinary to the Queen, Member of the Royal Academy of Music, and of the Philharmonic Society,**

**professor at the Royal College of Music and also at the Guildhall School. He was though, above all, a performing cellist and took part in many musical Festivals in London and in the provinces. He was an exponent of the formerly important Molique Cello Concerto. His most gifted student was W.H. Squire. Howell died in 1898.**

**Another fine-reputed cellist, contemporary with Edward Howell, was CHARLES OULD. At first playing flute, cello and singing, he dedicated himself to the cello from 16 years old. He was Musician in Ordinary to Her Majesty, and also worked as principal Cellist at the Richter Concerts, as well as a range of other concert giving. For example, he participated in the premiere of Rosalind Ellicot's second piano trio in 1895 (although dedicated to Piatti) along with Agner Zimmerman (piano) and Emile Sauret (violin). In the same year he participated in a Prom concert as cellist in Alfred Cellier's nonet arrangement of Bizet's Carmen ('Grand Fantasia' Instrumental). Chamber music playing was an important facet in his professional life, and we know of many concerts in which he participated. He also composed some music for cello and piano. He was active in Britain until at least the mid-1920s.**

**However, the next great English hope was almost unquestionably WILLIAM EDWARD WHITEHOUSE, who was born in 1859 and a student of Piatti. Furthermore, one could definitely speak of him as being mastered in the 'Piatti' school, despite his short time of study with the Italian. I would maintain that it was Whitehouse, and not Lindley or Howell, who did most to open up a loosely-defined but rich late-romantic cello school, which I am labelling "The Late-Romantic English Cello School". In this article I wish to give short biographies of the main figures. Please do remember that a list of worthy musicians has no ending; and that although I try to name whom I personally consider the greatest musicians – performers and teachers – there could possibly be someone unduly neglected, and I give my sincere apologies if that is the case. There are also cases of deserved inclusions, such as Johann C. Hock (the cellist of Catterall String Quartet from its formation in 1910), Haydn Rogerson (principal cello of the Hallé Orchestra), and Harvey Phillips (respected English cello professor), for whom so little information seems available that it has been almost impossible to build even a modest chapter on their names. The only order of entries which I believe can be logical is that which is chronological by year of birth, and I stop at births at the end of the First World War. Surely one might speak of those artists born in the 1920's and 1930's as belonging to another generation of cellists – not classed so much as purely romantic cellists, but as those now living in the 'modern age'. So with Whitehouse the English Romantic school begins ...**

# WHITEHOUSE, William Edward

## Born: 1859, 20th May (London)

## Died: 1935

**WILLIAM EDWARD WHITEHOUSE was born in London, and started music at eleven years of age learning the violin from Adolphe Griesbach. This was no uncommon thing at that time; for example, Lindley had followed the same path, as did his German contemporary Hugo Becker. However, at thirteen he clearly preferred the violoncello, and so was placed for four years of tuition under Walter Pettit. In 1877 he entered the Royal Academy of Music and studied under Piatti and Alessandro Pezze (another Italian, born in 1835 in Milan) for the violoncello and Banister for harmony. On various occasions he gained prizes and medals there. William Whitehouse (1859-1935) is considered to be Piatti's favourite pupil, even though he only studied formerly with Piatti for one year there. The rapport between the two was immediate, and Whitehouse soon started to deputize for Piatti – in the traditional British 'free-lance' world an orchestral player who had another (more important) engagement the night of a performance or rehearsal could send a suitable deputy to take his place. It should be pointed out that this practice was difficult to understand in many other parts of Europe; there were both occasional musical disasters and many 'more-or-less' performances, and a growing number of conductors and soloists were not at all happy with the British orchestral scene. For example, Bruch, at the height of his reputation as composer/conductor spent three seasons as artistic director of the Royal Liverpool Philharmonic Society (1880 - 1883), but he simply did not get along with the players, who had rather lax standards in his opinion. Bruch was much more content when he became director of the Breslau (now Wroclaw, Poland) Orchesterverein, from 1883 to 1890. At least in our current study, if one considers the amazing virtuoso level of Piatti, and the undoubted raw ability of the young Whitehouse there could have been few complaints!**

**In 1882, aged just 23 years old, Whitehouse was appointed Assistant-Professor at the Academy where just a while previously he had been studying, and the following year made a full Professor of the Royal Academy of Music. In 1883 he was elected Associate of the same Institution and, in 1884, member of the Royal Society of Musicians. This must have been as a consequence of his high regard within London musical society. He was introduced to some of the finest players in the world. He played with the already famous violinist Joseph Joachim, and toured widely as a member of "The London Trio" with Simonetti and the pianist Amina Goodwin between the years 1889 and 1904. He was for many years connected with Josef Ludwig's annual series of chamber concerts.**

**He was especially renowned as an important teacher for in later life. Apart from his involvement in the Royal Academy, he also became Professor at Cambridge University, of the Royal College of Music (London), of King's College (London), and at the Manchester New College of Music under Sir Charles Halle.**

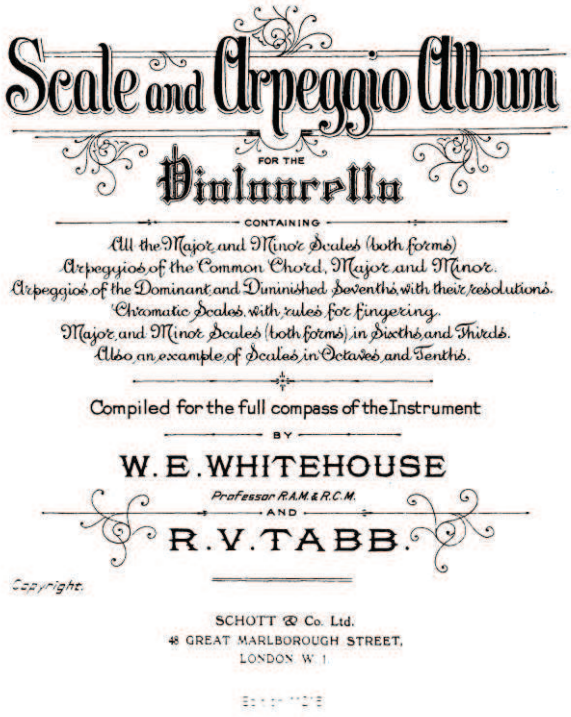
**He died in 1935, with a truly glorious reputation behind him.**

**William Whitehouse was highly regarded for both his solo and chamber performances, though reports as to his actual sound are difficult to come by. We know that he often deputized at first for Piatti (under the deputy system afore mentioned,). The instrument on which Whitehouse played was one of the finest specimens of Francisco Ruggierius.**

**His own compositions were primarily for his own instrument, but do not appear to be in print today. They bore titles such as:**

**Introduction and Allegro Perpetuo**
**Remembrance, Ballade in G (1916)**
**Gedanken,**
**Melody in D**
**Serenade**
**Caprice**

**He published a major Scale-book, with all the normal major and minor scales (3 and 4 octaves), plus chromatic scales, arpeggios, dominant and diminished seventh arpeggios, thirds, sixths and octaves. It was probably the most complete scale-book of its time, and printed on large size paper.**


Scale and Arpeggio Album
FOR THE
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All the Major and Minor Scales (both forms)
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Compiled for the full compass of the Instrument
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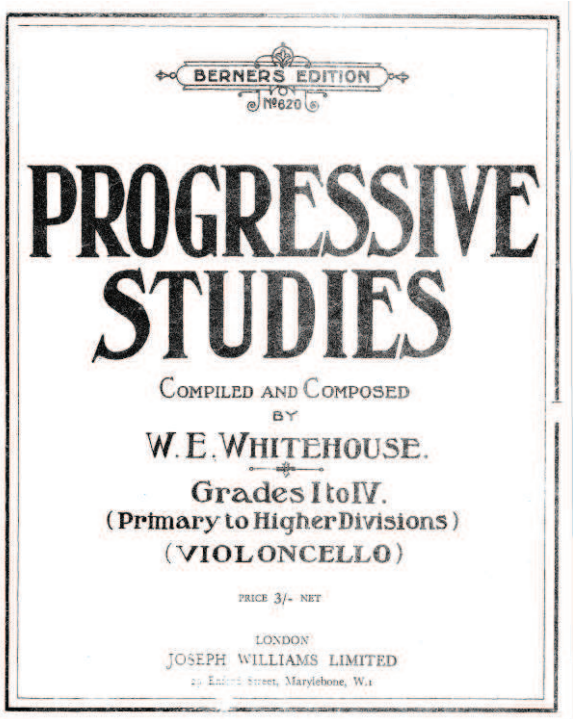
**R.V. Tabb, whose name figures on the front cover, also helped Whitehouse in revising and enlarging the Piatti Cello method … Tabb was a close friend of the viola virtuoso Lionel Tertis (they played together in the premiere of W.H. Reed's Quartet in F major). Tabb also edited the Grützmacher Daily Exercises, yet information on him is today very difficult to come by.**

**In 1916 Whitehouse published the 'Half Minute Violoncello Studies', these perhaps lasting more than 30 seconds each, but which incorporated some novel exercises to maintain the interest of the cello student within an academic climate. Some of his ideas would not be so out-of-date in today's musical climate.**

**He was conscious of all levels of cello playing, from elementary students to concert artist level. He was equally 'at home' with all levels. He was able to accurately 'grade' pieces, as the following publication of 1920 amply demonstrates:**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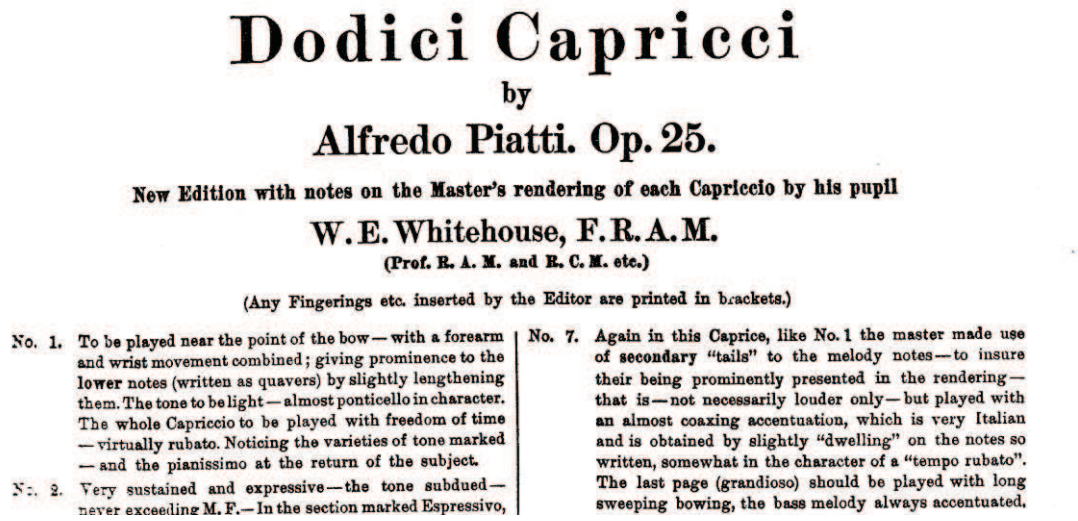
He edited Piatti's Caprices, with most exact, and interesting suggestions as to how his former teacher preferred them to be played.



Dodici Capricci

by

Alfredo Piatti. Op. 25.

New Edition with notes on the Master's rendering of each Capriccio by his pupil

W. E. Whitehouse, F. R. A. M.

(Prof. R. A. M. and R. C. M. etc.)

(Any Fingerings etc. inserted by the Editor are printed in brackets.)

No. 1. To be played near the point of the bow — with a forearm and wrist movement combined; giving prominence to the lower notes (written as quavers) by slightly lengthening them. The tone to be light — almost ponticello in character. The whole Capriccio to be played with freedom of time — virtually rubato. Noticing the varieties of tone marked — and the pianissimo at the return of the subject.

No. 2. Very sustained and expressive — the tone subdued — never exceeding M. F. — In the section marked Espressivo,

No. 7. Again in this Caprice, like No. 1 the master made use of secondary "tails" to the melody notes — to insure their being prominently presented in the rendering — that is — not necessarily louder only — but played with an almost coaxing accentuation, which is very Italian and is obtained by slightly "dwelling" on the notes so written, somewhat in the character of a "tempo rubato". The last page (grandioso) should be played with long sweeping bowing, the bass melody always accentuated.

In addition he edited numerous other works for cello, mainly by baroque composers.

His students are recognizable names of the early twentieth century: Salmond, Withers, James, Evans, Kate Ould, Beatrice Evelyn, and Beatrice Harrison. Biographies of some of these will later appear in this very article! Others were well respected in their day but have fallen into oblivion – Beatrice Evelyn, for example, was a solo cellist under the famed Ibbs and Tillet concert agency, but forgotten today.

At the very end of his life, in 1930, he wrote 'Recollections of a Violoncellist'.

# WALENN, Herbert

## Born: 1870, 25th June (London)

## Died: 1953, 10th February (London)

**Herbert Walenn was born into a musical family. He studied both at the Royal College of Music and at the Royal Academy of Music (with Edward Howell); studying at both famous London institutions, although unusual, was not a rare occurrence. However, he then studied in the Hochschule in Frankfurt under Hugo Becker, who left a permanent impression on him. He then had the opportunity to tour Germany as a soloist.**

**Once back in Britain he made his official London debut in 1902, and then played quite frequently in the St. James's Hall Saturday concerts. He was for several years the cellist of the Kruse Quartet, and his chamber music rendering were specially noted; indeed later he formed his own quartet.**

**It was principally as a teacher that he achieved certain fame. His successful list of students led, in turn, to more and more interest in study with him. In 1919 he founded the London Violoncello School with the purpose of raising standards of amateur cellists in the South of England, and 'his' society gave important opportunities for solo performances and group cello works; for example, he arranged concerts in the 'Dukes Hall' of the Royal Academy of Music, and even some at the Wigmore Hall. As an interesting anecdote, Casals wrote his 'Sardana' for 16 cellos in 1927 as a dedicatory work for the school, and they duly performed it. His most promising students were singled out for debut presentations before the professional critics. During this time the London Violoncello Society often surpassed a membership of 100 cellists.**

**But he also specially and individually prepared students of high soloist potential:**

**One obvious case was Zara Nelsova – a Canadian cellist of Russian ancestry. She became a pupil of Herbert Walenn when aged 10 at the London Violoncello school, being considered too young to enrol at the Royal Academy of Music, where Walenn was also a professor. She studied with him for six years and gained very secure technical training and a formidable start to her repertoire. She was even considered a child prodigy, for early in her studies with Walenn, she had made her debut at a charity concert of the Royal College of Music which was so well received that it led to an engagement with the London Symphony Orchestra (and Malcolm Sargent) performing Lalo's Cello Concerto. She later had short periods of study with Feuermann, Piatigorsky and Casals – all with hugely individual styles which helped her find an independent voice as a solo cellist with great character. She had a large repertoire, and special links with the composers Bloch (recording 'Schelomo' three times and extensively promoting the three Solo Suites) and Barber (she recorded his concerto with the composer conducting).**

**Douglas Cameron was a pupil of Walenn (and in turn became the teacher of Derek Simpson, Douglas Cummings, Christopher van Kampen, Thomas Igloi, and Keith Harvey). He performed as a soloist, and he experience gained him a high reputation orchestral as a principal cellist.**

**John Barbirolli, before coming such a famous conductor, was initially a cellist (and working professionally, but perhaps of more modest level!) and still at that moment using his Italian name Giovanni. He too studied with Herbert Walenn!**

**William Pleeth was surely one of most influential teachers in 20th century Britain. He was a pupil of Walenn at the London Violoncello School, and then studied with Julius Klengel in Leipzig – he held a valued career as soloist and chamber musician, and later dedicated himself more to the teaching world. Amongst the dozens of competent cellists he produced shine the names Jacqueline Du Pré, Robert Cohen, and his own son Anthony. He wrote/edited a highly recommended book "Cello," part of the Yehudi Menuhin Music Guide series – not so much as a tutor as an indication as to the psychology of cello playing.**

**Colin Hampton, cellist of the Griller String Quartet, studied with Herbert Walenn at the London Violoncello School, and then with W. H. Squire at the Royal Academy of Music.**

**Vivian Joseph, who was given a scholarship to the London Violoncello School of Herbert Walenn, and continued studying with him at the Royal Academy of Music. He made his first broadcast in 1932, and possessed an exceptionally sweet tone which he used to good effect in chamber music. Later he became a professor at the Royal Academy of Music.**

**Jacqueline du Pre showed talent was obvious from an early age, and she began cello lessons when she was 5 years old. Her early teachers included Herbert Walenn and William Pleeth; she later studied with Paul Tortelier, Mstislav Rostropovich and Pablo Casals. At the age of 11 she won her first competition, and she eventually took every possible prize for cellists at the Guildhall School of Music, before launching an international career.**

**Yet other names include Hambourg and Cherniasky.**

**There has been, since 1973, a prestigious Herbert Walenn Prize for cello students at the Royal Academy of Music, London**

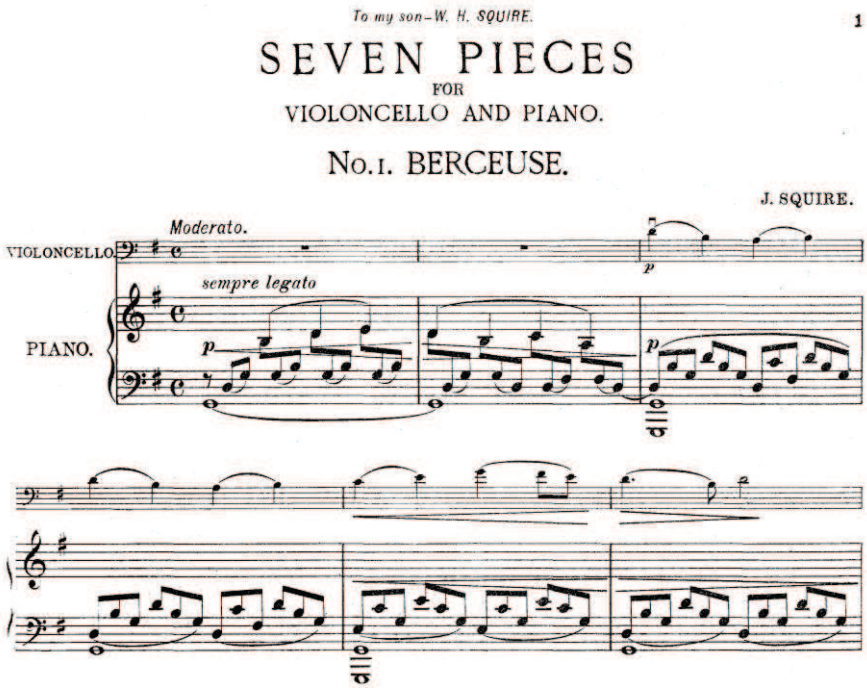
# W.H. SQUIRE

## Born: 1871, 8th August (Ross-on-Wye, UK)

## Died: 1963, 17th March (London)

**William Henry Squire, born on the English-Welsh borderlands, is probably equally well known as a composer as he was a cellist. Educated at Kingsbridge Grammar School in South Devon, he became a Foundation Scholar at the Royal College of Music (London) in 1883 where he studied the cello with Edward Howell and composition with Parry and Stanford.**

**It should be mentioned that his father was a composer, in the style of Stanford or Parry: it is worth noting this little extract of his Berceuse, which was written for his son William Henry as a nice sounding romantic piece in the easier positions:**



**William's London debut was in 1890 or 1891 at the St James' Hall (in a concert given by Albeniz), and he later toured widely as a soloist, notably with the pianist Clara Butt. It is recorded that he played the Saint-Saens A minor concerto at the London Crystal Palace in 1895. He was often to feature his own compositions in the cello and piano recitals, and also many transcriptions of 'tuneful' composers such as Chopin or Offenbach.**

**In common with many of the famous English cellists of the time, he was a solid orchestral musician. He played in the Covent Garden Orchestra during the years 1894-1897 and the Queen's Hall Orchestra from 1897 to 1901, Fauré dedicated his *Sicilienne* to Squire, a reworking for cello and piano of a movement from an orchestral suite, having encountered his playing in the opera orchestra of Covent Garden. In 1899 he performed the Scubert – Quintet in an ensemble led by Joseph Joachim. In 1904 he played part of the Molique concerto at the London Royal Albert Hall. He also had the honour of performing before both Queen Victoria and King Edward VII. In 1912 he played before King George V and Queen mary in the first Royal Command Performance at the London Palladium, where he was to regularly soon after. He was very busy in the decade 1910-1920, in spite of the war, and into the early twenties. Towards the thirties however, his opportunities started to dry up where, in spite of remaining if good form, the prestigious performance dates seem to have been shared around by many more cellists than before. However, from this time he maintained good contacts in the newly-expanding recording world.**

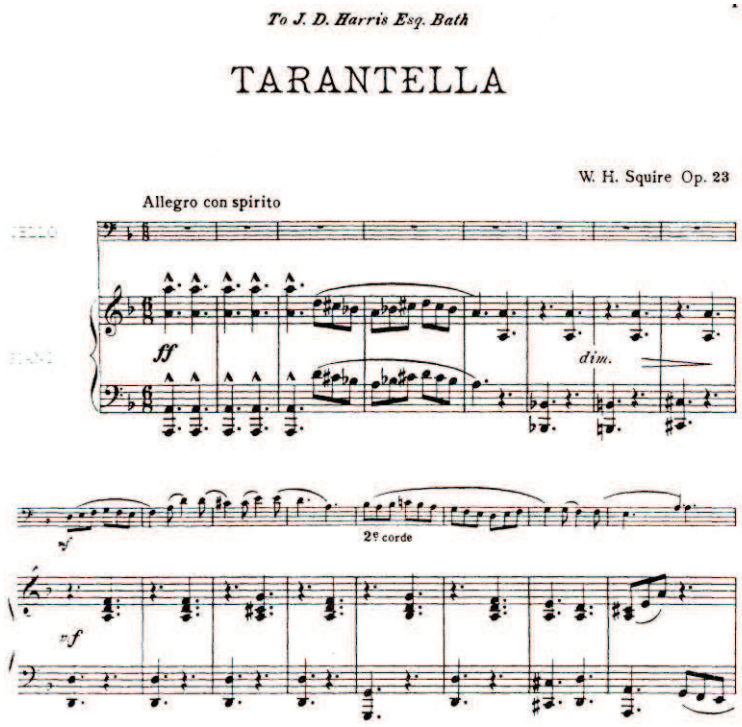
**Of special interest is that the first piece of news referring to a recording made of the Brahms clarinet trio Op.114 takes us to London. This was produced by Charles Draper, with his niece Haydn Draper (clarinet), together with William Henry Squire (cello) and Hamilton Harty (piano). This was in 1925, and 'both' for the Columbia label ... I believe that this trio appeared on two separate discs due to its length (mts I-II and III-IV).**

**His recording of Elgar's Cello Concerto in 1936, conducted by Hamilton Harty, has been re-issued in recent years. It is in part an interesting document as to his playing, but it was also a very fine effort to put to right to unjustified suffering of the concerto in its premiere, and from which it had still hardly recovered, despite the best efforts of Beatrice Harrison and others. Squire's interpretation of the work came only two years after the death of Elgar, and became acknowledged as an important landmark in the understanding of the work.**

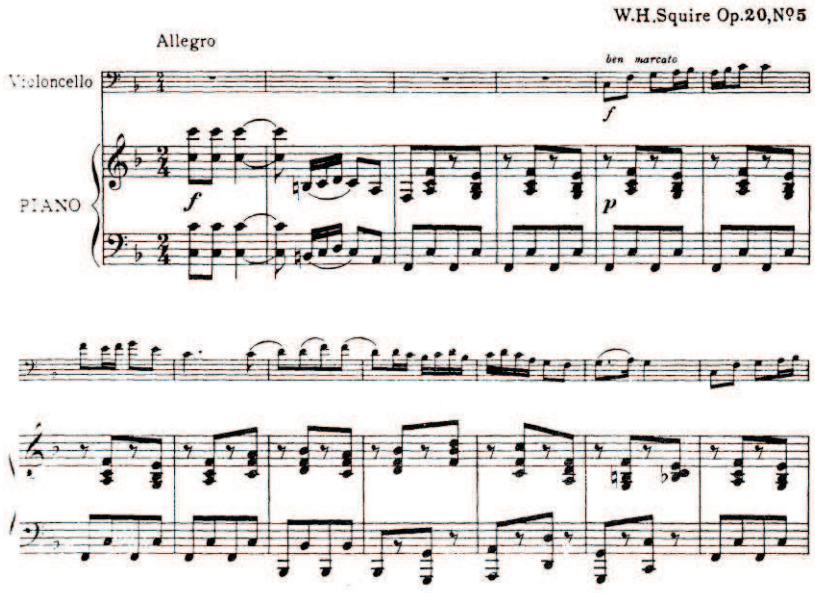
**He continued in a high artistic level until the 1940s, but after the Second World War decided to keep out of the public limelight. With his playing one notices the influence of the 'older' school in his use of portamento, and a small intense focussed vibrato, but his playing is undeniably sensitive. He playing is described as of having 'speaking quality'.**

**He is one of the few cellist-composers of the era whose pieces still regularly appear on concert programmes, and in music schools – surely a compliment to his delightful and graceful writing for the violoncello.**

**Look at these two examples (only the briefest details shown):**




**and -**



**He was, therefore, a composer of some recognized ability, although it should be understood that his works are generally small in length and development. However there are exceptions – he wrote a Cello Concerto of his own and is credited with two operettas. He also received three premieres in the Proms concerts in three consecutive years – 1897 to 1899 (see below). He wrote many popular songs - his sister was a well-known soprano.**

**He taught at the Royal College of Music between 1898 and 1917 and at the Guildhall School 1911-17; amongst his students is Colin Hampton. He was associated for a long period with the Performing Rights Society – in fact, between 1926 and 1953. His last public concert appearance was in 1941 in Exeter Cathedral.**

**He died in London in 1963, aged 91.**

## ***Annex of Pieces (known):***

**Cello Concerto**
**2 Operettas**
**Serenade for flute, clarinet and strings, Op. 15**
**Summer Dreams - entr'actes (orcherstral), 1897**
**Sweet Briar (orchestral) 1898**
**Slumber Song (orchestral) 1899** ***(he also made a version for violin)***
**Idyll**
**Sylvania (published for solo piano)**
**The Jolly Sailor**
**The Yeomanry Patrol**
**Lazy-Lane (waltz)**
**Marches**
**Calma de Mare (written for a lady mandolinist)**

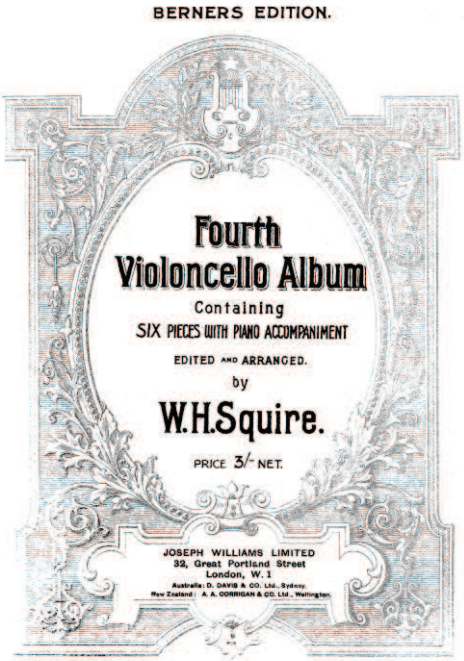
***However, most instrumental miniatures were usually for cello and piano, including:***

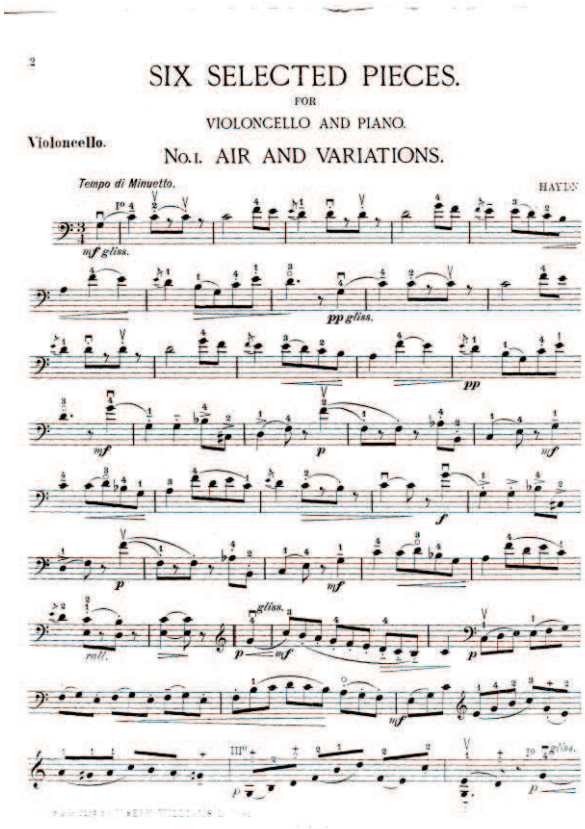
**Danse Orientale**
**Harlequinade**
**Consolation**
**Larghetto in D**
**Madrigal in G**
**Meditation in C**
**L'Adieu**

**Bourée, Op.24**
**Danse Rustique, Op.20 No.5**
**Gavotte**
**Minuet**
**Old Swedish Air**
**"Palm Court" Priere (spoken of as 'gorgeous')**
**At Morn (Joyeuse)**
**At Twilight - Triste**
**Tzig-Tzig (a czardas of much virtuosity)**
**Tarantella, Op.23**
**Fairy Tales (L'Innocence) Op. 16 No. 5**
**In Dreamland, Op.16 No.3**

**Plus transcriptions of his songs, for cello and piano ...**

***The Squire Cello Solo Collection* was published which included original pieces and classical transcriptions. Some pieces were relatively comfortable, but others were true concert duo recital items or virtuoso pieces!**




***Other Instrumental:***

**Calma de Mare – for Mandolin**
**Slumber Song – for Violin (and piano?)**
**Sylvania – for Solo Piano**

*Songs:*

**In an Old Fashioned Town**
**Mountain Lovers**
**Like Stars Above**
**A Chip of the Old Block**
**A Sergeant of the Line**
**Pals**
**The Corporal's Ditty**
**When You Come Home**
**If You Were Here**
**If I Might Only Come to You (all of them in the selection just mentioned),**
**My Prayer (particularly liked by Clara Butt)**
**Lighterman Tom**
**The Moonlit Road**
**The Watchman**
**The Road that Leads to You**
**The Singing Lesson (duet)**
**One or two of these like My Prayer, were arranged as choruses. Some of these songs were so popular as to warrant an orchestral selection of them made by Sydney Baynes and also arrangements for brass band by J Ord-Hume**
**Also, he made transcriptions of folk songs**

W.H. Squire

* * *

**As a curiosity and strange co-incidence, J.H. Squire (1880-1956), should not at all be confused with W.H. Squire, though he, too, was too a most competent cellist. More than that, J.H. Squire was a cellist about whom many a film could be made! He ran away to sea as a boy and later killed a man in self-defence. He then entered the world of the light orchestra and was within a hair of boarding the ill-fated Titanic! As luck has it, he did not, and the following year (1913) he formed the J.H. Squire Celeste Octet (piano, celeste, strings) which was to give many concerts and over 500 broadcasts between 1923 and the mid 1950s. He also made many records, notably for Columbia. His own compositions, small pieces, were produced to be featured by the Octet – the most famous were:**

**An Irish Love Song,**
**The Picaninies' Picnic,**
**An Ant's Antics,**
**Moonbeams**
**Shadows**
**Naturally, some of them feature solos for the cello!**

# PERCY SUCH

## Born: 1878

## Died: ?

**Unfortunately, for most the name Percy Such is only associated as a name remembered on an occasional publication as 'editor' or 'collector' of simple cello exercises, but his early performing career was glorious. He studied cello with Robert Hausmann and studied chamber music with Joseph Joachim, probably the greatest German exponents of string chamber music in the 1890's. Such was Such's reputation (excuse the pun!) that he made a debut with the Berlin Philharmonic Orchestra in 1898. Moving back to Britain, he was principal cellist for the London Pops Orchestra, and often acted as an extra cellist with the Joachim Quartet. Academically gifted, he edited the Beethoven sonatas with Sir Donald Francis Tovey. He also was a professor during a time in New York.**

**Yet, for all these respectable contributions, Such remained more a 'remnant' of the previous generation than displaying a modern fiery character of the new age, as one might consider, for example, Casals, Becker, or Suggia. Like Hausmann, Percy Such never used an endpin to his cello, which later became very unusual to still witness. It was Percy Such who, at almost first-hand, related that the opening theme to the Brahms Clarinet Quintet had originally been conceived as a theme for his planned Cello Concerto in A minor, thus rebuking those that suppose that Brahms's idea of a Cello Concerto merely grew into the 'Double' Concerto.**

**Such was the dedicatee of Donald Francis Tovey's – Sonata for solo cello in D Major, Op.38.**

**Amongst the publications or editorship of Such which still survive, I should mention the New School of Cello Studies : Book 1, 2, 3 and 4 (collections of cello exercises of the previous generations ordered by Such), the Old Masters for Young Players (Alte Meister fur junge Spieler), and the Classical Pieces for the Beginning Violoncello and Piano.**

# MAY MUKLE

## Born: 1880, 14th May (London)

## Died: 1963, 20th February (Cuckfield, Sussex)

**May Henrietta Mukle was the first woman cellist to gain an international reputation as an artist of the first rank. May was born in London in 1880 to a family of professional musicians, who claimed to have Gipsy relatives. Her father, Leopold Mukle, was an organ builder (and expert at it, by all accounts), and also the inventor of a coin operated music machine, which could be defined as the world's first "juke box."**

**May was already performing in public by age nine. When she was thirteen she studied with the Italian Pezze (a colleague of both Piatti and Whitehouse) at the Royal Academy of Music, where she won all the prizes available to cellists. When she was just seventeen she was elected an A.R.A.M. She soon became internationally famous as a performer, sometimes being called "the female Casals," by the press.**

**Mukle and her sister Anne, a pianist, formed a trio with the American violinist Maud Powell; and they toured successfully in South Africa and America during 1908 and 1909. She was responsible for several first performances of important cello works, including the Ravel and Kodaly duos (in Great Britain). In 1911 she gave the première of Holst's *Invocation* for cello and orchestra. Later, Ralph Vaughan Williams dedicated his *Six Studies in English Folk Song* to her, and she gave the first performance of them with her sister Anne in June of 1926 at the Scala Theatre in London.**

**She performed on a beautiful, rich toned Montagnana, which had been given to her by an anonymous donor. Despite it being a large cello, she had no difficulty handling it. Mukle was also loosely committed to the growth of cello playing among others of her own sex, and would sometimes lend her extraordinary cello to gifted female students who had forthcoming important recitals or concerts. She was also well known for her hospitality, and her flat became the meeting ground of other musicians, including Vaughan Williams, John Ireland, Ravel etc. In this way, Pablo Casals became a close friend. During the Second World War she founded the MM (Mainly Musicians) club in London, which she ran for 20 years. It would be truthful to say her stage personality was somewhat reserved.**

**Mukle continued to perform and tour as an artist well into her seventies. She died in 1963, at the age of 83. The Royal Academy of Music in London awards annually, in her memory, the May Mukle Prize, to a promising student.**

# JAMES, Ivor

## Born: 1882

## Died: 1963

**Ivor James was an important English cello personality, although in subsequent generations his name has probably fallen into obscurity more than some of the other cellists of his generation. He studied with William Whitehouse, and became a friend of Frank Bridge.**

**He was cellist of the 'English String Quartet', and a professor at the Royal College of Music, London. He was a teacher at the Westminster College Music Courses in Cambridge – probably the first type of holiday courses for students and amateurs ever known in Britain!**

**He married Helen Just, a former pupil and respected professional cellist in England. Other important pupils were Bruno Schrecker (Allegri String Quartet) and the female cellists Joan Dickson (1921-1994) and Anna Shuttleworth (b.1927), themselves some of Britain's most important cello professors during the second half of the 20th century. …**

**James was regarded as an intelligent musician. One anecdote to support this was during the second World War years in London, when he gave a number of interesting, lectures on the late-Beethoven String Quartets, unravelling both the structural complexities and the interpretative questions (it seemed to be his specialty) – sometimes these lectures were even held 'below ground'!**

**Ivor James was the dedicatee of a Suite for cello and orchestra by R. H Morris, known as the teacher with whom Michael Tippett studied counterpoint, such an important ingredient in Tippet's music.**

# TROWELL, Arnold

## Born: 1887 (Wellington, New Zealand)

## Died: 1966

### Information on Arnold Trowell is included with the permission of Martin Griffiths (original author)

**Amongst the British/English cello players we should also include the case of Arnold Trowell, who was born in New Zealand in 1887. He well enters our survey of British cello music of this time since he made his career as a virtuoso cellist while fully-based in this country. He crops up frequently in cultural histories of his home country because of his romantic liaison with the novelist Katherine Mansfield, herself an accomplished cellist. When Katherine first heard Arnold Trowell play the 'cello, he was already a "wunderkind." Trowell went to study with Hugo Becker in 1903; incredibly the city itself raised the funds to send him abroad to study. Not only was he to be the youngest pupil receiving instruction from the then famous Becker - Arnold was fifteen - but the first to become a pupil without having gone through a preparatory course at the Conservatorium. He also received some training in Brussels.**

**As a young professional he toured Europe as a soloist, before settling in London in 1907. In Britain he gave many recitals. Although he composed prolifically for cello and piano, his concerts did not necessarily include any his own works. His career was followed closely by those 'at home' in his former country. Indeed, he may have been the first New Zealand composer to have his music publicly performed, recorded and commercially released outside of this country.**

**Trowell composed many 'salon' and encore pieces for cello and piano mostly prior to, and during, the First World War. Many of these were published and sold throughout Europe. As a performer he was regarded by one writer in "Strad" magazine in 1918 as second only to Casals, high praise indeed given the latter's position as a 'founder-member' of modern cello technique. Trowell's concert career involved a substantial number of concerto appearances, including the works from the standard cello repertoire plus several of his own Cello Concertos. He broadcasts, however, were of mainly smaller pieces for cello and piano, and these for BBC radio. He wrote, but did not publish, at least three entire solo suites for cello and over one hundred pieces for cello and piano as well as works for orchestra.**

**His teaching etudes and student works remained in print until relatively recently, despite a gradual downward spiral of other works being available in print since even before the Second World War. Trowell's only music to remain in publication today is his Opus 4 Morceaux Faciles and the String Quartet in G Major.**

**His compositions were much in demand as examination tests as well as for concert use, and included:**

**12 Morceaux Faciles Op.4**

***The individual titles from these are:***

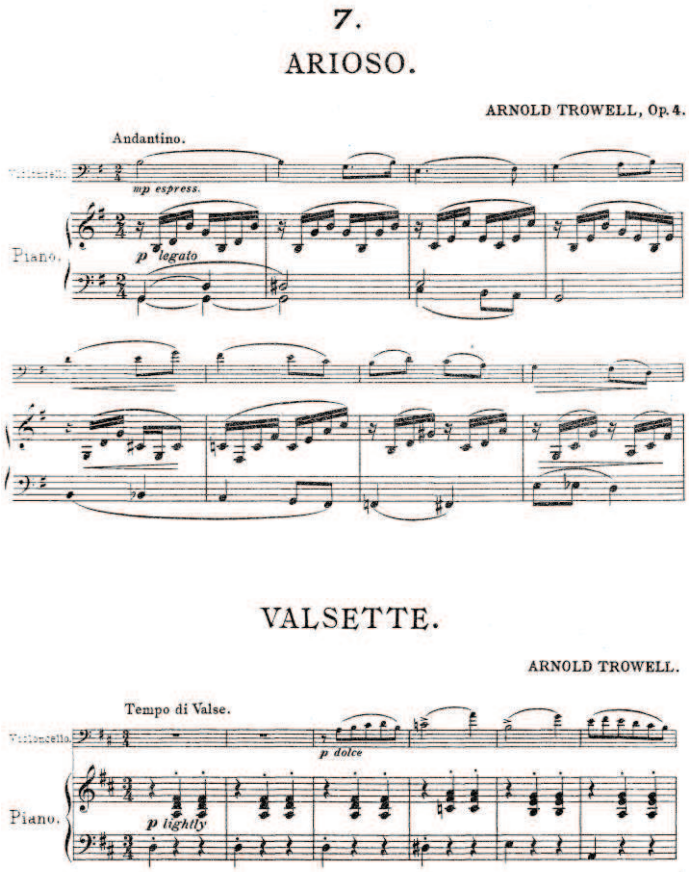
***1] Mélodie 2] Idyll 3] Chanson Sans Paroles 4] Menuet***

***5] Gavotte (en Sol) 6] Petite Marche 7] Arioso 8] Valsette***

***9] Méditation 10] Humoresque 11] Chanson Villageoise***

***12] Arlequin***

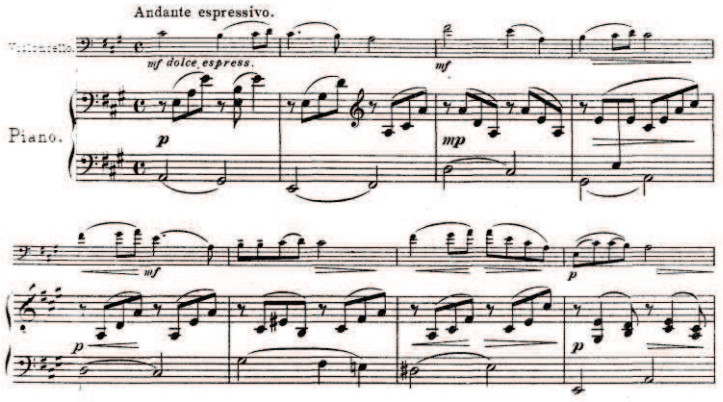
***BRIEF EXTRACT EXAMPLES :***



9.

MEDITATION.

ARNOLD TROWELL.




**Dances (various) published as Op. 11**

**Six Pieces in Ancient Style Op. 15**

**Nocturne Op. 16**

**Caprice Op, 20**

**Violin Sonata in G, Op. 24,**

**String Quartet in G, Op.25** ***(often played by the former Brodsky Quartet)***

**Trio on Ancient Irish Folk Tunes in D Major Op. 32 for piano, violin and cello.**

**Cello Concerto, Op.33 (1909) – this was his largest scale composition**

**Piano Quintet in F Minor, Op. 45**

**three folk arrangements Opus 49**

***(The Foggy Dew, Londonderry Air and Irish Lullaby)***

**Caprice Ancien Op 52**

**Old-Time Measure Op. 59**

**His very suitable music for cello students was once 'in vogue', perhaps helped by the positions he held as professor at the Guildhall School and Royal College of Music (London). He also was an important contributor to the Schott's 18th-century Kammersonaten series, along with van Lier, Piatti, de Swert, Trowell, Ernest Cahnbley, and William Whitehouse.**

**A most unusual cellist well worthwhile exploring more …**

# SALMOND, Felix

## Born: 1888, 19th November (London)

## Died: 1952, 19th February (New York)

**Felix Adrian Norman Salmond came from a family of professional musicians. His mother, a pianist, had studied with Clara Schumann, and his father was a baritone. His primary teacher was William Whitehouse, with whom he began studying at age 12, and with whom at the age of 16 he won a scholarship to the Royal College of Music. At the RCM his chamber music professor was Frank Bridge. After continuing his studies there with Whitehouse, he finally went to Brussels Conservatoire at the age of 19, where his teacher for two more future years was Eduard Jacobs.**

**He made his debut in Bechstein Hall in London in 1908, with his mother as his accompanist. It was a chamber music programme, including the Brahms G minor Quartet, and Frank Bridge's Fantasy Trio in C minor. Bridge himself was the violist in both performances, with Maurice Sons the violinist. This successful recital led immediately to many engagements. He gave recitals across Britain and appeared with the Queen's Hall Orchestra, the London Symphony Orchestra and the Hallé Orchestra, and others. He also toured America in a piano quartet with Harold Bauer, Bronislaw, Hubermann and Lionel Tertis. His playing was characterized by a vocal tone, perhaps not surprising remembering that he was the son of a professional baritone and therefore accustomed to the singing 'ideals'. This was beyond any doubt when we see that he wrote of the cello as *"singer par excellence of the [piano] trio, more able to sing than the violin or piano, and unequalled by them in its range of tone colour. The violoncello can sing soprano, contralto, tenor, and bass, and it is capable of equal beauty of tone in all of these registers."***

**World War I prevented the development of an international career, but after the War he resumed building a reputation in chamber music. He participated in the first performance of Edward Elgar's String Quartet in 1919, and also of the Piano Quintet in A minor at the Wigmore Hall (the 're-named' Bechstein Hall). After Salmond's performance of his quartet, Elgar entrusted Salmond with the solo part for the debut of his new Cello Concerto with the London Symphony Orchestra at the Queen's Hall. This concert became what many have referred to as a *"shameful day in British musical history"*. Elgar conducted his work, whilst the rest of the programme was directed by Albert Coates, who wasted 45 minutes of valuable rehearsal time lecturing the musicians, and working on the programmed Scriabin Symphonic Poem. Elgar exploded at having only 20 minutes allocated to completely rehearse a difficult 35-minute work, and**

**the final performance was a little short of disastrous, receiving scathing reviews like *"the orchestra made a public exhibition of its miserable self."* To be fair, one should point out that Elgar did not blame the musicians – he even wrote to thank the musicians for their participation. Needless to say, the concerto made virtually no impression on the audience. Elgar later said that if it weren't for Salmond's diligent work in preparing the work, he would have taken it off the concert entirely. However, all this was to have a heavy, and bitter, future toll for Salmond. He simply lost faith with the British musical system.**

**A signed photograph of Salmond looking at his cello, c. 1922**

**Shortly after, in 1922, he made his American solo debut in New York City at the Aeolian Hall, though he had previously made as tour as a chamber music player, playing piano quartets with Bauer, Huberman and Tertis. He settled in America, although he returned to England (in 1927, 1930, 1937 and 1947) and Europe for tours. In 1930 European dates included Berlin and a tour of Holland. He received great appreciation there as a performer. Even many years later, (in 1942 aged 54), he appeared at Carnegie Hall in a very well-reviewed piano trio with pianist Ignace Jan Paderewski and violinist Efrem Zimbalist. He had a broad taste in music for the cello, including works by contemporary composers such as Samuel Barber, Ernest Bloch and George Enescu. He was also one of the few cellists of the time to have learnt the Frank Bridge 'Oration' for cello and orchestra. He last appearance England was in 1947.**

**He was appointed to The Jeuillard School's faculty in 1924, and became head of the cello faculty at the Curtis Institute of Music a year later — a position which he kept until 1942. His hurt in the Elgar experience led him to never play it again outside England; a great shame because the concerto did not become generally known in North America until well past the end of the Second World War. He only rarely taught the work, also a shame considering his truly great teaching reputation. He was highly regarded in America as perhaps the most outstanding professor there of his time, with pupils including:**

**Orlando Cole**
**Bernard Greenhouse**
**Leonard Rose**
**Daniel Saidenberg**
**Channing Robbins**
**Uzi Wiesel**
**Vitginia Wendt**
**Anthony Sophos**
**Alan Shulman**
**Nathan Stutch**
**Frank Miller**

**One only has to look at this formidable list of students to realize the fundamental importance of Salmond in North America; not only that, but from those names come most of today's school of American solo artists – and leading the way we find artists of the calibre of Yo-Yo Ma and Lynn Harrell. There were several important indications that Salmond was a modern cellist, not a nineteenth-century based one. The show pieces, such as those by Popper, were not as important to him as working at the sonatas and big repertoire, and this he stressed with his students. However, he did teach some large-scale works of more easy-to-listen characteristics, such as the Boellman Symphonic Variations. He was generally a kind, emotional teacher, but could be tough if the student was not working sufficiently. In occasions he could be hears to yell 'You are wasting my time!' At roughly the same time that Salmond began teaching in America, cello playing in general was wakening up to the innovations or expansions of Pablo Casals. Dirian Alexanian etc. in the use of left-hand extensions and a cleaner left-hand action with fewer portamentos; these were quickly noticed by Salmond. He also developed what he considered a subtler bowing technique. Instead of using rigid thumb on the bow hold, Salmond bent the thumb more like a violinist. He stressed use of the arm rather than the wrist in crossing strings, again from a violin-like technique influence. He used the thumb, not pressure from the arm, as the source of power in the bow-stroke. He was convinced that this resulted in a more beautiful tone.**

**Salmond was regarded in his later years with such a great reputation that high level professional players often still came back to him for advice. When Rose joined the New York Philharmonic, he decided that he was more interested in pursuing a solo career than teaching, but Felix Salmond was still carefully nurturing him, as Rose recalled:**

***"My old teacher, Felix Salmond, kept insisting that I owed it to future generations of cellists, adding, 'I predict that in time you'll become one of the greatest teachers in the world."***

**It was he who, in 1948, proposed Rose's name to William Schuman, president of the Juilliard School. Rose, only twenty-nine years old, accepted the position and taught alongside Salmond. Soon after, he took the first cello seat of the Florida State Symphony Orchestra. When he was sixteen, he attained a scholarship to the Curtis Institute of Music in Philadelphia and studied there under Felix Salmond; and just two years later, due to Salmond's vision, he was appointed assistant to Salmond himself.**

**Felix Salmond died in 1952 in New York.**

**In summing up, some fifty years after that Elgar fiasco, the 'Strad' magazine commentator S.S. Dale, wrote *"It does not speak much for English audiences that Salmond never had his due in England; and to be recognized at his true worth he had to emigrate to the United States, where he was responsible for the training of many of America's finest cellists today."* It is no exaggeration to say that it should be credited with Salmond the establishment of a true American 'school', and of leaving a legacy of great cellists for America.**

# SHARPE, Cedric

## Born: 1891 (Maida Vale, London)

## Died: 1978

**Another interesting cellist was Cedric Sharpe, born in 1891, the son of pianist/composer Herbert Francis Sharpe. Cedric studied at the Royal College of Music with W. H. Squire and later became a very fine chamber music and orchestral player in London, especially with the Philharmonic Quartet and as a principal cellist with the Royal Albert Hall Orchestra. Amongst his pupils were Denis Vigay (b,1926). His musicianship was respected by figures such as Elgar, Barbirolli, Beecham, and Ysaÿe. His playing is of the highest order in the opinion of the present writer. Possessing strong left-hand fingers and an agile bowing arm, one is impressed by his immaculate choice of tempo in phrasing – a wonderful control but never sounding 'laboured' as some of his contemporaries do. His sound was beautiful, and his vibrato with many different colours.**

**Although today his compositional work is virtually unknown, this activity was equally as important, if not more so, than his cello performances. His ideals would have been to the contrary to Felix Salmond – Cedric Sharpe revered the miniatures! His compositions were written manly between the two World Wars, and were principally for cello. These were very well written in a lighter idiom.**

***These are some of the known pieces for cello:***

**The Angelus (1927)**
**Chansonette (1928)**
**Gavotte in G Minor (1927)**
**Humoresque Rumbaesque (1939)**
**An Old-Time Dance (1928)**
**An Old World Love Song (1933)**
**Romance in A (1929)**
**Le Soir (1928)**
**Valse Capricieuse (1933)**
**Pavane**
**The Vesper Bell (an old Breton folk tune)**
**Midsummer Song (1921)**

*Orchestral Works (lighter music)*

**the Holyrood Suite and the Pompadour Suite**

*Arrangements*

**Music of Bach, Arne and English and Irish traditional airs, also Scots folk tunes that were originally arranged for piano solo by his father.**
**He arranged the 'Hymn to the Sun' by Rimsky Korsakov, which was later recorded by Pierre Fournier.**

*Songs (Ballads)*

**The Fairy Fiddler, In Praise of Ale, It was the Time of Roses, The Year's at the Spring, Love Thy Mother**

# HARRISON, Beatrice

## Born: 1892, 9th December (Roorkee, India)

## Died: 1965, 10th March (Smallfield, Surrey)

**Beatrice Harrison received even more public recognition for her work during her life-time than did her female colleague May Mukle, who was some 12 years her senior. Although born in India, her family moved back to England during her childhood. Beatrice was the sister of May Harrison, violinist, a student of Leopold Auer. Both May and Beatrice won the Gold Medal of the Associated Board for violin and cello respectively. Beatrice studied at the Royal College of Music, London, and afterwards received classes from Hugo Becker at the High School of Music in Berlin. In 1910 she won the Mendelssohn Prize, and made her debut in the Bechstein Hall, Berlin. Hugo Becker had already spoken to Sir Henry Wood of his admiration for Beatrice Harrison's playing even before her debut.**

**The Harrison family became friends with Roger Quilter and his circle through the Soldiers' concerts in 1916 in full flight of World War One. Then, in 1918 Beatrice Harrison performed Dvorak's Cello Concerto in B Minor with the Royal Philharmonic Orchestra under Thomas Beecham. Her career was blossoming. Both Edward Elgar and Wood were great admirers of her playing. May and Beatrice performed together under Wood's baton in Brahm's Double Concerto.**

**She gave first performances of several important English works, especially those of Frederick Delius. Beatrice was the first regular performer of Delius's Cello Sonata, and gave the premiere at the Wigmore Hall in 1918. Beatrice and her sister also produced the first performance of Delius's Double Concerto in 1920 at a Queen's Hall Symphony Concert (which he had written in 1915, dedicated 'to the memory of all young artists fallen in the War'). After this Delius began work, at Harrison's request, on his Cello Concerto. Delius finished the concerto in the spring of 1921, and it was then performed by the cellist whom Sir Thomas Beecham called *'this talented lady*'. Delius also dedicated to her his 'Elegy' and 'Caprice', to be played with either piano or orchestra. She was also closely involved with the creation of the Bax Cello Concerto, or at least played it with Henry Wood conducting, of which a rare audio recording still exists today. The Howard Hughes series of folk song arrangements was also made for her.**

**Beatrice Harrison also gave the first performance of Edward Elgar's Cello Concerto outside London, at the Three Choirs Festival in Hereford in 1921. By 1924 she had toured in Europe and America, and in November 1925 she reappeared with the Royal Philharmonic in an all-Elgar concert, performing the Cello Concerto under Elgar's baton (he had insisted that she be the soloist whenever he conducted the work). A year or two later, Beatrice Harrison was the soloist chosen to make the 'official' HMV recording of the concerto with Elgar conducting. She also gave the first radio performance of the Elgar concerto, needless-to-say with the composer conducting.**

***(Harrison with Elgar – rehearsing concerto)***

**Other British premieres of note were those of Ravel's Sonata for violin and cello (with her younger sister Margaret in 1923), and Kodály's Unaccompanied Sonata Op.8 of 1915 (seemingly unsuccessful, though …). She also gave the British premiere of the Honegger Sonata for cello and piano in the late 1920's.**

**In 1929 at the Harrogate festival she was a contributor at a festival concert of works associated with the Frankfurt Group (Quilter and colleagues), and in 1933 Quilter re-arranged his 'L'Amour de Moy' for her for a broadcast. Beatrice Harrison's performances became well-known through broadcast in the early days of BBC sound radio. She made some 'live' recordings in which she sat and played her cello in the garden of her house at Oxted, and the nightingales which frequented the place sang as she was playing. The tunes thus recorded included Songs my mother taught me (Dvorak), Chant Hindu (Rimsky Korsakov) and the Londeonderry Air (the tune of Danny Boy). Records were also issued of the nightingales singing alone and of the dawn chorus in the same garden. These recordings were extremely popular, if occasionally questioned as to whether they are authentic bird-singing, or by a clever human imitator! She continued to do service to the Elgar Cello Concerto especially between 1937 and 1940. She was one of the English soloists who took part in Wood's very final season in July 1944, a month before his death.**

**Beatrice Harrison owned and played a cello made by Pietro Guarneri (Pietro da Venezia) (1695-1762).**

**Her career has been hugely successful, and probably the most famous example of a British solo female cellist until Jacqueline Du Pré emerged; almost surely she would have known of this young emerging phenomenon for Beatrice died in Surrey in 1965.**

# KENNEDY, Lauri

## Born: 1896 (Australia)

## Died: c.1985 (Australia)

**Lauri Kennedy settled in London soon after the creation of the BBC Symphony Orchestra in 1930, and he was the orchestra's principal cello. Later he became principal cellist of the London Philharmonic Orchestra, and teacher at the Royal College of Music; later again he had brief spells as cellist with the New York Philharmonic Orchestra and the Los Angeles Philharmonic Orchestra. Finally he returned to his native Australia.**

**His experience was vast. As an orchestral cellist he had a high reputation. He played in Fritz Kreisler's String quartet, succeeding Gregor Piatigorsky, and later made chamber music with Jascha Heifetz.**

**His son, also a cellist, played with the Royal Philharmonic Orchestra (under Sir Thomas Beecham), and his grandson is the solo violinist Nigel Kennedy.**

# PINI, Anthony

## Born: 1902, 15th April (Buenos Aires)

## Died: 1989, 1st January (Barcombe, Sussex)

**Although born in Argentina, Anthony Pini began his cello playing in Arbroath, Scotland. He played with his Scottish mother in a piano trio, playing music for the silent movies. He met Casals as a teenager whilst working in the Scottish Orchestra, and decided to move to London to pursue his career. He was principal cello of the London Philharmonic Orchestra, the Royal Philharmonic Orchestra, and the Royal Opera House orchestra.**

**His rendering of the Elgar Cello Concerto in a recording with the London Philharmonic Orchestra became a 'benchmark' of modern interpretation of this work for modern cellists. Also equally noteworthy is the recording he made of the Brahms Clarinet trio, Op.114, with Reginald Kell and Louis Kentner for Decca in 1941. His playing probably warranted a higher profile as soloist, but perhaps the chances simply did not come his way. Later in life he became a professor at the Royal College of Music, London.**

# KILBY, Reginald

## Born: 1903

## Died: ?

**Reginald Kilby studied with Ludwig Lebell, holding a scholarship from the Royal College of Music, London. He made his debut at just aged 17, performing the Elgar Concerto at a time when it was not at all readily accepted (see Felix Salmond for the unhappy tale of its premiere).**

**He became known as a gifted lighter cellist. In especial, he was the famed cellist who played regularly in the BBC weekly light programme of 'Grand Hotel', listened to by literally millions of listeners at the time. His natural affinity with the lighter genre made him an obvious choice with this music. He was cellist of the Max Jaffa Trio; a group with a huge reputation. He often played as principal cello in the BBC Radio Orchestra. He was also known to possess a witty character, and also was known for offering friendly advice for the young professional players entering the profession.**

# CAMERON, Douglas

## Born: 1903, 3rd November (Dundee, Scotland)

## Died: 1974, 20th August (Ramsgate)

**Douglas Cameron studied cello first with John Reid in Dundee, and then with Herbert Walenn at the Royal Academy of Music, London (between 1919 and 1922). Yet again, we are before a cellist with proven orchestral and chamber abilities. His quartet experience embraced various ensembles. He was cellist of the Kutcher String Quartet between 1931 and 1938, and the Blech quartet from 1942 to 1948. In 1950 he founded the New London String Quartet, later called simply the London String Quartet. He was principal cello of the National Symphony Orchestra during the Second World War years, and played numerous concertos with them – his interpretation of the Elgar concerto was specially praised. In fact, Cameron had studied the bowings and fingerings with Elgar himself, and had even played in the orchestra when Beatrice Harrison recorded the concerto under the composer in 1928. In later years he also gave recitals with his pianist daughter, Fiona (also professor at the R-A-M).**

**He was perhaps the most outstanding and influential cello teacher in Britain in the twentieth century, alongside his own teacher Herbert Walenn and, later, William Pleeth. He held a long-term tenure as professor at the Royal Academy of Music (he was appointed in 1927, when he was barely in his mid-twenties!). Amongst his many distinguished students were Derek Simpson (b.1928), Douglas Cummings (b.1946), Christopher van Kampen (b.1945), Thomas Igloi (b.1947) and Keith Harvey. Florence Hooton, only a few years his junior, also passed through his hands at the London Violoncello School. A young Julian Lloyd Webber also took instruction with him. Cameron was also a cello tutor to the National Youth Orchestra of Great Britain since its foundation in 1947.**

# CLARK, Raymond

**birth and death years uncertain**

**Raymond Clark was born in Leeds, a haphazard guess of year would be between 1903 and 1910. He was one of the very few almost 'self-taught' cellists, gaining experience playing in pit orchestras in his native Yorkshire. This in itself is strange, for far from picking up 'bad habits' his richly rounded sound would seem to be the result of high level international study! So, when the BBC Symphony Orchestra was formed in 1930, Clark became the sub-principal cello. After the Second War he changed to become principal cellist of the Royal Philharmonic Orchestra under Beecham. However, almost at the same time Walter Legge was creating the Philharmonia Orchestra and Clark joined him there – staying for twenty one years. His solo appearances were not frequent, but of very high level. On one occasion he stood in for Pierre Fournier, due to perform Strauss's Don Quixote, and by many accounts of the day he was the absolute equal to Fournier's highly regarded interpretation of the work. He also occasionally helped as principal in other orchestras, such as at the Royal Opera House orchestra, London.**

# REISS, Thelma

## Born: 1906, 2nd July (Plymouth)

## Died: 1991, 17th September (Suffolk)

***Full credit and acknowledgement should always be made to Joseph Stevenson as the author of the original material on Thelma Reiss.***

**Thelma Reiss was born in Plymouth, one of the main bases of the Royal Navy, where her father was a sailor.**

**She received her first lessons from a member of the Royal Marines Band in Plymouth, making rapid progress – aged 7 she played a Goltermann Cello Concerto in a public debut. She was also studying as a singer, dancer, cellist, and pianist. She obtained her first professional steady job at aged 11, as cellist in the trio engaged to play at a Swiss restaurant in Plymouth. She was often troubled with frail health, and contracted tuberculosis, which was eventually cured. She then won a scholarship to the Royal College of Music in London, where she studied with Ivor James.**

**After graduation, she returned to ill health, contracting typhus. She played some classical concerts, but mostly she played in theatres, night clubs, and even seaside pier variety acts. However in 1930 she made her Wigmore Hall debut recital, with pianist Joan Black. The audience acclaim and critical approval won its reward with an immediate concert with Sir Henry Wood at a Promenade Concert in Queen's Hall, in which she chose the Elgar cello concerto.**

**Her career was then easily well-established. She frequently played with leading British orchestras, and then overseas, and often on the radio. During the Second World War she played at factories and hospitals. She had a very attractive appearance and a warm stage personality endearing her to audiences. Contemporary reports speak of her concert manner as being very stylish and brilliantly executed.**

**In addition to her solo and orchestral concertizing, she was very fond of chamber music playing, and appeared with such artists as Myra Hess, Albert Sammons, and Harriet Cohen. She played a major part in the music of Bax - especially the Sonatina (1933), which was written for Pablo Casals, though he never appeared to play it. It was first performed in 1934 by Harriet Cohen and Thelma Reiss under the title 'Sonata in D minor'; but five days later they broadcast it as 'Sonatina', which is the title given on both the manuscript and the printed score. She also premiered George Dyson's 'Fantasy' at the 1936 Three Choirs Festival in Hereford. In 1936 and 1938 she made major tours of Poland and the Baltic states.**

**In 1955 health problems appeared again, and she had to retire from performing. She did not go serious into teaching, but retired to Suffolk, where she adopted the hobby of gardening. There is a prize in her name at the Royal College of Music, London. Of her pupils, Minat Lyons should be mentioned – a member of the London Symphony Orchestra.**

# BUTLER, Antonia

## Born: 1909, 1st June (London)

## Died: 1997, 18th July (Farningham)

***Full credit and acknowledgement should always be made to Margaret Campbell as the author of the original material on Antonia Butler.***

**The cellist Antonia Butler was born in London in 1909 into a musical family. She first started with the piano, and went to the cello aged 10. When only 13 she went to Leipzig to study for four years with the great Julius Klengel at the Conservatoire. She considered this a very important period because Klengel taught her to develop her own individual musicality and, in addition, she learned so much of the concerto repertoire, especially the Brahms Double Concerto for cello and violin which she played twice with the Conservatoire Orchestra. She also studied a further three years with Diran Alexanian at the Ecole Normale in Paris which was important in an entirely different way from Klengel. Pablo Casals and Emanuel Feuermann and many other famous musicians would sit in on the sessions.**

**Butler made her London debut recital at the Wigmore Hall in 1930 and received encouraging reviews which led to a number of solo engagements. These included playing the Haydn D Major Concerto in the Proms at the Royal Albert Hall, deputising at the last moment for the indisposed Thelma Reiss.**

**In 1937, Butler and the violinist Marjorie Hayward and pianist Kathleen Markwell formed a piano trio, the "Kamaran" which soon gained a reputation and broadcast frequently. She played a Prom concert in 1940 performing the Brahms Double Concerto with the violinist Arthur Catterall.**

**In 1941, she married the pianist, Norman Greenwood, who unfortunately was called up the day after their wedding. From this time Butler had a continuous stream of engagements both as a soloist and chamber music player, playing with many of the well-known instrumentalists of the day. The composer Arthur Honegger was a personal friend and Butler played his cello sonata in Paris with Honegger's wife as her partner on the piano.**

**When her husband died in 1962, she started to teach because she found it increasingly rewarding. She held important appointments at the Royal College of Music, the Birmingham School of Music and the Menuhin School. Some cellists remember her as being a very understanding and helpful teacher, but ... she was not so understanding if the student lacked musical integrity!**

**She died in Farningham in July 1997.**

# HAMPTON, Colin

## Born: 1911, 6th June (London)

## Died: 1996

**Colin Hampton, born in London in 1911, had a father who was an organist, a woodworker and a musical director. He began the cello aged 12, and studied with Herbert Walenn at the London Violoncello School, making quick progress. He then continued lessons with W. H. Squire at the Royal Academy of Music.**

**He quickly became deeply in love with chamber music, and in time became cellist in the Griller Quartet, a quartet of fame around the mid-twentieth century. In 1947 the Griller Quartet took up residency at the Berkely campus of the University of California. Hampton did not return permanently to the U.K. as did Sidney Griller, the first violinist of the quartet, who was to head the chamber music department at the Royal Academy of Music, London, during many years. Hampton was a co-founder of the California Cello Club, and an arranger of dozens of pieces for various sizes of cello ensembles, such as movements of the 6th Bach Suite for four cellos! He was a friend of the composer Ernest Bloch, and it was he who introduced Zara Nelsova to the composer, in what was to become a most fructiferous association between that concert artist and composer.**

**He died in 1996 at the age of 85.**

# HOOTON, Florence

## Born: 1912, 8th July (Scarborough)

## Died: 1988, 14th May (Sheffield)

**Florence Hooton received her first cello classes from her father, also a professional cellist, who in turn had himself studied with the London String Quartet cellist Warwick Evans. She then entered, in 1927, the London Violoncello School receiving classes from Douglas Cameron, continuing (with a scholarship) from 1929 to 1934 at the Royal Academy of Music, London. She also studied with Emanuel Feuermann in Zurich, though her posterior professional activity was to a large extend restricted to appearances and activities within Britain. She have her first Wigmore Hall recital in 1934. From then on, and into the 1940's she was active as a performer with a special dedication towards the British cello repertoire, premiering the cello concertos of Gordon Jacob, Alan Bush and Kenneth Leighton; and recital works by Bax (Legend Sonata) and Jacob (Divertimento). Also worth mentioning is her premiere of the Bridge Oration in 1936, after Felix Salmond rejected it on cause of its 'ungrateful' writing for the soloist.**

**She made her Proms début in Beethoven's Triple Concerto with soloists Frederick Grinke and Dorothy Manley. She formed a regular duo partnership with pianist Kendall Taylor in 1936, and played in the Grinka Trio from 1933 to 1945. She married the violinist David Martin in 1938, and played many a year in the Loveridge-Nartin-Hooton Trio - from 1950 to 1976. She played a Rogerius cello dating from 1699.**

**In the second half of her career she became firmly established as a prominent cello teacher. She became a professor at the Royal Academy of Music in 1964, and also taught in Suffolk and Sheffield. Her last public performances were in 1978. Gordon Jacob dedicated a Cello Octet to her in 1981 for her students at the Academy, and she became an O.B.E. in 1982. After her death, the Royal Academy of Music decided to mark her memory, together with husband David Martin, with holding of the annual David Martin/Florence Hooton Concerto Prize. The Academy's collection includes a striking portrait of her by Wilfred G. von Glehn RA, 1936.**

# JOSEPH, Vivian

## Born: 1916 (Port Talbot, Wales)

## Died: 2005

**The Welsh cellist Vivian Joseph was born in Port Talbot, and started playing the cello at seven years old, after hearing the sound of the cello being played by Lauri Kennedy. His progress with the instrument was spectacular, winning many prizes, for example at the Welsh National Eisteddfod. He then entered the London Violoncello School of Herbert Walenn, with a scholarship, and continued with Walenn at the Royal Academy of Music. In only his first term there, Sir Henry Wood, conductor of the Academy student orchestra, chose him as soloist for the 1934 annual RAM concert at Queen's Hall.**

**He gave already given his first broadcast in 1932. In the 1940's and 1950's he was an indispensible member of the London's chamber music scene, as a member of several distinguished ensembles. He was said to possess one of the most mellifluous "sounds" among London string players, especially in the fully romantic works such as the 'Dumky' trio of Dvorak. He served for many years as cello professor at the Royal Academy of Music.**

# PLEETH, William

## Born: 1916, 12th January (London)

## Died: 1999, 6th April (London)

**William Pleeth had a very different kind of background to many other cellists mentioned in this article.**

**Born into a Jewish family of Polish exiles, William Pleeth started the cello at aged 7. He had heard a cafe musician play the cello, and immediately was fascinated by it. He studied with Herbert Walenn at the London Violoncello School, before continuing with Julius Klengel in Leipzig. Incredibly, at just 13, he was the youngest student ever admitted there, but he was simply an amazing youthful prodigy; in a short time he memorized the Bach Suites, the Piatti Caprices and twenty-four cello concertos. Despite Klengel being rather of the 'older' school in cello playing, he was a wonderful teacher for Pleeth, guiding him carefully but allowing him at the same time to flourish for himself. Whilst in Leipzig, the 'youngster' had the marvellous opportunity of playing cello quartets alongside Feuermann and Klengel himself!**

**At the age of 15, in 1931, Pleeth first performed the Dvorak concerto publicly, at the Conservatory in Leipzig. It was also that year that he debuted with the Gewandhaus Orchestra, performing Haydn's D Major Concerto. His career as a soloist gradually gained momentum through the thirties, and in 1940 he performed on the radio with Sir Adrian Boult and the BBC Symphony, playing the Schumann concerto. He pursued a career as 'soloist' but in the fullness of time came to realize that playing chamber music was what gave him most pleasure.**

**Few people know that during the Second World War he served with the British army for five years, marrying the pianist Margaret Goodin 1942, He was a founder member, in 1952, of the Allegri String Quartet, and was also closely associated with the Amadeus Quartet.**

**He premiered various works with his pianist wife, such as works by Edmund Rubbra. His repertoire was very large, and he took interest in many little played works such as the Enescu Sinfonia Concertante or concertos by Scandinavian composers.**

**His book CELLO is one volume of the Yehudi Menuhin Music Guides. Menuhin wrote in the Introduction: *"Long years of happy association have served to confirm my admiration for ... my beloved and trusted colleague Bill Pleeth...when I awarded Jacqueline du Pre, then still in her teens, her first prize at the Royal College of Music...I exclaimed as soon as I heard her: She must be a student of Bill Pleeth!"***

**A mention should also be made of a wonderful series of teaching videos made at Aldeburgh near the end of his life, on major works for the cello. These are now available on DVD from Cello Classics.**

**Teaching work became vitally important for him – he was head of the cello department at the Guildhall School of Music and Drama, London from 1947 to 1977. His students included Jacqueline Du Pré, Robert Cohen, and his own son Anthony.**

**Du Pré said of him *"a wonderful teacher who knew exactly how to guide one or correct a mistake with kindness and understanding"*. In 1977 he began teaching at the Menuhin School. Certainly he was one of the most beloved and sought-after cello teachers in the world and in his latter years his pupils would travel any distance to have lessons or attend master classes.**

**Cohen said *"As the years passed, I learnt how exceptional a person Bill was; how he stood as a pioneer in his teaching methods, and yet he gave each student individually crafted disciplines to help fulfil their personal potential; how almost uniquely for a teacher, he never sought fame through the exaltations of his students careers."***

**With William Pleeth and his disciples I finish the scope of this present article.**

**Although this survey of the Late-English Romantic cello school only takes into account cellists born up to 1918, I should like to make a brief mention of the cellists Norman Jones (b.1921) and Derek Simpson (b.1928) – both known to me – who embodied the essential qualities of the school with such a refined, elegant playing sound.**

Norman Jones

Derek Simpson

**Whilst personally hating to think of the career of music as being a competition, pointless in my opinion, if really pushed on the subject of which of whom of our protagonists are of the maximum importance in this loosely-defined English 'cello school', I would credit Douglas Cameron, Herbert Walenn and William Pleeth as being perhaps the three outstanding contributors to the British cello world, for the sheer quantity of excellent cellists that each has produced. At the same time, and again speaking purely in a very personal opinion, I would say that perhaps the greatest of pleasant surprises of musicality have been Cedric Sharpe and Vivian Joseph for a level of playing which surely should have been even more recognized by the British institutions and public than they have been up to this point.**

**Can one still speak of an English/British cello school in this day and age when any student can hear CDs or buy videos, and adopt and adapt any useful technique from any corner of the globe – I would argue that with the top drawer of musicians YES we can; there is something 'modest' about British cellists, who generally are conscious to blend even their fully soloist lines within the overall texture of a work and not be the 'star' from afar, but that would be the subject of an entirely new article.**

**DAVID JOHNSTONE**

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